

Pinchas Zukerman

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Pinchas Zukerman
Violin, Viola, and Conductor
2026–2027 Biography

With a celebrated career encompassing five decades, Pinchas Zukerman reigns as one of today's most sought after and versatile musicians - violin and viola soloist, conductor, and chamber musician. He is renowned as a virtuoso, admired for the expressive lyricism of his playing, singular beauty of tone, and impeccable musicianship, heard throughout his discography of over 100 albums for which he has earned two Grammy® awards and 21 nominations.

In the 2026–2027 season, Pinchas Zukerman performs with the Berlin Philharmonic under Zubin Mehta, at the Tsinandali Festival under Gianandrea Noseda, and returns to Japan with the Tokyo Philharmonic, Mito Chamber Orchestra, and Miyazaki International Music Festival. He also appears with Zurich Chamber Orchestra, Sinfonia Varsovia in Warsaw and Katowice, Palm Beach Symphony under Gerard Schwarz, Tallahassee Symphony Orchestra, and Athens International Music Festival. Recitals with esteemed pianist Shai Wosner take him to Colorado, Connecticut, North Carolina, and New York. A South American tour includes trio performances, master classes and an orchestral appearance at Buenos Aires' Teatro Colón. Additional highlights include chamber performances with members of the Berlin Philharmonic, concerts celebrating the Israel Philharmonic's 90th Anniversary, and a performance of Strauss's *Don Quixote* with Amanda Forsyth and the Sofia Philharmonic.

Recent highlights include performances with the Vienna Philharmonic in Vienna and Paris, the Belgrade Philharmonic, the Israel Philharmonic with Lahav Shani, Colorado Symphony with Peter Oundjian, Orquestra de València, Euskadiko Orkestra, KG Philharmonic in Seoul, KNN Broadcasting Orchestra in Busan, the Hangzhou Philharmonic, and a tour of Japan with the ARK Philharmonic. Chamber highlights included recitals with pianist Shai Wosner in Philadelphia and San Francisco, appearances with the Zukerman Trio across the United States, performances with the Chamber Music Society of Lincoln Center, and a return to the Rhode Island Philharmonic.

A devoted teacher and champion of young musicians, he has served as chair of the Pinchas Zukerman Performance Program at the Manhattan School of Music for over 30 years, and has taught at prominent institutions throughout the United Kingdom, Israel, China and Canada, among others. He served as the Dallas Symphony Orchestra's Artistic and Principal Education Partner from 2021-2024, collaborating with DSO in partnership with Southern

Methodist University's Meadows School of the Arts to provide intensive coaching and tutoring sessions for its music students.

As a mentor he has inspired generations of young musicians who have achieved prominence in performing, teaching, and leading roles with music festivals around the globe. Mr. Zukerman has received honorary doctorates from Brown University, Queen's University in Kingston, Ontario, and the University of Calgary, as well as the National Medal of Arts from President Ronald Reagan. He is a recipient of the Isaac Stern Award for Artistic Excellence in Classical Music.

OCTOBER 2026 – AT THE REQUEST OF THE ARTIST –
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Pinchas Zukerman

Critical Acclaim



"Zukerman again seemed the forever-young virtuoso: expressively resourceful, infectiously musical, technically impeccable, effortless. As usual, it was a joy to be in his musical company."

Los Angeles Times

"The most distinctive aspect of Mr. Zukerman's playing, something that struck the ear right away, was his remarkable tone production. He is a total hedonist at heart, and without pressing or forcing his instrument he generated a warm, liquid sound that effortlessly filled the hall."

The New York Times

"The violinist spun long phrases of liquid gold, at times molding them with a romantic flexibility and ripeness of tone that would make Mozartean purists cringe. Too bad for them: Zukerman is too fine a fiddler to overdo a good thing and he never betrayed the music's best interests."

The Chicago Tribune

"There's no denying Zukerman's legitimate claim as a triple threat. His violin playing is bright and sinuous, his viola playing is rich and soulful, and he conducts with an abundance of spirit."

The San Francisco Chronicle

"One of his most distinctive traits is his ability to draw enormous amounts of tone from the instrument without compromising the quality of the sound… He filled the slow movement with an easygoing, broad-shouldered lyricism and brought an appealing sense of spontaneity to moments of the Rondo."

The Boston Globe

"Fine intonation, a full-range spectrum of dynamics, generous vibrato and always thoughtful and vivid phrasing were the hallmarks of his performance."

The Plain Dealer

"His playing had a freedom and ease that allowed the music to bloom of its own accord. His tone gleamed with a silvery vibrancy."

The Orange County Register

"At times passages of rapt and lyrical beauty sent a shiver down the spine; the effect was spellbinding. Such performances such as this from Zukerman come along all too infrequently and will live long in the memory."

Seen and Heard International

"It was a powerful, memorable performance by a magnificent orchestra and superb conductor."

Palm Beach Daily News

"It is hard to imagine anyone on earth who gets a more beautiful sound from this instrument, and who makes it seem so far beyond effortless that you stop thinking about how effortless it is."

The Independent Insider

"You could have blindfolded an experienced listener, put him in a different room where he could scarcely hear the sounds, and he'd still recognize that liquid, Zukerman tone. There is no other like it….His sound is utterly inimitable – as it has been for more than 30 years – from its intense sweetness on high to its throaty richness at the depths of the instrument...And the molten gold that streams from the instrument is completely breathtaking. Fabulous playing."

The Herald

"Zukerman is blessed with unsurpassed natural talents. His elegant bowing is beautiful to watch, his tone is at once robust and silken, his approach to Beethoven magisterial."

Atlanta Journal-Constitution

"His reading, enriched by his extraordinary mixture of tonal size and beauty, possessed an essential nobility that was enriched by elegant phrasing and carefully judged emotional intensity."

The Strad

"The thing about Pinchas Zukerman is that he keeps getting better. The Israeli violinist long ago could have simply rested on his laurels. Yet there he was …more passionate than ever, his virtuosity reminding us of the wonders of music and musician alike."

The Miami Herald

"The precision and clarity of his sound and his strong romantic sensibility contribute to this excellence, but even more important is the intelligence of his interpretations. The listener is constantly engaged as he brings a little extra something to each phrase."

Ottawa Citizen

"Pinchas Zukerman is an aristocrat of the violin. He has a way of paring music down to its essence, with nothing frilly or wasted."

The New York Sun

"Zukerman's matchless bow arm and smoldering musical intensity are those of a soloist through and through."

The Washington Post

"In Zukerman's hands, [Bruch's violin concerto in G minor] was simply extraordinary. From the first note, the violinist's sound was startlingly big, with a sweet upper register and a dark, soulful lower one."

The Cincinnati Enquirer

Conductor

Treasures by Pietro Guarneri of Mantua | Remembering Soviet viola tutor Yuri Kramarov | Jack Liebeck Sentimental Work

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PINCHAS ZUKERMAN

THE MASTER VIOLINIST AND VIOLIST SHARES HIS INSIGHTS INTO TEACHING, AND EMBRACING NEW TECHNOLOGY

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A MATTER OF TIME

Pauline Harding visits Dallas, Texas, to chat with violinist–violist Pinchas Zukerman about his illustrious past, a new masterclass series at Meadows School of the Arts, and his hopes for the future of technology in string teaching

Flying to Dallas, Texas, to meet Pinchas Zukerman in February feels akin to stepping into a history book. Here, in a part of the US shaped by oil-tycoon wealth and the cowboys of the Wild West, I have to blink twice as he emerges from his hotel, eyes sparkling above a blue surgical face mask, with a violin–viola case slung over his shoulder. This is a man whom I first heard perform when I was a toddler in the 1980s, when my parents played me videotapes of his duets with the equally esteemed violinist Itzhak Perlman.

Now here he is, standing next to me as we prepare to share a ride to Meadows School of the Arts at Dallas's Southern Methodist University (SMU), courtesy of the school's chair of strings and director of chamber music, Aaron Boyd. Zukerman will be resuming masterclasses, chamber music projects and concerts that kicked off in November 2021 and are set to continue with his week-long termly visits to the school over the next two to three years, alongside his 2021–3 partnership with the Dallas Symphony Orchestra (DSO).



Zukerman with the Barcelona Symphony Orchestra in 2021

Sharing a car with this Israeli–American legend is surreal. Within moments he has mocked my British accent (the word 'banana' seems to delight him particularly) and drifted unprompted back into the past. He tells us about the time when Jacqueline du Pré invited him for dinner and served him lobster, after he had jokingly requested it – not a kosher choice for a Jewish man prohibited from eating shellfish. He reminisces about Gregor Piatigorsky joining him and colleagues including Daniel Barenboim ▹



BARCELONA PHOTO MAY ZIRCUS. MASTERCLASS PHOTO PAULINE HARDING

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Zukerman and assistant Wu Jie give student Fedor Malykhin a masterclass in SMU's Caruth Auditorium

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and Perlman to play some chamber music and on hearing them saying, 'You play good! I better practise.' A sudden burst of acceleration from Boyd's Tesla, coupled with jetlag, adds to the sense that I am in a time capsule. As I wait with Zukerman in Boyd's teaching studio at SMU before the masterclasses begin, I feel as though he could have stepped out of one of the framed images of history's famous violinists that adorn the walls.

Zukerman's reputation, of course, comes principally from his solo and chamber work on the violin and the viola. The 74-year-old was initially talent-spotted in 1962, aged around 13, by violinist Isaac Stern and cellist Pablo Casals when they were visiting Tel Aviv, where Zukerman was studying the violin with Ilona Feher at what is now the Buchmann-Mehta School of Music. Stern was instrumental in supporting Zukerman's passage to the US, where he helped the young musician to enrol in Ivan Galamian's class at the Juilliard School in New York, aged 14. By the close of 1969, Zukerman had made two impressive debut recordings: one of the Tchaikovsky Violin Concerto with the London Symphony Orchestra and Antal Doráti; the other of the Mendelssohn E minor Concerto with the New York Philharmonic and Leonard Bernstein. His more than 130 recordings boast collaborations with Perlman, du Pré, Barenboim, Stern, cellist Leonard Rose and many others, usually as a player but also as a conductor. His accolades include two Grammys, twenty-one Grammy nominations, a US national medal for his role in the arts (presented to him in 1983 by President Ronald Reagan; an award that later was named the National Medal of Arts) and the inaugural Isaac Stern Award for Artistic Excellence (2002).

It is a testament to his passion for teaching that despite a hectic international concert and recording schedule Zukerman still finds the time to do it. Through his Pinchas Zukerman Performance Program at the Manhattan School of Music (MSM), New York, he has since 1993 taught a class of up to ten talented young students each academic year, to supplement their weekly lessons with Patinka Kopec. In 1999 he founded the Young Artists Program at the National Arts Centre in Ottawa, during his tenure as music director of the National Arts Centre Orchestra (1999–2015), and in 2006–7 he served as a mentor with the Rolex Mentor and Protégé Arts Initiative. He has also established a number of other teaching projects. It was he who approached SMU to find out about teaching opportunities when his residency with the DSO was confirmed, not the other way round. Eventually he hopes to coach SMU's students even between masterclasses – as he does at MSM – by establishing long-distance-learning video-call facilities at the school.

Zukerman has advocated long-distance learning since long before the pandemic made it a music-teaching norm. In 1994 ▹



Zukerman with Isaac Stern at the 2001 Miyazaki International Music Festival, Japan









Zukerman has collaborated repeatedly with some of the greatest classical musicians of the past century, including cellists Jacqueline du Pré and Leonard Rose, pianist–conductor Daniel Barenboim, and violinists Isaac Stern and Itzhak Perlman

STERN AND ZUKERMAN PHOTO K MIURA

ZUKERMAN HAS ADVOCATED LONG-DISTANCE LEARNING SINCE LONG BEFORE THE PANDEMIC MADE IT A MUSIC-TEACHING NORM

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ZUKERMAN'S TEACHING APPROACH IS WARM AND HUMOROUS, BUT ALSO CONSTRUCTIVE AND HONEST



Giving a lesson in Aaron Boyd's SMU studio, surrounded by framed photos of famous players from the past

he and some colleagues at MSM joined an online demonstration about videoconferencing – a technology that failed to take off when it was introduced in the 1970s but that gained a second wind in the 1990s. This demonstration, says Zukerman, blew him away. 'When I saw it, I went to Mars. I was thinking, "Oh my God. I've seen the future." For me, that opened up a whole new, incredible book.' He co-founded a distance-learning company, Mastervision International Ltd, and in 1996 worked with MSM to facilitate long-distance learning via video link. Nevertheless, looking back, he acknowledges that at that time, 'Nobody wanted to do it and they didn't understand it, because it went through a machine. Now what's happened, because of Covid, is that we have really practised what technology should do.'

This change, in combination with Elon Musk's SpaceX Starlink project to develop superfast satellite internet worldwide, has renewed his enthusiasm for long-distance learning initiatives. Starlink access is currently limited but should improve dramatically as its number of low-orbit satellites increases from 2,000–3,000 to Musk's eventual target of 42,000. 'It's amazing, what is happening and what's going to happen,' says Zukerman. 'Already there's a SpaceX satellite for home use that you can put up on your roof. And Mr Musk has done it in remote places where there's nothing. It's changed everything.' When it comes to music, he enthuses, its low-latency connection will enable teaching and chamber music collaborations via video link anywhere in the world, without time lag. While little progress has been made with this project so far at SMU, says Boyd, 'Pinchas is determined' to change that.

Despite his ambitions, Zukerman emphasises that the internet should never replace live events, only supplement them. Certainly, after so much pandemic-induced computer contact and isolation from the 'real' world, I am relieved to see him stride charismatically on stage in person at SMU rather than appearing on a computer screen. On the two days of masterclasses that I observe in Dallas, he coaches three twenty-something violinists, each of them twice. Two of these he first taught at SMU in November, and all have received interim coaching by Zukerman's teaching assistant, Wu Jie.



First up is Valory Hight, with Beethoven's 'Spring' Sonata; then there's Fedor Malykhin with the Brahms Concerto; and finally comes Katya Schane, with Ysaÿe's Violin Sonata no.2. Zukerman's approach is warm and humorous, but also constructive and honest. He is clearly proud of the progress that the first two have made. 'That boy that played Brahms, you couldn't believe what that sounded like,' he tells me in between classes. 'There was nothing before. Nothing! The one who played the Beethoven: last time, she played Mozart –' he breaks off to mime playing a miniature violin. 'You can't make a sound, you don't know what you're doing! But now it's at least 70 per cent better. Imagine a year from now.'

Frequently he stops the students to demonstrate on his own violin, playing with an ease and gorgeous tone that illustrate everything he says with inspirational clarity. Some students are easier to crack than others: the first, Hight, laughs, listens and learns with great naturality. With Zukerman's encouragement and cries of, 'Play to the exit sign!', 'There's no such thing as ▹

ZUKERMAN PHOTO MAY ZIRCUS. TEACHING PHOTO AARON BOYD

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‘THESE STUDENTS AND YOUNG PROFESSIONALS, SOME OF THEM HAVE STUDIED WITH ALL THESE FAMOUS PEOPLE IN THIS METHOD AND THAT METHOD. I THROW IT OUT THE WINDOW’

an accompaniment – play out!’ and ‘Use more bows than Beethoven says. He didn’t have to perform it. Besides, he was deaf!’ her sound, timid at first, starts to sing and project. He accuses her of playing with too much Mozartian niceness and pushes her to play with more grit; to see the third and seventh bars of each phrase as focal points; and to think of the musical big picture rather than technical minutiae. Overall, he frees her up and boosts her confidence. It is quite a different matter for her poor pianist, whom he berates impatiently for rushing, playing overbearingly and using too much pedal.

When Hight returns a few days later to play in a bigger space at SMU, with a public audience, Zukerman has to reinforce some of the same ideas, showing how easily a student can default to old habits and the importance, for teachers, of patience and persistence. ‘You just have to repeat it over and over again,’ he tells me. ‘That’s what Galamian did.’ When Hight explains that she is feeling nervous, Zukerman replies, ‘Nerves are for dark rooms and horror movies.’ The feeling that we have on stage, he says, is only of flowing adrenaline. ‘The heart starts pumping blood a lot faster. So how do we control that? Slow bow. S-L-O-W bow. And you know what? It goes away in no time at all.’

It takes the second student, Malykhin (another one clearly affected by ‘fast-pumping blood’), some time to relax into a smile, but Zukerman’s patient charm gradually works on him too. ‘The bow arm is your bank account!’ Zukerman tells him. ‘If it sounds good, you make more money.’ He zones in on bowing, timing and attack, and advises him to practise the Galamian scale system daily. Improvement here, too, is fast and noticeable.

Of the three, it is Schane who has the roughest ride, when Zukerman cuts short her Ysaÿe to guide her through a series of technical exercises. ‘These students and young professionals, some of them have studied with all these famous people in this method and that method,’ he tells me later. ‘I throw it out the window. I say, “Open strings.” They say, “What do you ▹



COLIN SHEEN

Rehearsing with the English Chamber Orchestra in 2022

CREDIT

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mean, open strings?" "Open strings! Am I speaking English, or what?"' As a consequence we hear no more Ysaÿe this week – only open strings, martelé string-crossings, collé strokes at the heel and Kreutzer's Etude no.2. Zukerman recommends that she and any other violinists in the audience loosen up by practising *The Yost System for Violin,* and play while standing on a chair to ensure stability and minimal body movement. 'If you have the posture, the bow will travel better automatically,' he explains. 'It's like cars. If you have the four tyres working properly with the right amount of weight, the car will go a lot smoother.' At moments when Schane begins to look upset, Zukerman leaps in with praise, monitoring not only her technique but also her psyche. 'It's like learning how to brush your teeth,' he later tells me. 'Do you go like this? Do you go like that? You go first this way, then you do a little bit here, and a little bit over here. You can't do it all at once.'

HE SWITCHES IN AN INSTANT BETWEEN TALK OF FUTURISTIC SATELLITES AND HIS MEMORIES OF LONG-DEAD LEGENDS



TOP PHOTO AARON BOYD. BOTTOM PHOTO COLIN SHEEN

Fine-tuning one's sound and approach, Zukerman emphasises, takes years of efficient, focused work and determination from both student and teacher, with many 'valleys and peaks' – an idea that doesn't always sit well with young players who want 'a quick fix'. This he understands, because he was once one of those young players himself and even spent his time at Galamian's Meadowmount summer school as a teenager winding up other students rather than practising. 'I used to go to a practice room, lie on the floor outside it and play what they were playing inside.' It was only aged 16, on Galamian's insistence, that he 'got a little bit smarter' and started to practise in four 50-minute bursts each morning, followed by a '50-minute hour' in the late afternoon. 'Now I practise properly,' he says. 'At home, I get up, have a coffee, take a shower and go into my room. I start playing scales in twos, fours, sixes, eights, sixteens, twenty-fours – at 60 to the quarter [♩ = 60]. The same thing over and over again. And I don't like to play out of tune. I hate it!' Even when he found himself ill with Covid for almost a month at the end of March 2020, isolated from other musicians unless he was teaching online, he still practised every day as he gazed out of his bedroom windows over the Hudson River and at the skyscrapers of the New York and New Jersey skylines, fine-tuning his scales and centuries-old music by Bach.

This mixture of new and old defines much of what Zukerman does. He plays his 1742 'Dushkin' Guarneri 'del Gesù' violin and his 17th-century composite Guarneri viola (ribs and back by Andrea Guarneri; top by Giuseppe Guarneri 'filius Andreae') with modern bows made by Lee Guthrie (based in Hudson, Wisconsin); and on both the violin and the viola he uses the same brand of strings – Thomastik Vision Solo – that he first tried in 1972. In conversation, he leaps in tangents that bridge past, present and future in a mind-boggling blur, switching in an instant between talk of futuristic satellites and his memories of long-dead legends. When I ask him if there is an overarching piece of wisdom that he has taken from those musicians, he pauses for a moment. 'All those people, the ones that I see in my head, they would talk about "honesty",' he replies; 'honesty about what you do, about how you do it. Keep looking at the score and just keep your eyes and ears open.' It is clear from watching him teach that he is now working to instil that same timeless value into new generations of musicians. ●

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PINCHAS ZUKERMAN

LIMELIGHT
Music, Arts & Culture

July 31, 2023

Vitality (Adelaide Symphony Orchestra)

Violinist Pinchas Zukerman's magnificent performance of Beethoven's violin concerto concluded a concert of lush orchestral colour and energy.

By Chris Reid

As Beethoven's Violin Concerto in D Major Op. 61 (1806) is rightly regarded as a pivotal example of the violin concerto genre, its inclusion in the program of any major symphony orchestra is a given. Its popularity never diminishes.

A former artist in association with the ASO, renowned violinist Pinchas Zukerman made a most welcome return to Adelaide for his performance as soloist of Beethoven's violin concerto, and he directed the Beethoven from the podium.

Beethoven's concerto has the feel of a three-movement symphony because of its length and structure. The violin enters following a long introduction that establishes the movement's main themes. The movement opens with a sequence of soft beats in the timpani, like heartbeats, a sequence that recurs throughout. The violin at times augments the orchestral themes as if highlighting or colouring them, so that the soloist's playing must be perfectly coordinated with that of the orchestra.

In the *Allegro ma non troppo* first movement, the cadenza is a central feature. Beethoven didn't write a cadenza for the violin version of the concerto (he later produced a piano version of the concerto with a cadenza) but many performers have — Fritz Kreisler's first version was heard here. It draws the thematic material of the movement together, and Zukerman's brisk rendition seemed to flow with the movement rather than standing out from it.

It is in the *Larghetto* second movement where the soloist can hypnotise the audience, and Zukerman's playing here was utterly sublime. The third movement follows without a break, so that the concerto feels as if it is in two parts, and Zukerman and the ASO combined wonderfully in this fine performance.

For an encore, this engaging violinist-conductor invited the audience to sing the tune of the Brahms Lullaby to his violin accompaniment, sending us sweetly to our night's rest.

While the concerto occupied the second half of the concert where a symphony might normally be performed, the program for the first half comprised three short but very lively works for orchestra.

New York composer and violinist Jessie Montgomery's three-minute *Starburst for Orchestra*(arr. Jannina Norpoth, 2020) is a blaze of joyous, uplifting colour, flashing into existence. Originally scored for string quartet, it is intended to evoke the "rapid formation of a large number of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly." Its complex multi-voicing and allegro pace make for an exhilarating ride, and it delightfully reflects the ASO's theme for this concert of vitality.

Writing often for chamber ensembles, Montgomery is associated with the Sphinx Organization and she has been

a composer-in-residence for the Sphinx Virtuosi, its professional touring ensemble.

The Sphinx Organization supports young African American and Latinx string players, and it is tempting to think of *Starburst* as a metaphor for the flowering of young musicians. As well as bringing us a beautifully crafted work, the inclusion of Montgomery's *Starburst* in this program duly recognises her important roles.

Samuel Coleridge-Taylor's *Ballade* for Orchestra in A minor Op. 33 of 1898 then followed. British composer Coleridge-Taylor, of English and Sierra Leonean heritage and named after the poet, was a musical prodigy. This work was commissioned at the insistence of Sir Edward Elgar, who championed the young composer. It's a dynamic piece, having the feel of late Romanticism, with lush melodies punctuated by dramatic gestures. Coleridge-Taylor's music was highly regarded in the UK and in the US where he toured.

Coleridge-Taylor was an active participant in the Pan-African movement, which sought an end to racism, independence for African and West Indian colonies and political rights for African Americans, and the pairing of this work with Montgomery's prompts us to reflect on the issues of racism and human rights over the last century or more.

A spine-tingling performance of Verdi's overture to his opera *The Force of Destiny* (1860-1862) concluded the first half of this concert. Its rapid succession of thematic statements hints at the themes developed in the opera and it stands as an engaging piece of music.

Conductor Zukerman brought out all the glorious colour in these dramatic works. The first three pieces of the concert, all highly engaging and adroitly selected, totalled about 22 minutes of music — a brief but punchy prelude to the Beethoven.

INDAILY

July 31, 2023

Vitality with Pinchas Zukerman

By Graham Strahle

Three years ago, the celebrated violinist Pinchas Zukerman was to have visited these shores again to play a work for which he is justly famous – Beethoven's Violin Concerto.

The wait was worth it. This veteran Israeli-American is one of the last of the greats of violin playing, and to hear him perform the pinnacle of concertos was like touching a glorious past.

Beethoven's one and only concerto for the instrument came across as a larger and more transcendent work than one may have become accustomed to knowing. A lifetime of thought, love and devotion made it so.

But to start at the beginning, it was Zukerman the conductor. It is a rare thing for violinists to switch to podium duties, especially in the same concert, yet the first half of this concert suggested very persuasively that, in another life, Zukerman could have been an opera conductor – an *Italian* opera conductor.

The major partnering work in this revised 'Vitality' program was Verdi's *La forza del destino* Overture, and one felt immediately thrust into the hot drama of this curtain-raiser. Zukerman pushed deeply into its contrasts, not speeding away but surprisingly slowing things right down and descending into a true *pianissimo* to build up expectation.

Then, abruptly shaking his hands, he impelled the violins to burst forth in a fit of anger. Marvellous, so theatrical.

Then that most haunting of melodies arrives – the one used so memorably in the film *Jean de Florette*. Ushered with beguiling simplicity, it had one holding one's breath. You don't have to be a Verdi lover to adore this stuff.

Zukerman's conducting is like his violin playing: saturated in colour and expressive in a way that respects music's longer span.

Also in the first half were New York composer Jessie Montgomery's *Starburst* and Samuel Coleridge-Taylor's *Ballade* in A Minor, both heard here for the first time by the ASO.

For strings alone, *Starburst* is a short piece of rhythmic energy and élan that make it a satisfying concert opener. The orchestra was immediately on its toes in impressively tight playing.

It was from there to a much neglected British composer who turns out to have been strongly championed by Elgar. Coleridge-Taylor, perhaps known best for 'Song of Hiawatha', wrote what is surely one of the boldest orchestral scores of his generation in the *Ballade*. In exuberance and colour, it outdoes anything by the English school, and it equals the American composers in shine.

The vigour and romantic lift of this performance were wonderful.

But the sight of Zukerman returning with his violin tucked under his arm was all had been waiting for, because here was the whole point of the concert.

Even among the greats, Zukerman has a particular sound that sets him apart from other violinists. He lavishes on the vibrato in an old school manner, but at the same time he has an uncanny ability

to find the singing note and makes it glow.

The Beethoven Violin Concerto is full of singing line, and in his performance the violin becomes an opera singer: it was as if Maria Callas had taken to the stage. Incongruous? Not really. His amazing artistry and the particular virility of his playing – employing lots of arm power to navigate arpeggios and ascend the high notes – made this performance one of magical beauty.

He also slightly anticipates the downbeat just like Callas, for that added intensity. It sounds as if the music is already unfolding before the notes themselves have started: the mark of a great player.

Zukerman is inclined to throw niceties to the wind in pursuit of the single grand gesture, and a scalic rise to the first top D in his first solo was alas a touch off in intonation. Yet the lustre of his chromatic runs and passagework everywhere else held one in awe.

His energy is contagious and brought out the ASO's most invigorating playing all year. A jolt of energy from his conducting hand between solos is all it takes to get the orchestra fully ignited – Zukerman shows an paternal-like care towards his players that propels them towards their best and join in the risk-taking.

Watching principal cellist Simon Cobcroft go for it with zeal in the closing bars of the third movement added exhilarating fun.

Zukerman is beyond having to prove himself in this concerto. He has performed and recorded it with orchestras and conductors of the highest league. Others can achieve most intimate connections with this music, but with Zukerman the music and the musician become indivisible. That's the difference.

He has held the title of Artist in Association with the ASO for seven years, and Adelaide is fortunate indeed to have him making these periodic visits.

PINCHAS ZUKERMAN

TEXAS CLASSICAL REVIEW

January 20, 2023

Zukerman, Dallas Symphony bring warmth and intuition to Beethoven, Elgar

By Richard Sylvester Oliver



Thursday night's Dallas Symphony Orchestra performance was shorter than usual but unique: a program of Beethoven and Elgar with a celebrated guest conductor and soloist, Pinchas Zukerman, in a hyphenated dual role that is seldom seen at Meyerson Symphony Center.

And for all of Zukerman's technical prowess — and the Dallas orchestra's — it was the assembled musicians' artistry and heart that made the performance a success, and an occasion warmly embraced by the Meyerson audience.

Ludwig van Beethoven wrote his Concerto for Violin and Orchestra with a particular soloist, Franz Clement, in mind. The work embodies — and complements — Clement's lyrical grace and elegance with lots of technical bravura. Yet its premiere in Vienna in 1806 was no great triumph, likely in part due to the work's hasty preparation. Beethoven later went back in: The final printed version, which is most commonly performed today, contains revisions to the solo part that are more violinistic — more interpretive, and arguably less technically difficult.

Zukerman, leading the way as both guest conductor and soloist, navigated the concerto ably. In some contexts, emphasizing expression over precision can produce less cohesion among orchestral voices. Here, it produced a celebration of all things chamber, with music-making that relied on players' experiential feel and artistry informing the execution.

The unusual opening of the piece, marked by five soft beats of the timpani, set a tone of temperance that carried through the whole concerto. The slow middle movement saw beautiful renderings of scoring for horns and winds, Zukerman the conductor ornamenting the soundscape on violin with lean embellishments. His abrasive bowing in the cadenza was striking and attractive.

The energetic rondo of the finale was exuberant — reading at times as spontaneous — as orchestra and soloist spun out episodic variations on the theme. A muscular solo cadenza announced the concerto's conclusion before a brilliant coda that set up a strong finish.

Without a clear ictus to anchor the concerto, the tether tying soloist to ensemble was Zukerman's ability to be clear in his phrasing. At moments those phrases felt a bit rushed, but overall this was a well-coordinated, polished and

compelling performance. The Israel-born Zukerman, 74, demonstrated no shortage of athleticism or elasticity in the bold, intricate passages, while evenly maintaining a clarity of tone down to the soft hushed passages.

Edward Elgar's *Enigma*, a theme and variations, made up the evening's second half. Although the composer's theme is of his own invention, history says the "enigma" is that another, even larger theme hides inside. It is never heard explicitly, but is said to be a well-known tune. This has led to a frenzy of speculation and musical detective work, and various theories positing "Auld Lang Syne," "Rule Britannia," and even Mozart's "Prague" symphony as inspirations.

Regardless, *Enigma* is widely acknowledged as Elgar's masterpiece, a dedication to family members, friends, colleagues and one pet whose identities were made public after the composer's death. The first of the 14 variations serves as a portrait of his wife, followed by expressionistic depictions of people including his music publisher friend, Augustus Jaeger and a viola student of his named Isabel Fitton; and a galumphing bulldog named Dan who belonged to a friend. The last variation is Elgar's self-portrait.

Zukerman, through operating with baton only this time, again favored impression over precision. The orchestra, now at full force, adeptly followed Zukerman's lead, turning out gorgeous dynamic swells and maintaining a lovely balance of color and texture.

The well-known "Nimrod" variation (a Biblical word play on his friend Jaeger's last name) was a particularly compelling adagio, with lush, eloquent phrasing. The vivacity of the fifth variation (dedicated to the son of English poet Matthew Arnold) blended smoothly into the cleverly buoyant sixth (Fitton's ode) before reaching the alarming, stormy seventh—which depicts Elgar's friend, artist-architect (and would-be pianist) Arthur Troyte Griffith.

The self-portrait finale was replete with narrative, conjuring notions of struggle before reaching a shimmery, triumphant finish.

PINCHAS ZUKERMAN

The Dallas Morning News

December 18, 2020

Dallas Symphony, Emanuel Ax and Pinchas Zukerman celebrate Beethoven's 250th birthday

By Tim Diovanni



Although Ludwig van Beethoven's 250th birthday was celebrated on Wednesday, the party has been raging for more than a year. Classical music groups worldwide have been commissioning Beethoven-inspired works and performing even more of his music than usual.

So it was fitting that the Dallas Symphony Orchestra on Thursday played an all-Beethoven program — its third of the season — at the Meyerson Symphony Center. The hall was decked out in seasonal decorations, with a few large Christmas trees on stage.

Pinchas Zukerman, whose DSO history includes conducting the orchestra's summer concerts back in the 1990s, led performances of the Second Symphony and First Piano Concerto, with pianist Emanuel Ax, for a socially distanced audience of 200 people.

Premiered in 1795, with the composer himself at the piano, the concerto is highly indebted to the music of Mozart and Haydn. But it does show unmistakable signs of Beethoven's musical voice, particularly in the rollicking, even aggressive, third movement.

Ax let the concerto reveal its own charms and subtleties, never overdoing a dynamic or phrase. Virtuosic passages were always totally controlled in the first movement, which was taken at a stately, somewhat relaxed pace.

When appropriate, Ax employed just the right amount of rubato or accelerando. And he sparingly used the sustaining pedal in quieter moments of poetic introspection.

More comic flair could have perhaps been injected into the third movement, particularly in the melodic exchanges between the swaggering, almost rude left hand and the lighter, more delicate right hand.

The orchestra provided a tight and committed performance, and lined up well with the soloist. Principal clarinetist Gregory Raden lovingly shaped his prominent lines in the slow movement, but sometimes was too loud in dialogue with Ax. As an encore, Ax played a dreamy reading of Beethoven's Für Elise.

Composed seven years after the concerto, the symphony shares certain characteristics, including dramatic changes in dynamics, musical jokes and sudden offbeat accents.

Zukerman tended toward compact gestures, or barely conducted at all. Full-orchestral fortes were sonorous, but never overblown. The opening of the second movement was especially delightful, with the winds, horns and strings creating a shimmering blend of

sound. Dynamic contrasts could have been emphasized more.

An acclaimed violinist himself, Zukerman brought out gutsy playing from the second violins in the slow movement. Although first violins evinced occasional coordination issues, the section was more polished than in many previous concerts this fall. In the first movement, horns and flutes jutted out too much from the overall texture at times.

This concert and subsequent weekend performances replace two programs originally scheduled to be led by former music director Jaap van Zweden, who was unable to conduct.

PINCHAS ZUKERMAN

Utah ARTS REVIEW

November 20, 2020

Strings to the fore with Zukerman leading Utah Symphony

By Rick Mortensen



The efforts of performing arts organizations, which have been forced to find ways to create beauty under the extreme constraints of the pandemic, have been met with awe and profound gratitude – both for the resourcefulness of the performances themselves as well as the pains they have taken to ensure the safety of all involved.

However, as the masked audience members found their socially-distanced seats for Thursday night's Utah Symphony performance – featuring Pinchas Zukerman as both violinist and conductor – the mood was more akin to war-weary refugees waiting for UN rations. With the pandemic currently surging in Salt Lake City—-and many other places across the country—Abravanel Hall was mostly empty. Bereft of live-concert energy with so few bodies to absorb the sound, the pre-concert tuning of the roughly 30 string players spread across the large stage sounded unusually stark and dissonant.

Fortunately, Zukerman and the pared-down orchestra delivered a concert well worth enduring the masking up, social isolation and other strains of the pandemic. Thursday's concert marked Zukerman's eighth appearance with the Utah Symphony since his 1985 debut as a viola soloist.

The program began with Jessie Montgomery's *Starburst*. An ebullient, accessible piece written in 2012 for small string ensemble, *Starburst* suggests Stravinsky's *Rite of Spring* meets John Adams' *Short Ride in a Fast Machine*. Zukerman took the work at a slow tempo, though he paid close attention to the strings' phrasing and articulation. This allowed the piece to breathe and fill the hall with a cinematic swell. Montgomery, an African-American composer in her 30s, will likely be a unique voice in future concert music.

Zukerman and the orchestra delivered Sir Edward Elgar's *Serenade for Strings* with flawless intonation, a gorgeous tone, and sensitive phrasing that supported the piece's overall architecture. It's rare to see an ensemble so in sync with one another; the slurs, staccatos, legatos and cut-offs were as clear and pronounced as if a single musician were playing. The wit and relaxed playfulness of the first and third movements contrasted beautifully with

the longing sentimentality of the slow movement, creating an emotionally complete experience.

The strings were a bit less cohesive in Bach's Violin Concerto in A Minor, in which Zukerman doubled as conductor and soloist. At times in the third movement, the orchestra appeared to rely on the harpsichord to keep them together as Zukerman played facing the audience. However, the Andante was exquisite, with Zukerman's beautiful tone rising above the orchestra's hypnotic accompaniment.

The slow movement was also the high point of Mozart's Symphony No. 29, which featured the addition of two French horns and two oboes, all of whom sat along the back wall. Again, Zukerman took the first movement slower than it is usually played, and it lacked the fire and exuberance usually associated with the piece. However, the orchestra appeared to find its footing in Zukerman's lucid interpretation of the second movement, with beautifully phrased melodic lines and a lovely clear sound. While the audience members may have begun the concert weary of Covid constraints, they likely left refreshed, with Zukerman's virtuosity and star power garnering a standing ovation.

PINCHAS ZUKERMAN

PROVIDENCE Journal

October 16, 2020

SOUND OVER SIZE: Pinchas Zukerman talks about conducting downsized R.I. Philharmonic at Vets this Saturday

By Susan McDonald

World-renowned conductor and violinist Pinchas Zukerman realized no one watching him could see his elation when he took the podium at a recent concert in Connecticut.

Like everyone during the COVID-19 pandemic, he wore a mask as he gazed at cameras streaming the show.

"I know you can't tell," he recalls saying, "but I'm smiling under this mask!"

Zukerman never stopped making or teaching music during the pandemic's first wave, but he missed performing. Saturday night, he will certainly be smiling under his mask at The Vets for the Rhode Island Philharmonic's 75th anniversary concert.

The show will be his first with a live, physically distanced audience since the pandemic began.

"It's a wonderful feeling playing together and making music," he says in a call from Manhattan. "It's an awakening of reality. Music is an extraordinary element in our being, but you don't know it until you don't have it."

The virtuoso who receives the 2020 John Hazen White Sr. Leadership in the Arts Award that night, Zukerman was scheduled to play with the Philharmonic but was tapped as conductor to replace Bramwell Tovey, who cannot travel from Canada.

He will lead a 20-piece Philharmonic through Handel's "Entrance of the Queen of Sheba," Jessie Montgomery's "Starburst" and "Fauré's "Elegy." Zukerman will also play and conduct Mozart's Violin Concerto No. 5 ("Turkish") and Vivaldi's Double Concerto, a duet with his wife, cellist Amanda Forsyth.

The show represents the "readjustment" orchestras have undergone to meet pandemic requirements. To safely space musicians apart, fewer fit on the stage. It revives a debate he's had with friends for "years and years and years" about the optimal orchestra size.

"No one knows!" he says. "At the end of the day, it's how the people play. You don't need 14 violins if a smaller group can make big sound.

"Composers wrote for however many they had available!"

In modern times, orchestras expanded to fill stages in cavernous venues, but he isn't convinced the sound is any better.

"It's a question of size and the stability of the sound," he said. "Big numbers are mainly for color, not for sound."

And he offered a prediction.

"We will readjust ourselves for the next generation or so. I think we will be very inventive."

During the pandemic, the maestro used social media to stream classes and other musical collaborations, motivating himself with a self-generated version of the anticipation he feels before stepping on stage for shows.

“After 55 years, I know what that feeling is,” he says. “Some call it nerves; I call it anticipation.”

The Providence audience will restore that “inner feeling” he derives from performing.

“There’s a certain element of emotional outpouring for sure,” Zukerman says. “We’ll all feel a bit queasy with the mask on because it gets hot under there!

“But, my God, as soon as the music starts, that will be gone.”

PINCHAS ZUKERMAN

The Boston Musical Intelligencer

February 22, 2020

Casual Music From Zukerman and the BSO

By Ken Wu



One went to 18th-century concerts as much to enjoy society as to appreciate music, with talking between and during movements and spontaneous applause the norm. Therefore, Mozart and Haydn well-suited the Boston Symphony Orchestra's "Casual Friday" series, where audiences can read interactive program notes on their cell phones during the performance and gather for a bar reception following the short and intermission-less show.

Perhaps counteracting the string-domination of the rest of the program, the evening started with Richard Strauss's Serenade in E-flat Major for Thirteen Wind Instruments, Opus 7. Written when Strauss was 18, its sweet and delicate nature reflected influences from Mozart and Mendelssohn. The piece, in sonata form, and played as a single movement in Andante, opened with a lyrical theme expressed beautifully by John Ferrillo on oboe and answered by Elizabeth Rowe's flute. The horns provided an elegant swell to the tune in the exposition and returned with a rich sound of the theme itself in the recapitulation. A delightful legato from the flute, with its exposed intonation delicately expressed, ended this serenade.

Pinchas Zukerman's role as conductor-soloist in Mozart's Violin Concerto No.3

in G major K. 216 would have been a common sight when the work was first performed. The concerto, which straddles the Baroque and Classical periods, opens with an unmistakable forte chord which Mozart placed in many of his compositions. The orchestra introduced the elegant grandeur of a Mozart theme, while 16th-note virtuosity from the solo violin decorated it. Zukerman's strength in these passages came from his contrasts in articulation. Breaking out of the classical mold, the cadenza displayed romantic virtuosity, with double stops and ricochet bowing that reminded this author of Wieniawski and Sarasate show pieces.

The dreamy song of the adagio started with a D major arpeggio played first by muted upper strings. Zukerman's solo entry provided a breath of anticipation at the top of the arpeggio before he began his decent down the scale. His shimmering vibrato contrasted well with the short rhymical triplets and pizzicato in the string accompaniment. The skipping dance had a leisurely tempo in the Rondeau. The unexpected G minor interlude showcased the soloist's rich projection in the lower strings as a testament to his viola pedigree. Laughter, provided by the reaction to the understated finish, ended this piece.

Haydn's Symphony No. 49 in F Minor fully embraced the emotional outpourings of *Strum und Drang*. That character and the emotion was only vitiated by the scattering of applause between each movement. The dark expressive opening in an unconventional Adagio tempo for the first movement sets the tone for the rest of the symphony. Tension from several moments of silence punctuated its brooding.

The bouncing bows of viola and cello drove forward an agitated second movement, as Zukerman's directed conducting attention towards these lower strings. Fierce contrasts between high and low notes brought further emotion to this Allegro. The minuet developed a ruminating character instead of its normal dance-like nature. The trio gave some relief to the sulking, especially from a hopeful call from the horns. The body movements of concertmaster Tamara Smirnova led the edgy passion of the finale. The dotted rhythms drove furioso to the close.

PINCHAS ZUKERMAN

Jewish Journal

February 13, 2020

Zukerman brings his violin to the BSO this month

By Penny Schwartz



Fans of Pinchas Zukerman, take note. For the price of a Boston Symphony Orchestra ticket to next week's Casual Fridays performance, concertgoers can opt in for a technology-enhanced experience that offers a rare view of the world-renowned musician as he conducts the BSO.

The subscription series program on Feb. 21, 22 and 25 will feature works by Strauss, Bruckner, Mozart and Haydn.

Zukerman, a two-time Grammy award winner, is widely hailed as a virtuoso violinist. But the 71-year-old Israeli-born musician is also a highly sought-after conductor, traversing the globe's most prestigious concert halls for some four decades and serving as conductor emeritus with the National Arts Centre Orchestra in Toronto and principal guest conductor of London's Royal Philharmonic Orchestra. He is currently in his fifth season as artist-in-residence of the Adelaide Symphony Orchestra in Australia.

Conducting "has allowed me other avenues of study, communication, and inspiration in my musical journey," Zukerman said in an email.

Zukerman is admired as a collaborator, according to Anthony Fogg, the BSO's artistic administrator and director of Tanglewood.

"For him, conducting is like being part of a large chamber ensemble," said Fogg. When he takes up his violin in Mozart's Violin Concerto No. 3, audience members will be struck by Zukerman's "rich, full-bodied tone," Fogg observed. "His right arm is a miracle. His ability to produce seamless legato and infinite

gradations of color and dynamics is quite remarkable."

At the Feb. 21 performance, the vibe at the stately Symphony Hall will loosen up: dress will be relaxed and there will be free pre- and post- concert receptions. People who buy seats in designated sections of Symphony Hall can use their phones, with the sound turned off, to connect with the BSO's online tool featuring interactive program notes and other features. A special camera flips the audience perspective with a view of the conductor from the angle of the musicians. And for those who can't make it to Symphony Hall, the performance will be broadcast live on 99.5, WCRB.

Zukerman has long, close ties with the BSO, with decades of performances at both Symphony Hall and at Tanglewood, the BSO's summer home in the Berkshires.

"I have had the fortune of performing with the BSO since my debut in Tanglewood in 1969 with Eric Leinsdorf," said Zukerman. "The string sound of the orchestra has always been something magical and I have enjoyed a wonderful rapport with these incredible musicians."

In an interview last summer, Zukerman recalled that memorable first solo performance at Tanglewood on July 20, the day of the Apollo 11 moon landing. "I felt like I landed on the moon," he said.

At Tanglewood last August, Zukerman and cellist Amanda Forsyth, his frequent musical collaborator and wife, dazzled the audience with the exhilarating North American debut of Avner Dorman's Double Concerto for Violin and Cello and Orchestra, co-commissioned in honor of Zukerman's 70th birthday by the BSO, Canada's National Arts Centre Orchestra, and the Adelaide Symphony Orchestra, where it had its world premiere in June.

The vibrant work was conducted by Asher Fisch. In April, Zukerman and Forsyth will perform the work with the Israel Philharmonic.

It was a coincidence that the three collaborators for the Tanglewood performance are Israeli, Zukerman and Forsyth said. But it is a source of pride and a testament to the way classical musicians are nurtured by Israel's tradition of cultural curiosity, Zukerman said.

"The work proved to be a marvelous showcase for both Pinchas and Amanda, and made great use of the full range of orchestral colors available," the BSO's Fogg said.

It may be no coincidence that Zukerman is at the helm for the BSO's tech-friendly Casual Friday performance. His career may have launched mid 20th century, but count Zukerman as an enthusiast of 21st century technology.

He rattled off with amazement the rapid pace and wide array of advances in the field, from virtual collaborations between musicians to the power of music to improve health and well-being.

Beyond the performance stage, Zukerman is leaving his mark as an educator, teaching for more than 25 years at the Manhattan School of Music and launching educational initiatives. He cherishes the guiding role he plays advancing the studies and careers of young talented musicians. "It's one of the most exciting things that can happen to any one," Zukerman said.

He is passing on the legacy of his mentors who recognized something in him. "That is a kind of obligation."

But the responsibility goes further than working with only the most talented musicians, Zukerman added. He is passionate about sharing music with a broad audience.

"Music is the most powerful element between people."

For more information, visit bso.org. To listen live, visit classicalwcrb.org, at 8 p.m. on Feb. 22.

PINCHAS ZUKERMAN

Santa Barbara Independent

February 5, 2020

Royal Philharmonic Orchestra

Pinchas Zukerman Plays Mozart, Conducts Tchaikovsky

By Charles Donelan



CAMA's International Series is currently in full swing, with six concerts packed into the first five months of 2020. London's Royal Philharmonic Orchestra led the way on Monday, January 27, with a program that featured two works by Tchaikovsky and one by Mozart. Maestro Pinchas Zukerman conducted and performed as the soloist on Mozart's *Violin Concerto No. 5 in A Major, K. 219*, "Turkish."

Zukerman's experienced hand was well suited to the traditional program, which highlighted the RPO's affinity for Romanticism and its considerable energy and power. The opener, a "Polonaise" dance excerpted from the opera *Eugene Onegin*, gave us a taste of what was to come after the interval, in Tchaikovsky's massive *Symphony No. 5 in E Minor, Op. 64*. The Mozart concerto gave Zukerman an opportunity to demonstrate why he remains a first-call soloist with virtually every major orchestra. His clear, singing tone and exquisite control of dynamics rendered this splendid example of Mozart at his most substantial a rare treat.

The best was, however, unquestionably saved for last. Tchaikovsky's Fifth Symphony dazzled with its brilliant writing for oboe and horn and its general air of Russian cultural authenticity. This is a composer with something to say and the means to say it emphatically. The promise of symphonic music has rarely been harnessed so well to a broader view of the world.

EdinburghGuide.com

April 8, 2019

Royal Philharmonic Orchestra with Pinchas Zukerman, Usher Hall, Review

By Barbara Bryan



The Royal Philharmonic Orchestra performed this Sunday Classics concert at the Usher Hall and it was conducted by the world renowned versatile, virtuoso musician Pinchas Zukerman who has been the RPO's Principal Guest Conductor for the past decade.

Brought up in Israel, Zukerman was a child prodigy and has been playing solo violin and viola on the concert platform for over fifty years and has won numerous awards. Conducting is also an integral part of his musical life and with his controlled, minimalistic conducting style he has developed an obvious rapport with the musicians in the Royal Philharmonic Orchestra.

The concert opened with Vaughan Williams 1910 work for string orchestra 'Fantasia on a Theme by Thomas Tallis'. Williams was inspired by the music of the English Renaissance period and the title takes its name from the sixteenth century original composer of the melody, Thomas Tallis. Scored for a string orchestra – with additional players who are specifically placed apart to form an echo to the main orchestra (in the Usher Hall they were elevated onto the stage where the choir perform) – the 'Fantasia' is a perfect vehicle for the musicians to exert their musical talents as it has an abundance of lyrical passages varying in tone from the sublime to the dynamic.

It starts on a tranquil note with whispering strings and gradually we are taken on a magical, musical journey which occasionally features the talents of the principal viola player, Abigail Fenna; the principal cellist, Richard Harwood and Duncan Riddell, leader of the orchestra. It was a moving introduction to the concert.

Next on the agenda was Elgar's 'Enigma Variations.' Elgar could be described as the quintessential English composer and his famous 'Enigma Variations' was inspired by comments his wife made when he was relaxing at home playing a melody on the piano which intrigued her.' Elgar decided, after her comments, to write a composition that would musically interpret his close friends' idiosyncrasies and the result was his orchestral 'Enigma Variations.'

Comprising fourteen variations on an original theme, each variation represents a musical sketch dedicated "to my friends pictured within." It must have been intriguing for his friends to discern who was who in the variations although one, at times, can readily interpret the personalities – philosophical; strident; carefree. As the title suggests there are a variety of

orchestral emotions involved in this composition and the musicians excelled in the interpretation, particularly the brass section, who's playing was impeccable. And as an ensemble, with Zukerman's conducting skills, they created an impressive interpretation of this classic composition.

The final work on the programme was Beethoven's violin concerto. It was the only violin concerto he wrote and it was at a time when he had lost sixty percent of his hearing. Zukerman was the soloist, and what a soulful interpretation he gave of this emotionally charged concerto.

Geothe described Beethoven as 'an utterly untamed personality' but Beethoven transformed his turbulent emotions into the most magnificent enduring works – including his violin concerto. And what an accomplishment it was for Zukerman to perform, and conduct, this concerto.

Over many decades, I have never seen a string soloist conduct an orchestra as they perform. The lengthy introduction to the concerto involves only the orchestra, so, quite rightly, Zukerman faced the orchestra and conducted with his bow – violin in the left hand, bow in the right. When it came to his solo parts, he turned, faced the audience and started to play - but of course you can't specifically conduct when you are playing your instrument.

However, his rapport with the orchestra is so good, that the musicians were able to interpret his every signal and Zukerman's interpretation was sublime.

He played the concerto as if it was as familiar to him as breathing and in the middle movement he played with such sensitivity one almost had to strain one's ears to listen.

It was truly a memorable performance and he, along with the orchestra, received a well-deserved rapturous response.

PINCHAS ZUKERMAN

TORONTO CONCERT REVIEWS

January 18, 2019

Pinchas Zukerman leads the Toronto Symphony in a brilliant all-Mozart performance!

By David Richards



My own choice to attend the Mozart program came only after being called to a medical appointment at the last minute making the 21C concert on Wednesday an impossibility. Nevertheless there was no disappointment in the choice that was ultimately my only choice. The renowned Israeli-American violinist/conductor Pinchas Zukerman led a stunning performance of some of Mozart's sweetest music. I reflected on how different an experience this was compared to the new music of 21C that I had originally planned on attending. Ultimately, one wants a balance between familiar and unfamiliar, between the old and the new. This balance can be found in contemporary music as well as in the music of Mozart. Listening to the Rondo of a violin concerto never heard before, one gets the repetition of a theme that becomes familiar as it is juxtaposed with episodes that are fresh and unfamiliar. This can happen in Mozart or the latest avant-garde composition.

In last night's program, there was plenty of both familiar and unfamiliar. Opening with the *Overture to The Marriage of Figaro, K. 492*, the orchestra performed some of the most oft-performed music of the 18th century. The crisp playing of the strings and the vibrancy of the winds

provided four minutes of re-assuring musical memories. The orchestra, with Mark Skazinetsky, concertmaster for this performance, had most of the principal players on board. Principal oboist Sarah Jeffrey made a notable impression with her fine solo work. But this night belonged to Pinchas Zukerman. Without score and without a baton, he led the orchestra through two violin concertos and a symphony. His work in the *Violin Concerto No. 5 in A Major, K. 219* and *Violin Concerto No. 3 in G Major, K. 216* were especially impressive. His solo playing was impeccable, never overbearing. He spun Mozart's beautifully crafted melodies with a rare sweetness in his tone quality that inspired the strings to play with the utmost sensitivity. I especially enjoyed the tender moments in the slow movements when he brought the orchestral volume down to almost nothing. *Symphony No. 35 in D Major, K. 385* took the music to a level of intensity and drama that reminded one of the familiar music of Mozart's operas. The tremolos, trills, rapid scales and arpeggios of the final movement would find their way into operatic overtures within just a few years of its composition. This was Mozart at his finest, both the familiar and the less familiar.

PINCHAS ZUKERMAN

bachtrack

April 27, 2018

RPO and Pinchas Zukerman deliver safe as houses repertoire

By David Truslove

Not quite threescore years and ten, Pinchas Zukerman is as reliable as ever and can still deliver handsome tone and a bombproof technique. This programme made clear his versatility as both violinist and conductor and underlined the polish of the Royal Philharmonic Orchestra.

The evening got off to an atmospheric start in Sibelius' The Swan of Tuonela (a work belonging originally to an abandoned operatic project of 1893 called The Building of the Boat) where luminous strings and the eloquent cor anglais brought rapt intensity to its evocative portrait – hauntingly still and mysterious. It was superbly controlled with dynamics and pacing ideally realised. Tone colour from bass drum and baleful trombones also brought rewards to a beautifully poised account.

Exchanging the baton for the violin, and with the merest nod here and affirmative gesture there, Zukerman led a dignified performance of Bruch's evergreen Violin Concerto no. 1 in G minor. Its rather too expansive opening paragraph eventually opened out for a fluid performance (with momentum if not excitement) that revealed Zukerman's flawless intonation and effortless control of his forces. In the Adagio he combined tenderness (without sentimentality) with passion, his sweet tone lending aristocratic grace, and dynamics were finely calibrated. At times his direction was seemingly casual but all based on a thorough understanding and knowledge of the work and his players who were readily alert to subtle variations in mood and tempi.

The second half opened with an arrangement for solo cello and strings of Elgar's Sospiri by the self-taught Danish composer Søren Barfoed (born in 1950). Joining the RPO for this bonbon was cellist Amanda Forsyth whose confidence did little to relieve the candy floss coating attached to this still-popular miniature. Its inclusion here was presumably intended to showcase the soloist, but choosing such a short work, charming as it is, was an unimaginative choice given the myriad opportunities for something more enterprising – possibly a work reflecting her South African birth or Canadian upbringing.

Making a far stronger impression was Elgar's Enigma Variations on an Original Theme. Somewhat pedestrian at first, Zukerman found his stride in the explosive character portrait of W. M. Baker and went on to deliver a well-shaped and polished account with an exquisite "Nimrod" – spacious and restrained, unfolding with superb control and gravitas, and gaining emotional force for its closing largamente. Crisply articulated

violins brought to life “Dorabella”, although it was a pity that violas were opposite first violins and soundboards turned away from the audience so the principal viola’s brief moment in the sun didn’t register as audibly as it might. A mellifluous clarinet charmed the ear in the “Romanza” – its tempo at one point virtually without a pulse but all the more effective for that. Elsewhere, there was playing of warmth and strong commitment, and at the close the organ (an ad lib addition) brought grandeur to this highly accomplished performance.

PINCHAS ZUKERMAN

Hollywood SOAPBOX

Enter the world of entertainment, and get your culture on!

January 22, 2018

Pinchas Zukerman leads impressive Royal Philharmonic

By John Soltes

Celebrated conductor and violinist Pinchas Zukerman led a wondrously enjoyable performance with the Royal Philharmonic Orchestra Saturday, Jan. 20 at the New Jersey Performing Arts Center in Newark, New Jersey. Zukerman, who travels the world as a sought-after soloist, pulled double duty for the two-hour program, conducting the world-renowned orchestra for the entire night and playing violin — quite expertly — on Ludwig van Beethoven's "Violin Concerto."

And can we talk about that concerto.

It was a thing of classical beauty and the highlight of the night, sandwiched in between a stirring rendition of Carl Maria von Weber's overture to *Der Freischütz* and Antonín Dvořák's "Symphony No. 7."

The concerto found Zukerman at center stage, with his back to the audience while conducting and his back to the orchestra while playing the violin. The seamless transition between these two roles never resulted in any missteps or lack of continuity.

As a violinst, Zukerman is unparalleled, offering a simultaneous elegance and ferocity that matches the concerto in D major. Among classical music pieces, Beethoven's masterpiece must be daunting to play, even more so for someone sharing responsibilities as soloist and conductor. Zukerman rose to the challenge and didn't lack in either capacity. His conducting, as usual, was wonderfully simple, understated, humble and the opposite of showy. He kept the orchestra in time and working harmoniously, his sweeping gestures allowing for individual interpretation.

His playing, on the other hand, is quite different, something between a display of expertness and a show of novelty. He obviously knows the Beethoven piece well, and this made his solo work throughout the 40-minute piece both revelatory and second nature.

The Dvořák symphony was completely different and perhaps not a crowd favorite. A newer piece than Beethoven's and one that is obviously influenced by Johannes Brahms, according to the press notes, the 40-minute symphony found the Royal Philharmonic in a rare form, especially bringing together the masterful skills of the strings. From the "Allegro maestoso" to the finale, the symphony — certainly not the composer's best, but one that is both serviceable and, at times, quite beautiful — was a fitting capstone to a night dominated by the leadership and technical skill of a conductor and violinist who only comes around once a generation.

Luckily for NJPAC audience members, he's coming around again. He'll play with the equally estimable violinist Itzhak Perlman in a double recital Sunday, Feb. 11.

the charlatan
carleton's independent weekly - since 1945

December 2, 2017

NAC ORCHESTRA PUTS ON MAJESTIC SHOW

By Adham El Shazly

On the evening of Nov. 24, the former music director of the National Arts Centre (NAC) orchestra and masterful violinist, Pinchas Zukerman, was back at the NAC to lead the orchestra at Southam Hall. With his magnetic and passionate baton, Zukerman never fails to grasp the heart of audiences while conducting or performing. The program was insightfully and eloquently chosen, and it was tailored to bring out the best of both the orchestra and the soloist. During the course of the evening, Zukerman first adopted the role of the soloist, then he took his place at the conducting podium.

The night's performance immersed the listener into a historical narrative of classical music, in which Zuckerman and the orchestra first led us into the mid-early musical world of Haydn. Written somewhere in between 1761 and 1765, the Violin concerto in No.1 in C major holds more stylistic resemblance to the Baroque, rather than the Classical period, both technically and in its totality, yet we glimpse the transition to the Classical period and a more mature Haydn actualizing. Originally, the concerto was composed to showcase the violinist's virtuosity, and the charming, masterful performance by Zukerman as soloist is sure to have met the highest regards of Haydn himself. The second movement (Adagio), with its lush lyricism and beautiful expression, especially kindled the affections of the audience.

Second on the evening's menu was a transitional journey into Haydn's mature world, with a work that may be an exemplary showcase for the Classical period; Haydn's 84th Symphony in E-flat major, written between 1785 and 1786. The first movement was typical of Haydn's slow introductions leading into a flourishing of grand themes. Despite going against symphony hall etiquette, the audience applauded in between movements, which is a credit to the enormous power and grandiosity of this work and the charismatic performance of Zukerman.

Our journey ended at Beethoven's 2nd Symphony, featuringes the genius of Beethoven and his new emerging style that transitioned the audience from the molds of Classical Haydn, to a Classical, yet more powerful, Romantic Beethoven. Much lengthier than his the previous works, the orchestra ushered in the beginnings of new era of music. To my ears, the wind section's performance stood out the most. They displayed the very colorful nuances of wind instruments that Beethoven sought to emphasize in his work.

The program for the evening quoted Berlioz on his enamor with Beethoven's second symphony, and I echo Berlioz's reflection on the evening as whole, during which the audience was absorbed into: "the youthful ardour of a noble heart, in which the most beautiful illusions of life are preserved untainted. The composer[s] still believe in love, immortal glory, in devotion."

The Advertiser

October 3, 2017

Nature brought to life in music as violinist Pinchas Zukerman and cellist Amanda Forsyth perform with Adelaide Symphony Orchestra

By Christopher Wainwright

Nature in all its realms was brought to life by the Adelaide Symphony Orchestra with star couple, violinist Pinchas Zukerman as soloist and leader and cellist Amanda Forsyth as soloist,
opening with two lesser heard works, Elgar's *Sospiri* and Dvorak's *Silent Woods*.

Both works are predominantly calm, meditative pieces. This allowed one to relish in the depth of Forsyth's dynamic palette and phrasing, which the ASO complemented beautifully throughout.

From a calm world of nature, one moved to high drama with Zukerman as soloist and leader in Mozart's *Violin Concerto No 3*. A work which is almost like a mini opera with numerous opportunities for the soloist to shine, which Zukerman did. At times, Zukerman's preference for a slightly heavier vibrato meant that he lost the more singing characteristic of Mozart's melodies. In the *Rondeau*, Zukerman and the ASO pleasingly brought the concerto's bright, playful character to life.

To close, Zukerman conducted Dvorak's *Symphony No 8*, a folk-influenced orchestral masterpiece, with great themes and solo themes for various members of the woodwind and brass family.

Zukerman throughout chose excellent tempos. For example, in the first movement he opened with a solid, stately tempo which when it moved to the faster tempo, created the feeling of perfect balance.

ASO trumpeters Owen Morris and Martin Phillipson opened the last movement with sheer virtuosity. Their speed and energy gave this movement the perfect start. From there it just continued to flow, with many musicians, including flautist Geoffrey Collins demonstrating his virtuosic agility, ending with a very tight, fast paced, animated ending which dazzled and excited this capacity audience.

PINCHAS ZUKERMAN

The Advertiser

November 27, 2016

Pinchas Zukerman and Adelaide Symphony Orchestra

By Rodney Smith

WHILE it was Pinchas Zukerman the chamber musician who featured prominently in his Adelaide concerts this week, it was Zukerman the conductor who imprinted his personality most strongly in this ASO concert. His vision of Brahms' *Symphony No. 1* as a towering romantic peak, quite the equal of Beethoven's later symphonies, was all strength and passion as he gave the orchestra full rein in a high-octane performance.

The first and last movements are the supporting pillars of this work, and Zukerman's spacious, highly coloured interpretations ensured that they engaged the listener throughout.

There was great warmth in the two smaller middle movements also, with principal oboe Celia Craig in top form for her big solos in the *Andante*.

The final *Allegro non troppo*'s plethora of themes gave plenty of solo opportunities too, with principal horn Adrian Uren's strong golden tone a very welcome standout.

Was Zukerman's interpretation over the top? For some listeners, undoubtedly yes, with our Town Hall acoustic stretched beyond its limits. But it's quite refreshing to hear Brahms played with such abandon and emotion, portraying the composer with his heart on his sleeve for once.

PINCHAS ZUKERMAN

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March 4, 2016

Zukerman and the RPO on Great Form in Russian Favourite

By Leon Bosch

Pinchas Zukerman and The Royal Philharmonic Orchestra began their concert of Russian music at the Royal Festival Hall last night with a dazzling performance of Glinka's very effective orchestral curtain raiser, the overture to *Ruslan and Lyudmila*. Their performance resisted the habitual temptation to attempt to play it twice as fast as possible; this powerfully measured approach enabled a level of brilliance and clarity that is typically sacrificed in the pursuit of velocity as an end in itself.

This considered and disciplined approach extended to the entire programme, and provided a secure basis for the principled realisation of the music, whilst at the same time encouraging genuine spontaneity when appropriate circumstances arose.

Pianist Olga Kern, who was born into a family of musicians with direct links to Tchaikovsky, proved to be a self-assured and determined soloist in a stirring performance of Tchaikovsky's celebrated First Piano Concerto. That the audience erupted into applause at the end of the first movement confirmed my conviction that she possessed not only fingers of steel, but also an arresting stage presence, and a beguiling musical personality.

The second movement was as poetic as the first had been majestic, with Timothy Gill's cello solo especially ravishing. The *prestissimo* section was almost improvisatory, and the *Allegro con fuoco* finale possessed a demonic rhythmic intensity, with some sparkling passagework in the thrilling coda propelling proceedings to a triumphant conclusion.

Rachmaninoff's opulent and virtuosic second symphony exemplifies the essence of his humanity:

"... I try to make my music speak simply and directly that which is in my heart at the time I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become part of my music, and it becomes either beautiful or bitter or sad or religious..."

The Royal Philharmonic Orchestra under the guidance of their principal guest conductor, Pinchas Zukerman performed this colossal symphony, one of Rachmaninoff's best-known compositions, with consummate understanding, and commensurate respect. The orchestra was in outstanding form and navigated this complex score and its innumerable challenges with aplomb. The music was allowed to speak for itself, reaffirming the primary purpose of music, as the expression of human life in sound.

The Courier-Journal
A GANNETT COMPANY

January 13, 2016

5 Takeaways | Royal Phil, Zukerman concert

By Elizabeth Kramer

Last night in the Kentucky Center's Whitney Hall, Pinchas Zukerman conducted the Royal Philharmonic Orchestra on Beethoven's Egmont Overture and Elgar's Enigma Variations.
But the major highlight of the evening was Zukerman playing Beethoven's Violin Concerto in D Major. While Zukerman lived up to his status as a rock star of the classical music world, there was much more to the evening. Here are my five takeaways.

1. Pinchas Zukerman compellingly led the orchestra while giving an unforgettable performance of Beethoven's Violin Concerto. The range of emotion in his playing came from his command of his violin during the vibratos and in shifting from playing the higher notes to the lower and back seamlessly but also adding rich dynamics to the music though audibly and masterfully varying the volume and

2. The orchestra's energy in the opening of Beethoven's "Egmont Overture," with violinists so visibly intent in playing the powerful phrases, created an infections charisma throughout the Whitney Hall. If you were there, did you, too lean in? How could anyone not? From the beginning it was clear this was big music played by a big orchestra in top form coming from the Royal Philharmonic's nearly 80 musicians and a violin section that included nearly 30.

3. A clear and genuine camaraderie between Zukerman and the orchestra's musicians came across in how he would coax different sections in playing the music, especially the section of first violins when he would lean down towards them motioning his arm like a quarterback coaching his team. During Beethoven's Violin Concerto, at times he nodded his head towards the concertmaster so that he could help lead the orchestra's next move.

4. When the orchestra switched from Beethoven, a composer of the classical era, to the romantic music of Elgar with his Enigma Variations, the drama and control of the musicians never abated. Instead, the performance presented the opportunity to hear the orchestra play with a strong brass section.

5. With Zukerman leading the RPO on the encore performance of Elgar's Serenade for String Orchestra, the Romantic composer's lush music helped lull audience after a riveting evening performance.

PINCHAS ZUKERMAN

CLASSIC fM

March 3, 2016

Pinchas Zukerman: 'A woman once told me she gave birth while listening to my recording of Beethoven's Violin Concerto'

The legendary Israeli violinist talks to Classic FM about what it takes to be a professional musician, and why you never know where your recordings are going to end up...

By Elizabeth Davis

What's your earliest musical memory?

I remember my dad playing the accordion or the violin, probably at some kind of wedding or bar mitzvah, where he would be hired to play things like Monti's *Czardas* and background music basically.

How and why did you start playing the violin?

I was given one by my dad when I was seven. He taught me for a few months, especially how to tune and I found that I had a good ear. We went to a teacher just south of Tel Aviv and she said that she couldn't fit me in. But then she went to tune my instrument and I said "oh no, I can tune" – I could hardly put the bow on the string but I could tune. "And she said, in that case I can start with him tomorrow".

And now you devote much of your time to conducting, how did that first come about?

The decision to conduct was really about wanting to know more music. The extension into actually conducting without an instrument came about in about 1972 here in London. I was already doing a lot of directing and touring with the English Chamber Orchestra and then the members said to me, "why don't you try conducting without the fiddle?" And it seemed to work really well. I've never done anything in my life in music that I had to do. Everything I've done has always somehow been a natural extension to all my performances, my learning of pieces.

What piece of advice would you give to someone training to become a violinist or conductor?

One piece of advice? That's like asking a doctor for one pill to take care of everything! That's a very difficult question to answer. First of all you have to love the music itself, you have to be connected to it like water in the desert. If you don't have music in your being like that, then be a listener. But if you have a need for expression in the musical sense, you have to find out what sort of talent you have, you have to have hand-eye co-ordination, a good ear and you have to have very good teaching. And then to accommodate that you have to find the best training you can possibly afford – and listen to an enormous amount of music. It must be part of your total existence, from the minute you wake up to the minute you go to sleep. Then hopefully, with a little bit of luck, you can achieve high standards for yourself and continue the tradition of music-making.

What was the best piece of advice you were ever given?

Isaac Stern used to say to me 'Pinky, be a sponge. You're in New York, you have the incredible possibility of hearing, seeing and listening to everything that has to do with performance and music, rehearsals and concerts and everything else – just be a sponge, take it all in." And that's what I did, and I'm still doing it.

Which recording or project are you proudest of and why?

There are so many – I can't choose a particular one. A recording is [a snapshot] of a day, that particular day. People have told me all sorts of things over the years, like "I gave birth to your recording of the Beethoven Violin Concerto". It's astounding where these things end up.

You've just recorded Vaughan Williams' *The Lark Ascending*. What's it like to play?

It sits so well on the instrument and has a clarity that means the violin solo never gets covered by the orchestration. It's effective from a virtuosic point of view – you have to go from the bottom all the way to the top of the instrument and back down again. When I first recorded it 40 years ago, I didn't know what a Lark was, never mind this Vaughan Williams piece. Daniel Barenboim called me and he said "What are you doing tomorrow, can you come to Wembley? I'm doing a Vaughan Williams recording of Greensleves etc." And I said "what do you want me to do?" and he said "Something called *The Lark Ascending*." And I said, "what's a lark?". I looked at the music, I didn't think it was that difficult – but then I opened the second page and thought 'oops'. I was literally still learning it in the car on the way to Wembley.

Finally, which composer, contemporary or from the past would you most like to meet and why?

I would like to meet a whole bunch of them for different reasons. Obviously it starts with Bach, I would love to hear Bach play the organ – his music is unbelievable, that's where it all stems from. I would say, after that, probably Mozart – his output alone is just staggering. How can anyone write over 600 pieces, in less than 33 years? It's amazing. I would like to meet all the great great ones and have long talks with them.

Chicago Tribune

November 20, 2015

Conductor Zukerman wears several hats, brings out best in a chamber-size CSO

By John von Rhein



Pinchas Zukerman conducts the Chicago Symphony Orchestra's string section in Tchaikovsky's Serenade for Strings in C major Op. 48 in a program of classical and Baroque works Nov. 19, 2015, at Symphony Center in Chicago.

Although Pinchas Zukerman has firmly established his reputation as a conductor of full-size symphony orchestras over the last decade or so, it is with smaller ensembles that the celebrated violinist and violist launched his podium career and that appear to suit his baton skills most congenially.

The attractive program of Baroque and classical works that brought him back to the Chicago Symphony Orchestra subscription series, as triple-threat conductor and violin and viola soloist, on Thursday night at Symphony Center, emphasized the point. The CSO was scaled back to the proportions of an 18th-century chamber orchestra. Thus secure in his musical comfort zone, Zukerman was able to achieve a close musical rapport with the players that enabled the music to communicate directly to the listener, without fuss or affectation.

By cutting down on strings for his sturdy reading of the overture to "The Magic Flute," for example, Zukerman set the lucidity of Mozart's scoring in high relief, achieving a more stylish balance of woodwinds and strings than one usually hears.

Among the 125-plus concertos of Georg Philipp Telemann, there are plenty of

anodyne works, but his only surviving concerto for solo viola (in G major) is an inspired exception. Zukerman is as eloquent a violist as he has long been on violin, and his mellow, mellifluous tone and crisp dialoguing with the ensemble of 25 strings made one grateful to hear the piece. If the use of harpsichord was the only overt concession Zukerman made to contemporary notions of period practice, there was no romanticizing in evidence.

By contrast, the romantic garb worn by Giuseppe Tartini's "Pastorale" was entirely by design. That's because the piece actually is Ottorino Respighi's 1908 arrangement of Tartini's Violin Sonata in A major, a two-movement mini-concerto in which a small body of strings discreetly accompanies a solo violin. The CSO had given the U.S. premiere in 1927 and resurrected the pleasant curio as part of its 125th anniversary retrospective.

Zukerman discharged his modest bravura duties in a full-blooded manner that honored Respighi's respectful homage to his Baroque forebear. Conducting from the violin, he dug into the accented rhythms of the opening movement with a deliberately raspy sound that brought out the music's folk-dance aspects.

Then he was joined by CSO associate concertmaster Stephanie Jeong for J.S. Bach's Concerto for Two Violins in D minor, the same Bach concerto he had played and conducted at his most recent downtown CSO appearance in 2009. He and Jeong made an uncommonly sympathetic team, nicely matched in style, tone quality, even speed of vibrato. With occasional swipes of his bow, Zukerman kept the performance perking along tidily while balancing his and her solo voices against the light accompaniment of strings.

Mozart's Symphony No. 39 in E flat major, which followed after intermission, enlisted a larger body of strings, but here, too, Zukerman maintained clarity of texture and elegance of expression within a vigorous, sensibly paced account. This gem of late classicism yielded up its charms without his having to italicize anything. At all times he gave the orchestra players the efficient guidance they needed while remaining unobtrusive as an interpreter. Yet the silken tone he drew from the strings in the opening movement fell beguilingly on the ear, as did the lyrical flow of the *Andante con moto*. It all felt like enlarged chamber music, and few orchestras are better equipped than the CSO to communicate Mozart with such distinction.

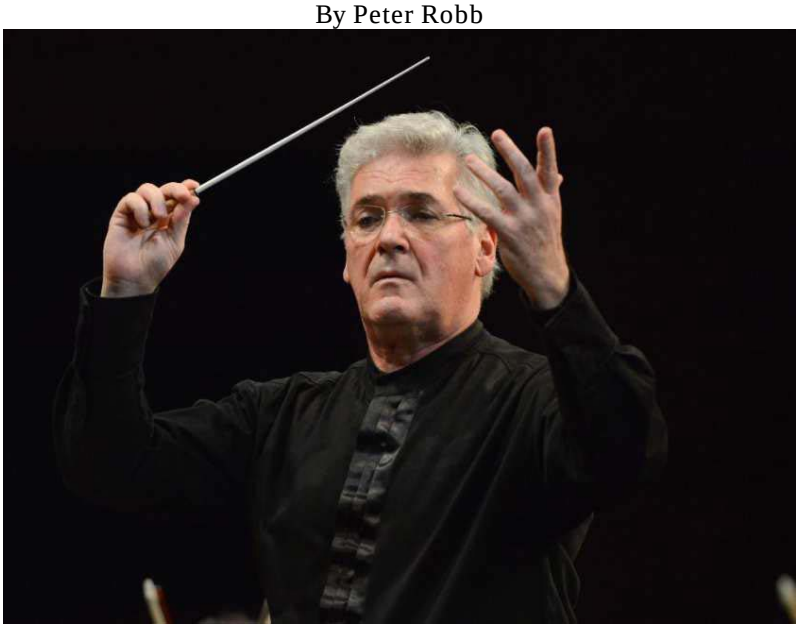
PINCHAS ZUKERMAN

OTTAWA CITIZEN

June 12, 2015

Pinchas Zukerman signs off with Beethoven's Ninth

By Peter Robb



On June 20, Pinchas Zukerman will turn around and face the audience in Southam Hall for the last time as the longest-serving music director of the National Arts Centre Orchestra.

How will he feel?

“No different than I feel anywhere else I turn around and bow,” he says.

Then on June 22, he will jet to St. Petersburg, Russia, where he will perform in the legendary Marinsky Theatre at the invitation of his great friend Valery Gergiev.

Typical Zukerman, always looking to the next show, the next project. He has been almost constantly moving around the globe from the time he was a 13-year-old prodigy boarding a plane alone in Israel in the early 1960s bound for New York City where the future beckoned.

A musician’s gypsy life does make one pragmatic. Indeed, one of the biggest inventions of the 20th century as far as he is concerned is the Boeing 747 airliner.

“New York to Tokyo became a non-stop flight. You could move around the world more easily. Today I can sit on an airplane and I can do emails. And I’m connected to whomever I need to be connected.”

Even with NACO, he was every where. And he will be back again in Ottawa next season performing in Southam Hall, as he has so many times since his very first performance there in 1976.

“Sometimes you have to go away for people to say ‘Hey, where is he? Can we have him back. Listen just make the phone call.”

Meanwhile the maestro won’t be slowing down. In addition to dozens of concert bookings, he is accumulating a string of short-term posts around the world — in Adelaide, Australia; Ludvisborg, Sweden; a regular role in London, England, with the Royal Philharmonic Orchestra and a new offer coming in from the Far East, the details of which he would not disclose in a recent telephone interview from Kansas City, Missouri. Will he take a music directorship again? Not likely, but not ruled out entirely.

When Mitchell Sharp, the Liberal heavyweight, and Hamilton Southam approached Zukerman to come to Ottawa as NACO Music Director, he demurred.

“I didn’t want the job when it was offered. I had just left my post in Minnesota a few years before.

“But I loved the country — after all, my parents had lived in Montreal for five years. So I had a connection.”

And so he accepted.

Six months later, he was about to quit because of turmoil inside the centre. He credits the hiring of Peter Herrndorf with keeping him on the job.

“He came into a mess and he fixed it.”

16 years later, Zukerman is still a larger-than-life personality with a larger-than-life legacy at the National Arts Centre, one that, despite trying to sound dismissive of, he cares deeply about.

The orchestra, 45 members when he took over, now numbers in the 60s and is accepted as one of the best in the country and on par with a world standard. He has attracted and groomed many young musicians who are entering the prime of their careers.

But he seems to care more about music education than almost anything else.

He founded a Young Artists program in 1999 which has grown into what is now known as the Summer Music Institute for performers, composers and conductors. It is located at the University of Ottawa. And he has pioneered broadband music instruction from the NAC.

“It’s a philosophy of mind that has been there since I was 15. It comes from a tradition from great musical icons of the 20th century who had a deep-rooted belief in establishing social standards and values through the arts.”

Zukerman is involved in discussions inside the NAC to develop a way to sustain the SMI and the Young Artists program.

“That is your lifeline for the future,” he says. “We need a base that is connected to (something like) the Manhattan School (where Zukerman teaches viola and violin) and connected to the University of Ottawa. If it works, I’m there, if it doesn’t, I’m not.”

While his record of achievement is enviable, he has a regret.

“I am asking myself why couldn’t I build a new concert hall. It’s in (Southam Hall), where I couldn’t make a dent.”

Zukerman believes that the $110 million facelift planned for the NAC is certainly worthwhile. He knows it will help raise the profile of the centre.

But “why don’t you get the stage fixed? Why don’t you get new chairs? Why don’t we have a new acoustical shell, or new lighting — all of it.

“The garage is expensive, but you have to keep the garage in good shape for the Rolls Royces. They will say this is elitist, but was Brahms elitist, or Beethoven?

“Fixing ladies bathrooms doesn’t make for a better sound from the stage.”

The way forward for NACO and for classical music will require creativity in finding funds, he says. The days of generous governments are over, he believes.

“Think about Putin and Gergiev. Now I know that Putin is not liked and I know that Gergiev is not liked. Why aren’t they liked? Because they are successful. I think Gergiev is a genius. He said to me ‘Pinky, if I want something, I pick up the telephone and Putin gives me money. How can I not like him’.

“Do you think I can call (Stephen) Harper? Chretien, I could talk to him. We had a connection through Mitchell. I wanted all of that to last forever.”

Zukerman, who is now 66 and a grandfather, has a long memory. Some of his fondest years were spent in New York in the 1960s.

“When I was growing up in New York, we had events every day. We had Lenny Bernstein at the New York Philharmonic. We would have the Budapest Quartet playing at the Town Hall.

“We’ve got what makes money now and that’s not good enough. Mediocrity is poison.”

That sense of commitment started with his parents, both of whom survived the Holocaust. His father Yehuda was from Warsaw and his mother Miriam was from Lodz.

“He really gave his life to me and so did my mom. They let me go when I was 13 and that wasn’t easy for survivors, but my father said to my mother as the plane was taking off ‘In six months, Miriam, we’ll be on a boat to New York.’ And they did. They sold everything and moved.

In Auschwitz, Yehuda’s ability to play the violin had him performing every Sunday for the commandant.

“They didn’t talk about the camps. My parents did not want me to go through the pain they went through. They talked to me about family lost in the war. When I would get a boy’s toy that said ‘Made in Germany’ my mother would take it away. She said ‘I don’t want you to play with that kind of thing because it is not good for you.’ ”

But his father did pass on his love of music, first by handing the young boy a recorder and then, at age six, a clarinet.

“My father was told by a friend of his, Moishe Weinstein: ‘Forget the clarinet, give him the violin’.”

The rest is history.

“I knew I had — inside — something extremely powerful. What I am good at is concept, I’m a concept person. When it comes to details, I have to tell you I am not very good at it.”

But for now the man who says he loves to rehearse and who enjoys the camaraderie of making music is looking forward to having more time for those pursuits.

“I have more time for going and seeing and hearing things and more time for the energy of making music. That is really coming back big time.”

PINCHAS ZUKERMAN

ConcertoNet.com

June 12, 2015

Masterly detail, cohesion and virtuosity

By Charles Pope Jr.

Ottawa

Southam Hall, National Arts Centre

06/10/2015 - & June 11, 2015

Wolfgang Amadeus Mozart: *String Quintet No. 4 in G minor, K. 516*

Anton Bruckner: *Symphony No. 9*

Jessica Linnebach (violin), Jethro Marks, David Marks (viola), Amanda Forsyth (cello)

National Arts Centre Orchestra (NACO), Pinchas Zukerman (violin & conductor)

It was an evening of wonder and virtuosity. With judicious contributions from Messers Mozart and Bruckner, plus members of the National Arts Centre Orchestra (NACO), it was Pinchas Zukerman's evening all the way, and one of those rare events that leaves even the most jaded reviewers grasping for superlatives and hardly needing to bother with analysis.

NACO was founded as a chamber orchestra and these origins continue to be fundamental almost half a century later. How often do we attend an orchestral subscription concert which presents chamber music during the first half, in this case Mozart's exquisite *String Quintet in G major*, with Zukerman on violin and four of his principal and associate principal players as colleagues?

Offhand, I can't recall ever hearing a chamber ensemble with only four or five players in Southam Hall and it's good to report the acoustics work beautifully for such a group. The music reached my press seats (orchestra, about half way back, left side) with clarity and warmth. The opening *Allegro* was smooth and transparent, but never dry, leaving the five players' work beautifully projected and exposed.

The *Menuetto*, with its elaborate question and answer themes was a jewel-like performance, a highlight on its own though, as the concert progressed, one of many. The elegant quietude continued with the third movement, *Adagio ma non troppo*, while the finale, *Adagio* -

Allegro was a low-key, non-ostentatious concerto featuring Zukerman as soloist at his best throughout. In triple time, there were further highlights, most notably an extended sequence with pizzicato cello supporting the other players. Amanda Forsyth brought tremendous range of touch and dynamics to her deceptively simply *obbligato*.

Following intermission NACO's full forces united to perform Bruckner's *Symphony No. 9*. In three movements, the work is unfinished and there are numerous alternate versions, including some which patch together a final movement from the limited score available after Bruckner died.

For many reasons this *Symphony* is a huge challenge for both orchestra and conductor. Bruckner's compositions tend to be sectional in seemingly compartmentalized chunks. In lesser hands, they can sound dogmatic and dour in a plodding, academic way. Many conductors are content to focus on the melodic, harmonic and textural twists as they come and go, without attempting to find convincing cohesion. As a symphonist, Bruckner arguably lacks the effortless interweaving of melody, counterpoint and development we take for granted from Mozart, Haydn and Beethoven. Yet Bruckner's work remains fascinating and enables a unique perspective because his life, more than any other major composer of his era, spanned almost the entire nineteenth century. When Bruckner was born in 1824, Beethoven still was alive and Mendelssohn, Liszt and Chopin were in their early teens. When Bruckner died in 1896, he had outlived Tchaikovsky by three years, and had earned the respect of younger colleagues, notably Brahms and Mahler.

Yes, Bruckner's work remains difficult for many performers and listeners. However in the right hands, as Zukerman has demonstrated this week, this music can be immensely rewarding. The *Symphony No. 9* opens with tonalities which constantly shift and climb, soon reaching a hefty, early climax. The sonority here clearly reflects Bruckner's lifelong work as an organist (like Liszt, he was a staunch Catholic). The second subject features lilting strings evoking the lakes and mountains of Austria (very parallel to similar writing by Mahler in his symphonies), again reaching a further rich, vibrant climax. And so, the first movement continues with Bruckner in 'chunk' mode. Zukerman and his players, however, were genuinely inspired, almost heaping detail, and constantly contrasting sonorities and lavish lyricism which brought the music to life superbly, creating a rich structure and leaving listeners wondering what might happen next.

The *Symphony*'s second movement, *Scherzo*, may well be the highlight of the work, not to mention an extraordinary contrast to what comes before and after. The opening bars with their tantalizing winds and pizzicato strings are more like Tchaikovsky – delicate, fleet and enormously atmospheric (everyone will conjure their own imagery when hearing such a fine performance). Soon we reach a pounding *ostinato* worthy of Stravinsky, then, an exquisite middle section with further very light strings and piccolo filigree which again might be right out of Tchaikovsky's score for *The*

Nutcracker (which in fact was being composed while Bruckner continued working on the*Symphony No. 9*).

The third movement, *Adagio*, was not intended as a finale, yet works well as one. Once more, it opens with a sad, dissonant theme leading to another sonorous climax. As the movement progresses, it is the lighter string textures which are the most riveting, and conductor and orchestra delivered a performance of masterly detail and cohesion.

The program is Zukerman's penultimate for his final season as NACO's music director, and is a magnificent tribute him as a major interpretive artist and to his years with the orchestra.

PINCHAS ZUKERMAN

The New York Times

January 13, 2014

Soloist and Conductor in One Pair of Shoes

Pinchas Zukerman Leads the Royal Philharmonic

By Vivien Schweitzer

Like many top-tier violinists and pianists, Pinchas Zukerman has balanced a regular concert schedule of solo, chamber and concerto performances with his career as a conductor.

At the New Jersey Performing Arts Center on Friday evening, he appeared in both guises when he led the Royal Philharmonic Orchestra in an all-Beethoven program featuring the Overture to the "Creatures of Prometheus," the Symphony No. 5 and the Violin Concerto.

Mr. Zukerman is principal guest conductor of this London-based ensemble, founded in 1946 by Thomas Beecham and now headed by Charles Dutoit.

Conducting from the violin or piano is more common with chamber and period orchestras and with Baroque music; with a full-size modern ensemble, the musicians essentially become rudderless for large swathes of a piece. Mr. Zukerman turned to face the musicians during respites from his solo playing in the Violin Concerto, nominally conducting them with his bow. They also had some extra guidance from the concertmaster, Duncan Riddell.

The work has been a staple of Mr. Zukerman's repertory since the early days of his career and is also one he has performed with this ensemble on multiple occasions. His rendition here, featuring the Heifetz cadenza, was distinguished by its languid trills and beautiful, sweet tone — a sound aptly mirrored by the rich and full-bodied sheen of the string section. Apart from a few minor solo blemishes in the concluding Allegro, Mr. Zukerman offered technically solid and often highly expressive playing, especially in the second movement Larghetto.

He opened the program conducting a dynamic and crisp interpretation of the Overture to "Prometheus," a ballet written for the Imperial Court Theater in Vienna and one of the few stage works Beethoven composed.

While Mr. Zukerman's choice of repertory for the orchestra's American tour focuses mostly on well-trod classics, the ensemble sounded inspired during its performance of Beethoven's Fifth Symphony, which came after intermission. The strings again produced an alluring sound, with polished contributions from winds and brass. Mr. Zukerman elicited myriad details of phrasing and dynamic nuance.

As an encore, the ensemble offered a joyous performance of the exuberant overture from Mozart's "Marriage of Figaro."

OTTAWA CITIZEN

October 31, 2014

NACO in the U.K.: Home at last

By Peter Robb



A tower to the memory of John Cabot and his voyage of discovery of a new found land in 1497 stands 105 feet high in this port city in the west of England.

The Cabot Tower is a symbol of a journey a group of Canadian musicians were to make Friday after the end of a 10-day tour of the United Kingdom. And it also commemorates, in a way, the relationship over the centuries between the U.K. and Canada.

The final concert of the NACO tour of the U.K. was performed in the Colston Hall in Bristol Thursday night and it featured the music that the orchestra played in four out of five concerts on tour.

As has been the case in all of the previous shows, the orchestra received rousing ovations at the intermission and at the end, which prompted an encore — the overture of Mozart's Marriage of Figaro. In addition to Vaughan Williams' Fantasia, John Estacio's Brio, Bruch's Violin Concerto and Beethoven's Seventh Symphony, the Bristol audience was treated to a cello solo by Amanda Forsyth, who played Elgar's short but soulful Sospiri, which was written and



first performed in the early days of the Great War.

It was a fitting addition to the tour's repertoire because of its beauty but also because of its direct connection to the beginning of the war 100 years ago — something the tour has commemorated.

This is the 32nd international tour undertaken by the NACO, and the last one led by Maestro Pinchas Zukerman, who is to leave his post at the end of this season.

For Ottawa where audiences see Zukerman regularly on the stage of Southam Hall, it might be hard to imagine the kind of star power that he has abroad.

But in Bristol, the concert hall was packed, when it is normally half-full. Ticket buyers such as Tony Bundy were glad to get a chance to see Zukerman play. Bundy has been a fan of Zukerman since the late 1960s, when most young men of his generation were listening to The Beatles or the Rolling Stones.

After the concert Bundy pronounced himself well pleased.

In a reception after the show, the maestro, too, was thinking about the concert's significance.

"Tonight's concert is a celebration of 16 years of music making. It is the music that brings us together. I am proud of what we are," he said.

The 10-day tour featured concerts in Edinburgh, Nottingham, London and Salisbury. As well, there were about 50 educational and outreach events including a "pop-up" performance in front of the Stonehenge monument and a trans-Atlantic broadband concert that featured the Colonel By Secondary School senior band and the Brent Youth Orchestra of London, England.

Each concert had its special element.

In Edinburgh, the opening night performance was full of bittersweet emotion because of the tragic shooting of Cpl. Nathan Cirillo just metres from the National Arts Centre, the working home of the musicians travelling in the U.K.



In Nottingham, the musicians were touched by the crowd's warmth.

In London, the performance was marked by the presence of royalty in the person of Prince Charles. During rehearsal in the Royal Festival Hall, a security team checked every seat in the house. Later the Prince did a walk about, greeting patrons and talented young musicians. On stage, 150 musicians from the NACO and the Royal Philharmonic Orchestra performed while the Prince watched from the Royal box.

But the concert in Salisbury's ethereal 13th century cathedral, which was filmed for broadcast later by the CBC, was a moment that many who heard it will remember for a very long time.

First violin Elaine Klimasko has performed with NACO for about 45 years. She said the concert on Wednesday brought "chills."

For Zukerman, the Salisbury concert was made even more significant because of the realization that 600,000 Canadians, or about 10 per cent of the population, enlisted to fight in the First World War. And, he added, 60,000 of them never came home.

PINCHAS ZUKERMAN

THE DAILY CALIFORNIAN

January 30, 2014

Violinist Zukerman hits high note at San Francisco symphony hall

By Noah Kulwin



On Sunday night, world-renowned violinist and conductor Pinchas Zukerman led London's Royal Philharmonic Orchestra in a rousing performance at San Francisco's Louise M. Davies Symphony Hall.

The Royal Philharmonic and Zukerman put on an entirely Beethoven program, consisting of the overture to "The Creatures of Prometheus," the Violin Concerto in D Major and Symphony No. 5. Zukerman, principal guest composer of the Royal Philharmonic since 2009, is on an American tour with the Royal Philharmonic, which performed in Newark, N.J., as well as Northridge and Costa Mesa, Calif. San Francisco marked the final stop of its tour.

The start of the concert, Beethoven's "Creatures of Prometheus," was ballet music with a strong, brassy introduction that was performed expertly by the orchestra. The string and wind sections played off each other spectacularly, with careful attention to detail and tone. This was to be expected from the Royal Philharmonic, one of the best and most prestigious symphonic orchestras in the world, which rose to the occasion by testing the acoustic limits of the Davies Symphony Hall.

The second piece performed was Beethoven's sole violin concerto, a notoriously complex piece to perform, especially for the violin soloist. Zukerman, a classical music icon who teaches at the Manhattan College of Music and currently resides in Ottawa, Canada, played the concerto's infamous solo, and executed it with the kind of technical expertise and furious passion for which he has long been known.

The concerto begins slowly, picking up speed as the violins drive the piece along with powerful chords that fade into the background as the first-chair violin soloist emerges. The title of this first movement, "Allegro ma non troppo," translates literally to "fast, but not overly so." While the orchestra constructed a rich and beautiful setting, Zukerman's violin felt like a technicolor brush on blank canvas at times.

The second movement of the concerto, "Larghetto," or "fairly slow," depends largely on the conductor's pace. For Zukerman, who was both the soloist and the conductor, this instruction meant that he had to rely on the skill and connection formed in practice between himself and the rest of the orchestra. There wasn't a moment that felt out of place in the whole movement (or in the rest of the show), and the symphony hall setting lent the orchestra a particularly emotive feel throughout.

The final movement of the concerto, "Allegro," simply means "fast." A dynamic piece of music that alternates between ferocious volume and playful string interplay, its conclusion is both resonant and powerful, and on Sunday night left the crowd starstruck before intermission.

The second half began with what are perhaps the four most famous sets of notes in classical music: the opening chords to Beethoven's Fifth. The symphony moves between a kind of savage beauty and slow decadence from the first movement to the third and final — its final movement is the longest, incorporating both brass-heavy melodies and fine-tuned string instrumentation. The Royal Philharmonic's interpretation of this part was among the most memorable of the evening, accentuating the brass tones while elevating the strings at some of the softer or down-tempo moments.

Zukerman, an Israeli who achieved international acclaim after finishing at New York's Juilliard School in the mid-1960s, is, trite as it sounds, one of the best living violinists in the world. Similarly, the Royal Philharmonic is one of the top collections of musicians in the world, and it was a rare spectacle to see them perform with someone of Zukerman's caliber.

Orange County's news source
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January 23, 2014

Zukerman melds with Royal Phil

By Timothy Mangan

Pinchas Zukerman played violin with and conducted London's Royal Philharmonic Orchestra on Wednesday night in Segerstrom Concert Hall as if the whole thing were a stroll in the park. He didn't make a big deal out of it, but got good results, it seemed, because he didn't make a big deal out of it. The concert was a demonstration of what relaxation can do for a performer.

Of course the Royal Philharmonic is an exceptional orchestra of long standing. Founded in 1946 by Thomas Beecham, it has been led since his death in the early '60s by a succession of big name conductors. Charles Dutoit is the current artistic director and principal conductor. Zukerman has been the orchestra's principal guest conductor since 2009 and he and the orchestra make music together like old friends.

The program on Wednesday, though a little hum-drum on the page, worked out nicely in the event. It began with Bach's Violin Concerto in E major, with Zukerman playing solo violin, and proceeded through Schoenberg's "Transfigured Night" for strings and Beethoven's "Eroica" Symphony, both performed with Zukerman on the podium.

The Schoenberg was the highlight of the concert for this listener. Composed in 1899 in a luxurious late Romantic style, the programmatic work delineates a poem (by Richard Dehmel) that tells of two lovers walking in the moonlight, the confessing woman pregnant by another man, the man eventually accepting both woman and child. In his music, Schoenberg follows the tortured emotions of the poem faithfully, draws the scene of "barren grove" and clear night sky vividly and paints the transfigured denouement tenderly and magically.

Originally written for string sextet, we heard the composer's outstanding arrangement for string orchestra here, with the RPO's full complement of strings, a gorgeous carpet of sound at full throttle and rich and glowing during the most intimate moments. Zukerman's way was both at ease and disciplined, coaxing warm and flowing playing from the orchestra even as he made cogent and even compact work of the phrases. Others may find more over the top emotion in this score; still, the beauty of sound and Zukerman's intelligence in guiding it could hardly be bettered.

The performance of the "Eroica" was a winner too. The musicians seemed to be enjoying themselves, loose and relaxed as if after a good yoga session. Zukerman's tempos were perfectly chosen and his timing a thing of wonder, never forced. On the podium, he does only what is necessary to get what he wants and avoids emoting. As a result his musicians play freely; they aren't being dictated to but are invited to play.

The piece was in a groove. The strings dominated the sound picture a little too much for the ideal (though the robust French horn section didn't mind) and the funeral march seemed a little untroubled at times, but never mind. The unswerving exuberance and lyricism of the playing was plenty.

Zukerman's take on the Bach concerto was no sweat and old-fashioned, long-breathed and darting, his vibrato expressively varied. He didn't romanticize Bach, though, instead focusing on the lively rhythms and interplay of parts. Bach works in many ways.

The encore was the Overture to "The Marriage of Figaro" by Mozart, taken a bit too quickly for this large of an orchestra to grapple with cleanly, but spirited nevertheless.

The concert marked the start of the last leg of the Philharmonic Society of Orange County's multi-season "Beethoven: The Late Great" project. The extras are beginning to arrive. In the lobby was an exhibit of Charles Schulz's "Peanuts" cartoons devoted to Beethoven and Schroeder. A Yamaha Disklavier played the "Hammerklavier" Sonata. And Philharmonic Society President Dean Corey's ambitious new book, "Beethoven: The Late Great – 33 Personal Variations," also was made available for the first time.

PINCHAS ZUKERMAN

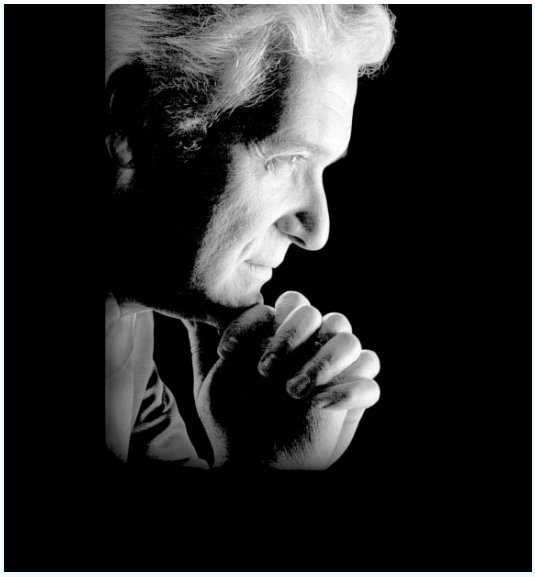
OTTAWA CITIZEN

March 4, 2014

Celebrating the maestro

Romantic festival, U.K. tour highlights of Zukerman's final season with NACO

By Peter Robb



Pinchas Zukerman's 16th and last season at the helm of the National Arts Centre Orchestra fittingly begins with a festival celebrating the Romantic music of 19th- and early 20th-century Vienna and ends with an Ode to Joy and Beethoven's great Ninth Symphony.

Along the way, many friends and former students will celebrate the maestro's impressive decade and a half in Ottawa.

The season will begin Sept. 26 with a performance of Beethoven's Seventh Symphony to kick off a four-concert festival of music by Beethoven, Bruckner, Schubert, Dvoák, with a little Mozart tossed in for good measure. The annual NAC Gala on Oct. 2, which raises funds for music education in Canada, will feature a return appearance by the maestro's good friend, the violinist Itzhak Perlman.

That will be followed soon after by a major five-city tour of the United Kingdom, under the patronage of Charles, the Prince of Wales. The tour will mark the 100th anniversary of the First World War. The highlights will be a pair of performances with the Royal Philharmonic Orchestra in Albert Hall and a performance in Salisbury Cathedral near where Canadian soldiers trained before heading to the frontlines. The repetoire for this tour will include a performance of A Ballad of Canada by the late Malcolm Forsyth, the father of NACO cellist Amanda. The work uses the text of the poem In Flanders Fields, by John McCrae.

For the maestro, though, the highight is the season opener.

"I love the festival. The Romantics and Vienna as the major centre that created a mix that was dynamic, beautiful, and full of expression about what was going on at the time. It's an incredible rush of many influences, and you feel it."

The NACO musical season features a familiar and very full array of series from Pops to children's concerts and the second season of Casual Concerts, which have proven popular in the current season.

Zukerman is rightly proud of the accomplishments of his time in Ottawa, from the Summer Music Institute, to the video training centre, to the successful

tours including last faul's massive tour of China, to the building up of the orchestra itself into a world-calibre ensemble.

"We've come to a very interesting intersection," he says, "not so much for me but for this orchestra. What's fascinating is that when I came on, there were numerous members of this orchestra who were just rising — people that were babies. They were in their mid-20s and they played with musicians in their 40s or 50s, who have come through a tremendous evolution themselves! I'm talking about fantastic players — (clarinetist) Kimball Sykes, (oboist) 'Chip' (Charles Hamann), (trumpeter) Karen Donnelly. They are now leaders.

And that new generation, who were so very young — (violist) Jethro Marks, (concertmaster) Yosuke Kawasaki, (violinist) Jessica Linnebach, well, they have grown to be such wonderful players.

"We've also grown into a much larger repertoire, offering constant meat and potatoes like Bruckner and Mahler — that's become more of the main diet. It's more Romantic, with the expanded number of strings. All of those aspects of growth I think have played very well into the orchestra growing in its capacity as a symphony orchestra. It's really quite amazing. That should be the future of all orchestras."

"For the audience member, that person gets an experience. They experience a moment of well-being, a moment of feeling good. From the music."

Zukerman who also maintains a gruelling career as a guest performer and conductor around the globe, is constantly working to perfect his own technique. "This is how I make my existence count, is to play, constantly."

And the man who has been mentoring young musicians since the age of 24, as he was mentored in turn, says he just loves to teach.

Some of his students will also perform at the Gala including Marks, Forsyth, Viviane Hagner (violin), Teng Li (viola), Linnebach (violin) and Ann-Estelle Médouze (violin).

On the agenda this season are guest conductors Thomas Søndergård, Michael Francis, Matthias Pintscher and Alexander Shelley who will assume the NACO music director's post in the 2015-16 season.

The season will also see a raft of prominent instrumental soloists such as American violinists Gil Shaham and Joshua Bell, pianists Louis Lortie, Emanuel Ax and NAC regular Yefim Bronfman.

Visiting orchestras include the Toronto Symphony led by Peter Oundjian, the Orchestre Métropolitain led by the rising Canadian superstar Yannick Nézet-Séguin and China's National Centre for the Performing Arts Orchestra led by conductor Lu Jia. The performance by the Chinese orchestra is a reciprocal visit folowing from last October's tour of China.

The Pops series will feature Michael Feinstein singing Frank Sinatra songs, the music of Michael Jackson, a concert of hits from the 1960s to the 2000s and a live accompaniment for the Gene Kelly movie musical Singing in the Rain.

In addition, the crooner Matt Dusk will perform with NACO in a Christmas concert and the Japanese Kodo drummers will hit the NAC stage next March.

There are also concerts that hint at the scope of the 2015 Ontario Scene which will take place in little more than a year from now. These include:

• A May 10, 2015, performance of R. Murray Schafer's Trio for violin, cello and piano by the Gryphon Trio and NACO members.

• The TSO's May 8, 2015 performance of Kevin Lau's Treeship, Haydn's Violin Concerto in C Major and Bruckner's Symphony No. 7.

• A May 6 and 7 performance of Tchaikovsky's Fourth Symphony conducted by Xian Zhang.

PINCHAS ZUKERMAN

THE GLOBE AND MAIL

December 2, 2013

NAC Orchestra plays its heart out in annual Toronto concert

By Robert Harris



Pinchas Zukerman conducts while performing as solo violinist with the National Arts Centre Orchestra during the ensemble's October tour of China.

It's been a tumultuous time for members of Ottawa's National Arts Centre Orchestra since they last arrived at Roy Thomson Hall for their annual musical visit to this city. Fresh from a successful tour of China in October, the orchestra announced in November that English conductor Alexander Shelley will be its new music director when Pinchas Zukerman leaves the post in 2015. And based on the concert the orchestra provided us on Saturday night, Zukerman will be leaving Shelley a finely tuned, virtuoso ensemble to work with.

The main work on Saturday's program was the *10th Symphony* of Dmitri Shostakovich, for which the normally scaled-down NAC Orchestra was buttressed by several additional players. Shostakovich was one of the great suffering spirits of the 20th century, a composer caught wriggling on the hook of Stalinist Russia all his life, even beyond Stalin's death. The 10th was written just after that event, in 1953, and has been interpreted as Shostakovich's depiction of the horrors of that decades-long black hole in Russian life. It is a massive, four-movement, passionate affair, with almost too many moods, too many moments, too much emotion. Whether a portrait or not of Stalin, it is certainly a portrait of its teeming composer. It can tip into overdrive very easily.

But my, did the NAC Orchestra play its heart out for this work. String sound was

powerful and disciplined; brass was sharp but never overwhelming, and the NACO's wind section played like an all-star team of soloists brought together into a single orchestra. Wind parts are very prominent in the Shostakovich 10th – there are times when it virtually sounds like a concerto for wind instruments and orchestra – and to a person, the NACO's winds – principal oboe, English horn, flutes, bassoon, piccolo, clarinets – were superb. And although it's always easy to pick holes in a conductor's interpretation of the 10th (I thought the famous second movement, supposedly a portrait of Stalin himself, was taken at much too jaunty a pace), Zukerman kept the intensity of this sprawling work alive, and provided his players with a powerfully focused leadership.

And although the Shostakovich was clearly the main course of the evening's affair, the highlight, for me, was the orchestra's reading of the *Third Violin Concerto* by Mozart, with Zukerman as leader and soloist. Unlike the Shostakovich, which was given its premiere performances by the 44-year-old NAC Orchestra only this week, the Mozart was one of the pieces the group took to China, and the polish showed. Pinchas Zukerman, let us remember, is still one of the great violinists of his, or any other, generation. His Mozart captures perfectly what we guess to be the essence of the spirit of the famed youngster from Salzburg (just 19 when he wrote this piece) – melodious when needed, playful when needed, with breathtaking dynamic contrasts, under perfect control always. And while sometimes I've thought that the subtlety of Zukerman's playing didn't always translate to his work as a conductor, that was definitely not the case on Saturday night. His orchestra was as charming, precise and elegant as he. It was a supremely lovely performance of a work often not performed with such obvious care.

The National Arts Centre Orchestra will have enjoyed 17 years under Zukerman's direction when he leaves at the end of the 2014-15 season. Any ensemble takes on the shape of its leader after so long a time. So it will be interesting to see what Alexander Shelley does with this group when Zukerman flips him the keys in a couple of years. But wherever he chooses to go with it, he'll have a vehicle that is clearly ready to take him there in style.

PINCHAS ZUKERMAN

Music in Cincinnati

February 22, 2013

Zukerman Inspires the CSO

By Mary Ellyn Hutton



It was cold and dreary outside Music Hall Friday morning, but warm and sunny within. The overnight ice storm had largely melted away, though, doubtless, fear of a difficult commute is what dampened attendance (800-900 by my guesstimate). Guest artist and conductor Pinchas Zukerman, in his first visit to the CSO since 2008, led a program suffused with warmth, from Beethoven's Romances No. 1 and 2, to Mendelssohn's "Italian" Symphony.

Schoenberg's "Verklärte Nacht" ("Transfigured Night") about the transforming power of love lit up the hall even more.

It is no small feat to conduct and play an instrument simultaneously, but Zukerman's prowess in that respect is supreme. During the Beethoven Romances, he stood in the space normally occupied by the podium, leading with small gestures of his body while playing the violin, and with his bow during passages for the CSO alone. It was pure harmony and he made it look easy.

In both Romances, his sound was limpid and filled with nuance. They were virtual songs without words, the violin often providing both melody and accompaniment via double stopping and ornamentation. The effect was exquisite, and there was an audible sigh in my corner of Music Hall at the end of the F Major Romance (No. 2).

Schoenberg's "Verklärte Nacht" was inspired by a poem by Richard Dehmel about a pair of lovers walking in the moonlight. In it, the woman confesses that she is pregnant with another man's child. Emotions are in turmoil, but by the end, the man affirms his love and they are reconciled. Originally for string sextet, it was arranged for string orchestra by the composer and revised in 1943. It is a tonal work, pre-dating Schoenberg's creation of 12-tone composition, but highly chromatic in late romantic style.

It is a feast for strings, divided into multiple parts within sections, including many solo strands. Zukerman had the violas sit on the outside (where the cellos normally sit for CSO concerts), the better to project their alto voices. The emotion in the music was captured

beautifully, beginning soft as a whisper with a descending motif in the cellos. It was like a conversation, with passions building, subsiding, and then building again. Love streamed through the music near the end, as the opening motif returned transformed and laced with soft arpeggios and gentle pizzicato. (More sighs from my corner of Music Hall.)

Sunny Italy held sway after intermission with the Mendelssohn Symphony. The CSO responded precisely to Zukerman's direction, which was cleanly delineated with every detail in place. The musicians seemed delighted to be playing for him and their feelings were captured in inspired playing. He led with scarcely a pause between movements, each immediately in character, with its own vivid topography. There was soul in the Andante (inspired by a religious procession), grace in the third movement minuet and pure zest in the saltarello/tarantella finale. Playing by the CSO winds was outstanding here, as throughout the work, and the tarantella rolled off the strings like clockwork.

The concert repeats at 8 p.m. Saturday and 2 p.m. Sunday at Music Hall. Tickets, beginning at $10, are available by calling (513) 381-3300, or order online at www.cincinnatisymphony.org

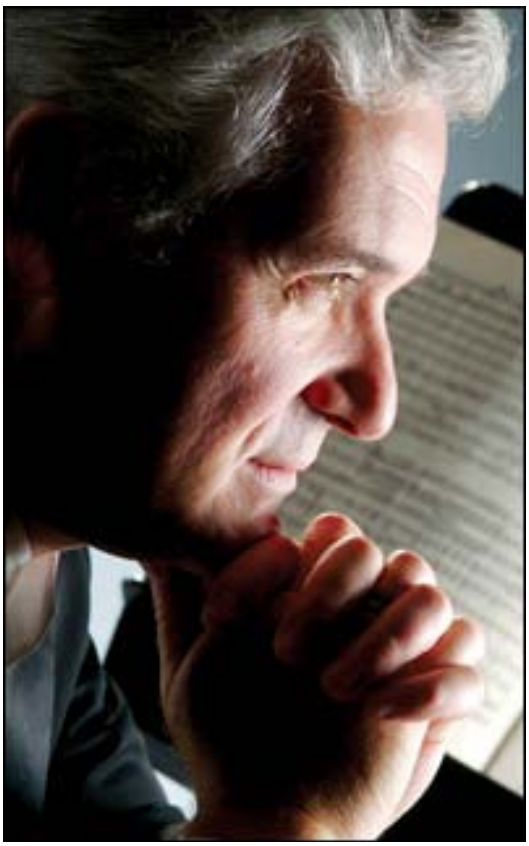
PINCHAS ZUKERMAN

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June 4, 2012

Marvelous Match

By Robin Tabachnik



On June 6, Pinchas Zukerman and the New York Philharmonic are performing together for the 100th time. Robin Tabachnik speaks with the eminent multitasker, who is conducting and performing as violin soloist this month through the 9th.

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One would have to think back quite a way to remember a New York Philharmonic season that did not feature the amazing gifts of Pinchas Zukerman, who has graced its programs for six decades. This month, June 6–9, he returns both as violin soloist and as conductor and marks his 100th engagement with the Orchestra, a milestone that has taken the tall, handsome, legend-in-his-own-time by surprise. Caught between laughter and tears as he realizes that there is truth in the old adage about time flying when one is having fun, he says, "The Philharmonic is like family, and while I am always at ease with them, I'm also always amazed. That continuous depth of unbelievable sound they produce remains unchanged."

Zukerman reflects: "Through all the years — the different music directors, players coming and going, acoustical adjustments — the Philharmonic has maintained the secret to that fabulous, unmistakable sound." The prospect of melding that sound with his own inimitable velvet tone in an atmosphere of mutual respect, friendship, and admiration delights him. In fact, his repertoire choices for this month's appearances were guided by anticipation for what he and his colleagues will enjoy playing, discussing, and exploring.

"With the Violin Concerto in A minor," lains Zukerman, "Bach helped evolve the genre: he created something new

and more complex than his predecessors, that as a violinist I find so beautiful and well put together. Now, Mozart's Violin Concerto No. 5 has some very wonderful and famous sections and a very operatic sense of drama; after this Fifth Concerto he wrote to his father that he would no longer write violin concertos. He went on to make others handle all his diffi cult violin music — in chamber music and symphonies — which led me to put Mozart's Symphony No. 39 on this program."

This takes us to the works that Zukerman is leading from the podium. "I've always wanted to do the Mozart symphony with the Philharmonic," he says, with relish, "because, temperamentally, I feel we would handle it so well together. And the Stravinsky is so beautifully and imaginatively written — challenging to play; something from the 20th century for a smaller group that provides great contrast."

Pinchas Zukerman has performed with the New York Philharmonic under 17 conductors, including some of its very diverse Music Directors, about whom he has a unique perspective. "My 1969 performance," he recalls, "was my Philharmonic debut, and also my first experience with Lenny Bernstein. What most people don't realize is the degree to which his kindheartedness guided his every decision. I was this boy just out of Juilliard, and he was a guiding light of support for me. He was such a mensch!"

The virtuoso credits Pierre Boulez with instilling in the Orchestra a sense of the "composer's mind at work." He recalls: "Boulez intellectualized the piece as if he'd composed it, but palpably, so you could see and hear that — it was extraordinary." Zukerman cites Zubin Mehta's tenure as having provided technical clarity: "His hands and body moved so perfectly, yet there was never a single extraneous motion; whether it was 18 people or 18,000, his beat never changed. He knew and conveyed so much, yet he made it look so seamless.

"And, of course," says Zukerman, "I must speak of the present and future — of Alan Gilbert. I have worked with him, both as his soloist and his chamber music colleague, and I think he's a terrifically dedicated artist, one who seeks to progress as a musician, not just a careerist. I admire that tremendously."

Born in 1948 in Tel Aviv, Pinchas Zukerman came to the United States in 1962, attending The Juilliard School and winning the prestigious Leventritt Competition in 1967. He was only 20 when he made his New York Philharmonic debut as soloist, playing the Mendelssohn Violin Concerto, one of four works he has recorded with the Orchestra.

Over the last decade Zukerman has garnered acclaim as a conductor, and is currently both music director of the National Arts Centre Orchestra in Ottawa and principal guest conductor of London's Royal Philharmonic Orchestra. He is also a world-class chamber music player, performing with such distinguished colleagues as Yefim Bronfman and Itzhak Perlman and with his own group, the Zukerman ChamberPlayers. His incomparable sound can be heard on a vast and distinguished discography as well as on film and documentary scores, while his generosity and innovation have made him a beloved pedagogue and passionate arts advocate.

Zukerman dreams of using real-time technology to cultivate the arts in American society beginning with the earliest level of education, and he feels that the New York Philharmonic is in a rare position to achieve this aim. "We've been blessed with this rare, iconic orchestra that forever maintains its virtuosity," he says. "To bring that to youngsters beyond the four walls of Lincoln Center is a wonderful opportunity indeed."

PINCHAS ZUKERMAN



OTTAWA CITIZEN

March 6, 2012

A classical rock star

You don't have to hold season's tickets to the National Arts Centre Orchestra to appreciate what Pinchas Zukerman has done for Ottawa during his tenure as the orchestra's music director.

Zukerman, who announced this week that he would step down in 2015, has helped turn Ottawa into a destination city for classical music. In fact, he has done something rare, he has reached outside the world of classical music to attract the attention of even those who have never been to a classical concert.

At a time when professional sports and pop music are seen as the dominant cultural influences in most Canadian cities, having a celebrity maestro has been good for Ottawa in ways that extend beyond musical performances. Zukerman has helped create buzz around classical music, which demonstrates that, like hockey, classical music and the arts can be economic drivers and tourist draws.

Julian Armour, another beacon of the classical music scene in Ottawa, calls Zukerman one of the highest-profile musicians in classical music. "If you were to count the biggest names in classical music on two hands, he would certainly be included."

In recent decades, at a time when some have predicted the end of classical music, Ottawa has seen its classical music scene grow. Armour, who founded two classical music festivals, including the phenomenally successful Ottawa International Chamber Music Festival, is another key player in the rise of classical music culture in the city.

Beyond helping to turn Ottawa into a destination for musicians and music lovers, the chamber music festival has also played a role in encouraging a new generation of classical listeners and artists.

That, too, is one of the biggest contributions Zukerman has made to classical music in Canada. Each summer he holds a Summer Music Institute, bringing about 100 young musicians to Ottawa to work with him and orchestra staff.

Although his tenure as orchestra director has not been without controversy — he was forced to apologize for a comment about "some rotten apples" in the orchestra that spoke of internal strife between the director and the musicians — Zukerman's positive influence on music in Ottawa and Canada will be felt long after he steps down.

SAN FRANCISCO CLASSICAL VOICE
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January 10, 2012

Triple Threat Pinchas Zukerman: Musical Meteor

By Jeff Kaliss



A triple threat over four dates at the end of this month, Pinchas Zukerman will conduct the San Francisco Symphony while also performing in his most familiar role as violinist, in a mostly Mozart program, and on viola in Hindemith's *Trauermusik*. Now 63, Zukerman was discovered as a 14-year-old in his native Israel by a visiting Isaac Stern and Pablo Casals, who helped transplant the talented youth to the Juilliard School in New York City, under the violin tutelage of Stern and Ivan Galamian. Zukerman started recording with Leonard Bernstein and Antal Dorati in 1969, took to the podium himself a year later with the English Chamber Orchestra, and has stayed active in the top echelon of classical artists since. From their base in the Canadian capital of Ottawa, Zukerman and his wife, cellist Amanda Forsyth, now perform locally and tour globally with the National Arts Centre Orchestra and the Zukerman ChamberPlayers. Zukerman also serves as artistic director of the Centre's summer music institute and on the faculty of the Manhattan School of Music, teaching both in person and by state-of-the-art audiovisual hookups from Ottawa. His accent and syntax somewhat influenced by his Israeli roots, he somehow found plenty of time recently to chat with *SFCV* about his many musical and personal loves. We share the highlights of that conversation here.

It's been warm here in California. What's it like where you are, in Ontario?

There's lots of snow right now; our first storm was a couple of days ago, and it's about minus-15 degrees Celsius. But the sun is shining. We're on a dead-end street, with lots of trees.

I've read that your house is unusual.

It's an experimental idea, like two towers, basically, with about seven or eight floors.

How does the layout help you and Amanda do your music?

We have our own spaces, our own studios. Amanda's is on the top floor; she has a dressing room and her cello, and I'm two levels below.

Do you practice together?

Yes, but not necessarily in the house. We usually rehearse where there's a piano, and we have a location for that, closer to the downtown area. We decided not to have a piano in the house.

Is it special to have a mate in a chamber ensemble with you? Do you get to know her differently there?

That's a great question. Does it help our communication? Of course it does! At times, out of nowhere, we'll say, "Wait a minute, what was that phrase all about?" The other day I said, "I haven't seen that smooth a bow change in a long, long time." Once in a while she'll say, "You know, that F sharp really stinks — why don't you fix it." [He giggles] Stuff like that. Other times she'll say, "I miss your playing."

Has your musical relationship changed and matured over time?

First of all, we do so many *different* things. She's principal cello [of the National Arts Centre Orchestra], so that relationship, with me being on the [orchestra's] podium, is already very complicated. Being the wife, I think she feels more of a burden, and she does express it, because Amanda's a very out-in-your-face kind of person. ... Then we have the level where we both play as soloists, in the Brahms Double [Concerto] and other pieces, where we play with other conductors. We come as a unit, and that's mostly helpful to conductors and orchestras. I think the most important element of maintaining any relationship in any circumstance is being truthful and honest. That's hard, but it's not as hard when you have a vehicle, which in our case is music.

Is Amanda coming with you to San Francisco?

Unfortunately not. She's playing a recital in Edmonton. But there'll be other occasions.

I was noticing in your discography one of your two Grammys, the CBS Masterworks recording in 1980 that included the Vivaldi Concerto for three violins, teaming you with Isaac Stern and Itzhak Perlman. Was that a fun relationship?

Oh, of course. [Giggles] First of all, in the Perlman case, I've known him since I was 10 [when they were both Israeli prodigies]. And I've known Stern since I was 9, so this was like family, like playing in your living room. But the occasion is what one should note, and that was Isaac's 60th birthday. We all wanted to be part of that occasion, and the way we know how to express ourselves best is through our instruments, so we brought our fiddles along. We practiced alone, then we practiced with the orchestra [the New York Philharmonic, under Zubin Mehta]; there were changes and things we talked about, but there were many things going around at the rehearsals. It wasn't just Vivaldi, there was Paganini and Tchaikovsky. It's a camaraderie that happens very infrequently in the music profession, and in the old days I don't think it quite materialized like it does today. I never think of Kreisler and Heifetz playing together, for example.

But what are the special things you noticed about the other violinists?

In Isaac's case, it was the kind of extraordinary vibrancy, really in-your-face type of playing, that was so unique to him and his personality. And his honesty in producing the notes. In Itzhak's case, it's the ability, the sheer physical coordination. And his mastery — excuse the French — of the f-ing fingerboard is unbelievable. I mean, I've never seen anybody go up and down that fingerboard the way he has.

And Stern had been your mentor.

Yah, of course. But we became very much equals. He questioned so much of what he did and how he did it, over and over again, with practically every rehearsal and performance. I have to say, I learned a lot from him with respect to how I deal today with my own former students when we play together.

It's been said that Galamian, at Juilliard, fused the Russian and French schools of violin playing in teaching you and other students, including Perlman.

There had been great masters like Ysaÿe and Sarasate and Spohr who all taught and wrote music, but he [Galamian] developed the understanding of how to create sound on this very complicated machine called the violin in a very simple way, simpler than anybody before. Basically: there's the right hand, it's called the bow arm, and it's your lifeline to music. There are different methods, the Russian bow arm and the French bow arm, but that comes already in the music and its colors. A D-major chord is a totally different color than a D-minor chord, and the bow must be the translator of that to the ear. The bow division comes from a very complex and yet very simple method of catch-and-release: You catch the string and then you release it, to vibrate. That's a very complicated set of thumb and fingers on the bow, which works very well, once you have it in your being. What Galamian created, over a 60- or 70-year period, was a method that explains that, in the simplest way. It doesn't preclude the fact that we gotta practice it; it takes about two years for the left side of the brain to command the right hand's ability and discipline to do that.

I'm curious, too, about your success in conveying this kind of thing over the Internet. Has that medium improved anything in violin pedagogy?

It enhances it; it's not a substitute. The first time I saw the method, in 1993, I was taken by a colleague to see in New Jersey a company called CLI, which was doing high-end videoconferencing. We were given a demonstration from San Jose by a very nice young lady, an engineer. I saw print, audio, and video all functioning together. ... Then the lady said, "You don't realize it, but you're my hero! I used to play the violin till a few months ago, when I took this job." Then she went out and brought in another guy, another fiddle-player-turned-engineer. I said, "In that case, you're coming back tomorrow with your violins, 'cause I want to use this for teaching." And I gave them a lesson. I tell you, it was a change the likes of which I have never had in my life!

And everybody was happy?

Well, they seemed to be reluctant at the start, because [the technology] was not invented for music, it was invented for speech. But we can use pictures, instead of language. I have two screens — one is the student, one is me — and I can say, "Let me play it for you, take a look at what I'm doing here." At the Manhattan School, it goes onto their computer, and they can use it as a tool to see what the lesson was about. Looking at a performance, say at Davies Hall on a Thursday night, it could go out to 30,000 people or more, depending on the capability of their receiving the music, and why shouldn't they? Some of them are handicapped, some not capable of leaving their environment to come to Davies Hall. It's just a matter of time before we have finally a model created whereby the revenue possibilities are bottomless, where we'll be able to look at our deficits and other problems we have, in museums and performing organizations and hospitals, as last year's snow.

Have you been teaching yourself new things? What the newest thing you've learned?

Sibelius' Second Symphony. Even though I've done it before, and I've given lessons on it, it didn't quite occur to me that it has a direct quote from the violin concerto. It's now in the system. [He hums the passage]

Your violin is an old friend.

I met my fiddle [a 1742 Guarneri del Gesù] in 1965, in New York, at the Wurlitzer shop, and when I put the bow to the string, it did something that was so amazing, in depth of sound, in sonority, in quality, in volume. It came up for sale, from Mrs. Dushkin [widow of Polish-American violinist Samuel Dushkin] in 1980, so I sold one I had, and a very good friend of mine helped me at the bank. It was an astronomical number for me — about $400,000 — but somehow I managed to do it.

But you've since had the chance to try out instruments costing many

times that amount. If you were to lay out millions, would you get something you don't now have?

Categorically, no! In fact, there's a very nice instrument your [San Francisco Symphony] concertmaster [Alexander Barantschik] plays, which belonged to one of the greatest fiddle players [Jascha Heifetz], and I've tried it. It's a wonderful instrument, but I'm still more comfortable with mine; my right hand just feels very comfortable applying the bow to the strings. There's something in the DNA of the wood. You know, the viola I have is also a stroke of luck. The bottom and sides are by Andrea, and Andrea was Joseph Guarneri's [aka Guarneri del Gesù] grandfather. The top of my viola is Filius [Giuseppe Giovanni Battista Guarneri], who was the *father* of my violin. So I've got 102 years of the same family. Can you believe that?

As a mentor to the next generation, with your hands literally on centuries of tradition, can you pronounce on the state of classical music?

[Romanian conductor] Sergiu Celibidache said something to me many years ago, sitting at lunch in Zurich. He'd just had his 10th or 11th rehearsal — it was amazing — and I was about to conduct Mozart's 39th Symphony for the first time. ... He said, "Why are you so apprehensive? You know the whole piece." I said, "Yeah, but it's my first time." He said: "Let me tell you something: Mediocrity is a poison. Stay away from it!" And I thought, *Holy mackerel, what a good line!* In the last 25 or 30 years of my existence in the profession, we've seen a growth of mediocrity that's relentless. I hate it.

How do you account for it, Pinchas?

It beats the shit outta me. I don't know. ... But I think you have to look at the evolution of performance music and education, because they go hand-in-hand. We have to bring back education, and we need to use technology, because it's readily available and easily brought into homes. The economic downturn is creating major problems not only for nonprofits but for governments, and it's almost like a tsunami through the arts. We cannot have that, because without art and music education, we're a jungle.

www.classicalsource.com

May 23, 2012

Royal Philharmonic Orchestra/Pinchas Zukerman – Mozart & Shostakovich

By Colin Andersen

Pinchas Zukerman is the Royal Philharmonic Orchestra's Principal Guest Conductor. It is a close and productive relationship. The Overture to The Marriage of Figaro was perfectly-paced in its moderation, poised in its execution, dynamic (without bulges) and each note was traced with significance. Such urbanity also informed the concerto, relaxed yet persuasive, the RPO unfolding the introduction with certainty. Zukerman's first entry set the trend: sweet-toned and romantic. The main allegro sparkled, Zukerman exploiting bright top notes and rich low ones, introducing much light, shade and subtlety. The slow movement was generously phrased, with much pathos, and the finale was elegant and witty to contrast with the stamping delight of the 'Turkish' episode; the return of the main theme was beguilingly 'once upon a time'. One might quibble with the capricious cadenzas (unattributed), and the 'crushed' grace-notes in the finale, but the slimmed-down RPO was gracious and giving, contributing much to a rendition that paid many expressive dividends as distilled from Zukerman's easeful mastery of the violin.

Zukerman is now an experienced conductor (he has been Music Director of the Ottawa-based National Arts Centre Orchestra for thirteen years) but Shostakovich is not a composer one associates with him; as far as I know he does not play either of the violin concertos or the Sonata but he does essay the Sonata for Viola (Zukerman is also a prime practitioner on the violin's bigger brother). The mighty Tenth Symphony did not faze him. The opening promised much in its desolate brooding, the strings producing a special sound (violas especially soulful) that is perhaps only possible from a string-playing conductor, although Michael Whight was scarcely less meaningful in his clarinet solos, or Emer McDonough on flute. Yet however well-paced and sympathetically shaped was the first movement, the huge searing climax at its heart was arrived at a little precipitately and with trombonists loudly bludgeoning aside their colleagues (and it wouldn't be the first time).

Whether or not the scherzo that follows is a portrait of Stalin (then recently deceased) it was slightly restrained here (the militaristic side drum woefully reticent, as it would be at the symphony's close), lacking that crucial last degree of mania and mocking, if played with verve. Zukerman's directness worked well in the third movement, a deceptive intermezzo that can easily hang fire but which here sustained a charged atmosphere because of Laurence Davies's potent horn solos (at various volumes), some vehement pizzicatos, and then a good flare-up. The slow opening to the finale included an intense oboe solo from John Anderson

that carried with it all the World's burdens but, despite the good intentions, the high spirits of the ensuing fast music lacked euphoria, the coda just a little too 'easy' rather than being forced in its supposed joy.

Some balance problems and underplayed characterization aside, this was an unerringly wholesome interpretation, very sympathetic to line and detail on behalf of Zukerman and played with palpable focus and concentration by the Royal Philharmonic Orchestra.

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May 16, 2011

Zukerman - The old pro

By Hellen Fraser



The air was thick with excitement in the Royal Festival Hall on Wednesday night. Strangers turned to talk to each other and every conversation seemed to be about Pinchas Zukerman: their first Zukerman experience, favourite recordings and how far they had travelled to see their hero. And no wonder they were prepared to travel: not only was Zukerman to play the Beethoven Violin Concerto, he was also to direct the Royal Philharmonic Orchestra in Beethoven's Egmont Overture and Fifth Symphony.

The evening did not get off to the most auspicious start: an energetic gesture from Zukerman failed to kick-start the Overture and there was a silence before the orchestra's chord. From that moment on, it was clear that mere time-keeping was not Zukerman's role: instead he played the orchestra as he does the violin, drawing out enormous phrases and vividly contrasting colours with heartfelt and energetic gestures. His flexible approach could have led to a

lacklustre performance, were it not for Zukerman's phenomenal awareness of the mood of the audience: the energetic speed at which he took the fast ending ensured no-one had the chance to grow tired of the more introspective moods in the piece.

If there was anyone in the audience wondering what all the fuss was about, soon they were to understand. Zukerman's performance of the Beethoven Violin Concerto was superlative. One of the most natural musicians ever to draw bow across string, he has the "X-factor" TV is so keen to discover; the indefinable magnetic energy which attracts the listener, to the point that his cadenzas demand a suspension of breath from every member of the audience. The first movement's fragmented nature worked well with the soloist as director, creating a link between the purely orchestral episodes and those episodes with violin. The absence of a conductor, however, meant that the slow second movement risked dawdling; meaning Zukerman occasionally had to push the tempo during one of his solos and so risk losing the timeless quality of Beethoven's Larghetto.

Aside from his comfortable stage manner, Zukerman's greatest strength is his musical intelligence. This intelligence is extremely clear during his appearances as a conductor, however in his violin playing it is even more so. His flawless technique allows him limitless possibilities for the execution of every note; he then selects the most musically convincing option and carries it out perfectly. With a director so emotionally involved in the music, it fell to the RPO to organise his accompaniment in a sympathetic and engaging manner. This they achieved exceedingly well, never cracking under the pressure of a soloist who was so comfortable with the piece it was as though he was creating it on the spot.

Zukerman's interpretation of Beethoven's Fifth Symphony also had this delightful improvisatory quality. Perhaps it was due to the freedom allowed by the lack of an over-rigid pulse, meaning the musicians were free to play with the tempo like stretching dough. The Symphony has far more scope for tempo fluctuations in it than the Egmont Overture, meaning that Zukerman's laissez-faire technique was ideally suited to the larger work. This method led to Zukerman's becoming Principal Guest Conductor in 2009: not only is he one of the world's greatest musicians, with a fan-club to match, he gives the orchestra the freedom to perform with flexibility and charm. Zukerman excelled in this all-Beethoven concert, creating the contrasts in colour and mood so essential in any interpretation. I expect that this hugely intelligent musician will be just as successful with other works; and that most of Wednesday's audience will be there to hear it.

The Oregonian

April 11, 2010

Pinchas Zukerman leads the Oregon Symphony with conviction

By David Stabler



Pinchas Zukerman lives with certainties. When the world-famous violinist/conductor walks onto a concert stage, he knows an audience will be waiting for him. When he puts a violin under his chin, he knows his fingers will fall into impeccable place. And when he performs with his wife, the cellist Amanda Forsyth, as he did in front of the Oregon Symphony on Saturday, he knows she will match his phrasing note for glorious note.

While the rest of us struggle with doubts and uncertainties, Zukerman's convictions are clear and deserving.

The Israeili-born Zukerman, who began his career four decades ago as a scrappier, less-polished counterpart to the elegant-toned violinist Itzhak Perlman, long ago turned into a gleaming fiddler and conductor. He led the Oregon Symphony in three works in Schnitzer Hall. The most fascinating moments came in the Concerto for Violin and Cello by Johannes Brahms, where Zukerman and Forsyth embodied the music to an unusual degree. Their musical ideas, expressed through gorgeous sound, expressive phrasing and perfectly matched dialogue, energized Brahms' rhapsodic music.

Zukerman opened with the "Jubilee Overture" by Malcom Forsyth, who happens to be his father-in-law. It's a brass-friendly work that fails to avoid kitsch and would be more effective at half its length. Beethoven's cheerful First Symphony came across nicely with taut, high-spirited playing, despite Zukerman's ambiguous downbeats – the only moments of uncertainty from the maestro.

OTTAWA CITIZEN STYLE
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Spring 2010

HOMES

Decorated in the key of C

The home celebrated cellist Amanda Forsyth shares with her maestro in marriage, Pinchas Zukerman, is clutter-free and calm, with clean lines

By Roger Collier
Photographs by Ashley Fraser



The Rockcliffe home of National Arts Centre Orchestra maestro Pinchas Zukerman and his wife, principal cellist Amanda Forsyth, is modern and multi-levelled.

To call Pinchas Zukerman a busy man is like calling Moby Dick a hefty fish. On any given day, he might be playing his 268-year-old violin (a Guarnerius del Gesù worth more than your soul) at a concert in Beijing, or giving private lessons to aspiring virtuosos in New York City, or guest-conducting London's Royal Philharmonic Orchestra in Moscow. Last year alone, he performed in 35 cities in 17 countries. Or so he's heard.

"That's what they tell me," says Zukerman. "I don't keep count."

Perhaps the only person in Ottawa with a similar schedule happens to share his Rockcliffe Park home: Amanda Forsyth, his wife of six years and the principal cellist for the National Arts Centre Orchestra. Like her husband, Forsyth has 10 nimble fingers that are in demand all over the world. Name any country where people relish classical music and, chances are, Forsyth and her Testore cello (three centuries old, Italian-made) have been there. Her calendar from last year reads like an



When they are at home, Zukerman and Forsyth, shown here with her Testore cello and her dog, Yoji, both have practice areas.

atlas — Spain, China, Germany, Israel, Turkey, Finland, New Zealand, Italy, and on it goes.

In a typical year, Zukerman and Forsyth spend only about four months at home in Ottawa, the rest on the road. Because their lives are so incredibly hectic — airport, hotel, concert hall, repeat — the couple has set up their home to be anything but hectic. You could say their house is decorated in the key of C: calm colours, clean lines, clutter-free.

“Our lives our cluttered,” says Forsyth, “but our house is not.”

From the outside, the four-storey split-level, surrounded by maple trees, looks



Forsyth's shoe collection, in her hot pink dressing area, rivals that of Imelda Marcos.

tall and lean, like a shoe box tipped on end. Towering windows punctuate the exterior walls. The home allows in so much sun, says Zukerman, that there is little need to look at a clock to tell the time of day. When the couple prefers privacy to sunlight, a push of a button lowers remote-controlled blinds.

Inside, the home is split into eight levels, connected by open stairs that run up the centre. The open-concept design has few interior walls, allowing unobstructed views throughout. Modern and minimalist best describe the décor. The home’s original wall-to-wall carpeting is long gone, replaced by slate and ash-coloured oak flooring. For a mental image of this space, imagine a super funky loft apartment. Now imagine seven more. Now stack them on top of each other.



Designer Lee-Ann Lacroix, who is also Forsyth’s best friend, wanted the home to be calm. “I wanted consistency between rooms, a sense of flow.”

Whites and greys dominate the colour scheme, with pops of brighter colours here and there. When they moved in a decade ago, however, Forsyth wanted colours as vibrant as her personality (and her wardrobe): orange, fuchsia, lime green. But Forsyth’s interior decorator, Lee-Ann Lacroix, also her best friend, encouraged her to go monochromatic.

“I wanted the space to be calm,” says Lacroix, who lives nearby. “I wanted consistency between rooms, a sense of flow.”



Last year alone, Zukerman performed in 35 cities in 17 countries.

But Forsyth did get her lime green, or chartreuse, to be precise. Both her office and Zukerman's, located on the sixth level, are painted this colour. The only room in the home more colourful is Forsyth's dressing room, on the top level, which has walls as pink as strawberry sherbet. Next to this room is Forsyth's practice area, which the home's previous owner, the architect who designed it 25 years ago, used as a guest bedroom.

"I didn't want to have a guest bedroom, because I don't want people staying here," Forsyth says, laughing. "Besides, we have an apartment in the Market where our guests can stay."

When she isn't mulling over which shoes to pull from her Imelda Marcos-like collection or practising concertos by Schumann and Shostakovich, Forsyth spends much of her time at home working out. She keeps her free weights and a Bowflex machine in the basement, next to Zukerman's wine collection. A treadmill and an elliptical trainer sit on the floor above, facing a big-screen television. During her hour-long cardio sessions, she enjoys watching her favourite shows, a list that doesn't include the "awful" new Melrose Place. Flanking the television are shelves lined with DVDs and old videotapes.

"These are mostly of Pinchas' performances," says Forsyth, waving her hand toward the tapes. "And my performances. Oh, and Tae Bo!" she adds, referring to the aerobic fitness regimen.

The other room with frequent use is the kitchen. Forsyth favours meals that are high in protein and chock-full of vegetables. No pasta. She will sometimes cook for guests, but not if she can avoid it.

"I'm a little nervous about the whole culinary thing," she says. "People say I'm a good cook, but I don't believe them."

Zukerman also spends a lot of time in the kitchen, though not in front of the stove. He enjoys sitting at the counter, sipping coffee or wine, watching hockey on a small, wall-mounted television. Zukerman is a diehard fan of the Ottawa Senators. He hopes the team will play the Washington Capitals in the playoffs. His son-in-law works for the Capitals organization and a friendly family rivalry has developed.



Zukerman and Forsyth joke around in their kitchen. He waits for an espresso while she applies a little lip colour.

"I'll drop everything and go to all the games," says Zukerman, grinning. "We have to beat them!"

If the Senators aren't on the tube, you might find Zukerman in his office. This is where he practises, mostly in the morning, often while looking out the room's large, south-facing window. On the walls are photographs depicting different times in Zukerman's life. One picture, taken in Japan in 2001, shows him with fellow master violinist Isaac Stern. In another, taken decades ago in his home country of Israel, a four-year-old Zukerman stands next to his father, a cob of corn in his hand.

Zukerman also practises in the morning when staying in hotels, but only for a few minutes, to warm up his fingers before rehearsals. It's not the same as playing at home. A hotel room is too constricting.

"I like having this kind of space," he says. "The freedom of space allows the brain to think in a few layers at once."

Soon Zukerman and Forsyth will once again be leaving this space behind, at least for a few days. They are booked to perform solos and a duet with the Madison Symphony Orchestra in Wisconsin. Another trip to the airport. Another hotel. And many miles between them and their haven in the trees.

Forsyth's favourite things to whip up in the kitchen

- Vegetable smoothies
- Salmon (with citrus/soy sauce)
- Egg-white omelette
- Soup (most recently, broccoli)
- Chicken breasts
- Salad (heavy on the arugula)

Forsyth's favourite TV during cardio workouts

- *Ellen DeGeneres*
- *Grey's Anatomy*
- *Ugly Betty*
- *Dog Whisperer*
- *Oprah Winfrey*

PINCHAS ZUKERMAN

TEXAS CLASSICAL REVIEW

February 11, 2022

Zukerman & Forsyth bring charm to light Dallas Symphony program

By J. Robin Coffelt



After a tumultuous couple of weeks, with performance cancellations and program alterations due to an ice storm and Covid cases among the musicians, it was a relief to finally attend a Dallas Symphony Orchestra performance that was exactly as billed.

That said, Thursday's night's concert offered a fun-sized program with just over 40 minutes of music, clocking in at about twice that with intermission and stage changes.

Featuring violinist and conductor Pinchas Zukerman, and his wife, cellist Amanda Forsyth, the evening included no warhorses, but instead a miscellany of little jewels: Vivaldi's Concerto for Violin and Cello in B flat major (RV 547), Offenbach's *Les larmes de Jacqueline* ("Jacqueline's Tears"), Tchaikovsky's *Mélodie* and *Sérénade mélancolique,* and Haydn's Symphony No. 83 "La Poule" ("The Hen").

While the Dallas Symphony is certainly not a stickler for authentic Baroque performance practice, their Vivaldi sparkled, and Forsyth and Zukerman are charming as duo musicians. The one nod to traditional practice is that Zukerman conducts while playing, which works just fine in this repertoire. The outer fast moments were crisp and lively, the inner slow movement was well-crafted.

But it was separately that they truly excelled.

The iconic recording of Jacques Offenbach's *Jacqueline's Tears,*one of three short pieces for cello and orchestra collectively known as *Harmonies des bois*, is by Jacqueline du Pré. Forsyth's performance was comparable, drawing a lush, hall-filling sound from her Testore cello. Offenbach, a cellist himself, wrote skillfully for the instrument, with a surefooted sense of line and a deep understanding of technique. Forsyth made the most of the possibilities of the piece, with thoughtful phrasing, flawless intonation, and a just-right vibrato that coalesced into a moving, musical whole.

Zukerman's solo turn came with the two short pieces by Tchaikovsky, usually played as encores. Both the *Mélodie* and the *Sérénade mélancolique* are lyrical, and neither is virtuosic or flashy, but they served to show that–unlike some other violinists of his generation—at 73 Zukerman has maintained his musical chops. The gorgeous sound and faultless intonation he was known for forty years ago is still manifest.

Zukerman conducted here, too, in a manner of speaking, waving his bow a

bit in the rare moments when he wasn't playing. This strategy works better for Baroque and Classical repertoire than it does for Romantic works with their larger orchestras; still, the Dallas Symphony kept it together, with generally exemplary ensemble under the circumstances.

Historically, the DSO has not always excelled at Classical repertoire, but their rendition of Haydn's Symphony No. 83 show that those days seem to be behind them. The first movement, with its charming "chicken" theme, was crisp, precise, and lively. The Andante, and, surprisingly, the third movement Menuet dragged a bit, but all was redeemed by the sparkle of the final Vivace, which zipped along at a rollicking pace.

When Zukerman focuses on just one thing—here, conducting—he does it well, and he drew a fine sound from the orchestra. The first violins were particularly tight, with generally excellent playing from the ensemble.

If the goal of any concert is to leave the audience wanting more, this program certainly delivered.

LIMELIGHT
Music, Arts & Culture

April 22, 2026

Pinchas Zukerman in Recital

Pinchas Zukerman shows that sometimes, five stars is just not enough.

By Steve Moffatt

Just occasionally the concert reviewer needs to put away their pen and paper and just allow the performance to wash over them.

It doesn't happen that often, but when it does they know they have witnessed something from another level to which no superlatives, no star rating, can do true justice.

This was the case when Israeli-American violinist and conductor Pinchas Zukerman returned to Australia for the first time in 10 years for three intimate recitals with Russian pianist Olga Sitkovetsky in Melbourne, Sydney and Adelaide.

The program was a cleverly planned mixture of short pieces and two of the great violin sonatas from the repertoire in Ludwig van Beethoven's *Spring* and César Franck's Sonata in A major.

A linking theme was an extract in both halves from the Violin Sonata FAE, co-written by Robert Schumann, Johannes Brahms and Schumann's pupil Albert Dietrich and dedicated to their friend the violinist Joseph Joachim.

Zukerman launched the evening with Brahms' *Scherzo* from the work. Its bowed tattoos and the restless, Romantic interplay between fiddle and piano made for an arresting and start.

The passion of the young Brahms required an antidote and Zukerman provided it in the next piece. Paul Ben-Haim's *Berceuse Sfradite,* with its gently bobbing piano and full romantic violin lines and trills, is like a gondola laden with Jewish honey cake – delicious but never sickly.

This was dessert before the main course of the first half.

Beethoven's *Spring* Violin Sonata in F major started a little more sedately than I expected, but as the *Allegro* progressed the sap rose. Sitkovetsky's sparkling piano and Zukerman's even bowing, glowing tone and effortless control of dynamic and nuance showed he deserved the accolade "a true titan of music" that concert promoter Chris Howlett used in introducing him.

The slow movement was indescribably beautiful and the brief playful hide and seek of the *Scherzo*made way for a reading of the *Rondo* which showed all the distilled wisdom and chemistry of two players who have more than five decades each of performing at this level.

Schumann's *Intermezzo* from the FAE Sonata and Edward Elgar's *Salut d'amore* after interval set us nicely in an Edwardian salon before the second main course of the night, Franck's 27 minutes of rhapsodic delight.

This sonata must rank as one of the most beautiful of wedding gifts, its score presented to the great Belgian virtuoso Eugene Ysaye when he married his first wife, Louise Bourdau.

It made for a glorious ending to this exceptional concert, the second in a

series which is the brainchild of enterprising Melbourne cellist Chris Howlett, co-founder with Adele Schonhardt of the Digital Concert Hall during the COVID pandemic.

The recitals are aimed at stripping away the barriers so that young and financially strapped people can enjoy live classical music. Howlett has started a “pay what you can model” which encourages patrons to donate through the Australian Culture Fund to help someone attend who cannot afford a ticket.

The series launched with the King Singers and coming up later in the year are South African violin virtuoso Daniel Hope and British pianist Sir Stephen Hough.

Musician

Seen and Heard International
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October 17, 2025

Traversing borders of style and remembrance: Lahav Shani and the Israel Philharmonic at Carnegie Hall

By Edward Sava-Segal



Returning to Carnegie Hall for a multi-performance series after an eight-year hiatus, the Israel Philharmonic, under its young music director Lahav Shani, presented New York audiences with programs pairing Tchaikovsky's last three symphonies with orchestral works by the Israeli composer Paul Ben-Haim.

The first of these concerts, featuring Prokofiev's *Overture on Hebrew Themes*, Ben-Haim's Violin Concerto and Tchaikovsky's Fourth Symphony, traced an intricate cultural map triangulated between Russian Romanticism, Central-European late-Romantic tradition and Jewish folklore. What emerged was less a contrast of idioms than a dialogue across generations, revealing how common melodic and emotional archetypes persist even as they migrate through time and geography.

Ben-Haim's Violin Concerto (1947, rev.1960) should have formed the program's emotional and cultural axis. Its inclusion was not only symbolic but historic, marking the work's first performance at Carnegie Hall – a belated arrival for a concerto still absent from the mainstream repertoire. With Pinchas Zukerman as soloist, the performance carried a special resonance: an artist long associated with the Israel Philharmonic giving voice to one of Israel's foundational composers. Zukerman's tone, burnished and unhurried, shaped the music less as a vehicle for bravura than as an extended song. Under Lahav Shani's attentive direction, the orchestra projected warmth and clarity, allowing Ben-Haim's modal inflections and supple rhythms to breathe. In the cadenza, Zukerman shaped the line with an almost improvisatory freedom, the introspective tone reinforcing the music's avoidance of sheer virtuosity. Yet the concerto itself remains emotionally reticent – melodious but curiously static, its gestures polished rather than urgent, its rhetoric more decorative than compelling. For all its craftsmanship, the score never quite sustains the dramatic tension needed to fully engage the listener. Nevertheless, the result still represented a testament to the dialogue between exile and belonging, memory and reinvention, which runs through much of twentieth-century Jewish art.

As an encore, Zukerman offered the composer's 'Berceuse sfaradite' ('Sephardic Lullaby'), a work whose quiet intimacy seemed to condense his entire style into miniature. Its modal inflections and soft oscillations, drawn

from Sephardic song, unfolded with unforced warmth – a brief, inward turn that revealed the lyrical core of Ben-Haim's voice.

If Ben-Haim's music embodied a cultural overlap, Prokofiev's *Overture on Hebrew Themes* stood at the opposite pole – a Russian modernist's stylized encounter with Jewish folklore, translated into the crisp vocabulary of his early neoclassicism. Originally conceived for an émigré ensemble he encountered in New York, the orchestral version heard here transforms klezmer melody and rhythm into something taut and urbane, translating its dance impulses into a more formal expressive frame. The clarinet line, by turns plaintive and sardonic, evokes a world already vanishing, refracted through Prokofiev's irony. Yet in this performance, its delivery was a touch too contained, blunting the music's klezmer bite. Shani shaped the overture with a light touch, letting the phrasing breathe rather than caricaturing its folk inflections. As a group, the Israel Philharmonic's woodwinds brought charm and agility, while the strings offered a warm undercurrent that hinted at nostalgia more than parody. Heard before Ben-Haim, Prokofiev's stylized encounter with the Jewish musical idiom seemed both distant and foreboding – a detached reflection on what his successor would later make personal.

After the interval, Tchaikovsky's Symphony No.4 – by far the most recognizable score on the program – reclaimed the emotional source of the evening's journey: the Romantic ideal that both Prokofiev and Ben-Haim, from their distinct Russian and Central-European vantage points, would each reinterpret and paraphrase in their own idioms. The rendition testified to the cohesion the ensemble has attained under Shani, the strings playing with particular richness and flexibility. He approached the score with structural clarity and unforced dramatic pacing, resisting excess in favor of long-breathed continuity.

The opening fanfare, weighty yet unsentimental, established fate not only as motif but as architectural principle. In the ensuing movements, his control of balance and phrasing drew attention to the symphony's contrapuntal intricacies rather than its rhetoric. The *Andantino* unfolded with lyrical patience, the Israel Philharmonic's strings cultivating a dark warmth that linked naturally to the sonorities previously heard in Ben-Haim's concerto, while the *Scherzo*'s pizzicatos had an almost balletic poise. In the *Finale*, his pacing preserved the music's exuberance without tipping into bombast; its energy remained taut, its brilliance transparent. The performance conveyed Tchaikovsky's emotional candor through discipline, not abandon – a reading that closed the program's cross-cultural arc with coherence and dignity. The ebullience of the last bars was heightened by the encore, the 'Russian Dance' from *The Nutcracker*, offered with verve and precision.

Oberon's Glade

October 17, 2025

A Celebration of Arvo Pärt at Carnegie Hall

By Lane Raffaldini Rubin



Guest artists (and married duo) Pinchas Zukerman and Amanda Forsyth joined musicians from the Israeli Philharmonic Chamber Ensemble at Zankel Hall tonight for a concert which featured two of my favorite chamber works – the Mendelssohn *Piano Trio #1* and the Shostakovich *Piano Quintet*. Each half of the program commenced with music by Paul Ben-Haim.

Lahav Shani, director of the Israeli Philharmonic, was the pianist of the evening…and what a pianist! His playing throughout the evening was nothing short of spectacular.

The concert commenced with Ben-Haim's *Berceuse Sfaradite*. As he walked out onto the Zankel Hall stage, Mr. Zukerman was greeted with prolonged, affectionate applause. This beloved artist, now 77 (my age exactly!) played the Ben-Haim *Berceuse* (a transcription of a vocal song) so sweetly and tenderly, gorgeously accompanied by Mr. Shani. As the music faded sublimely into its ethereal finish, the audience burst into vibrant, sustained applause – and wouldn't stop until Mr. Z came out for a bow.

*M*endelssohn's *Piano Trio No. 1* was the work that first drew me into the world of chamber music. Decades ago, whilst living in Hartford, I'd tuned in early for a Metropolitan Opera Saturday radio broadcast. The local station played the Mendelssohn as a 'prelude' to the Met performance. For some reason, I flipped on my cassette recorder and taped the trio. I was captivated by the music; I hadn't even jotted down the names of the musicians, but I played the tape often in the ensuing years; I still have it…though it no longer plays.

Tonight was only my second hearing of the 1st trio played live: nowadays it seems that it's the 2nd piano trio of Mendelsohn that is most often heard in concerts. For me, the first trio far outshines the second with its flow of melody, enticing harmonies, and persuasive mood swings; it is music so familiar and so evocative for me.

The opening movement introduces us to Ms. Forsyth's rich cello tone; she sets forth the signature main theme of the *Molto allegro agitato*, a melody I find heart-rendingly beautiful: it strikes right to the soul. Harmonies develop, and there's a brief, pensive interlude with piano passages. This is followed by a rising passion, as swirling piano motifs lead to the movement's end.

Mr. Shani's playing of the introduction to the *Andante con moto* was so appealing; the strings join but the piano continues to be prominent, sometimes veering into minor mode. A sense of

urgency rises…and falls. Mr. Zukeman plays a lovely theme, underpinned by cello *staccati*. Then, a gently rocking cello rhythm carries us to a quiet end.

Mendelssohn, master of the *scherzo,* gives us a sprightly one here. Mr. Shani's playing dazzles, and Mr. Zukerman's timbre and technique are is irresistible. The trio's final *allegro* is full of swings from major to minor and back again. Plucked notes from the cello develop into a plush duet for the two string voices. The piano urges things along, and there's a slight lull before the build-up to the final passages. The three artists were enthusiastically cheered for their beautiful rendering of this musical treasure. Part of me wanted to leave then, and carry this sweet memory with me. But another piece I love, by Shostakovich, loomed before us.

But first, another Ben-Haim work: clarinetist *de luxe* Ron Selka and Maestro Shani offered a truly engaging performance of Ben-Haim's *Songs without Words* for Clarinet and Piano. Like the opening Ben-Haim piece, these songs were first vocalises. The opening *Arioso* found Mr. Selka taking the long phrases in stride with his amazing breath control and spine-tingling tone. The ensuing *Ballad* mimics the insistent babbling of a story-teller, whilst the concluding *Sephardic Melody* is drawn from a traditional folk song. Mssrs. Selka and Shani served up this music to perfection.

Mr. Shani then displayed his abundant technique and deep-felt artistry when he joined the Toscanini Quartet (violinists Yevgenia Pikovsky and Asaf Maoz, violist Dmitri Ratush, and cellist Felix Nemirovsky) for the evening's closing work: a magnificent rendering of the Shostakovich *Piano Quintet*.

Composed in 1940 – between the Sixth and Seventh Symphonies – the quintet was an immediate success. It won the then-controversial composer the Stalin Prize in the same year, and was thereafter played frequently by Soviet quartets, often with Shostakovich himself at the piano.

The basic structure of this truly amazing work is as follows:

I. Prelude: Lento: A piano-led prelude that previews the work's highly emotional tone.

II. Fugue: Adagio: A grand, complex fugue, which builds in tension before fading out.

III. Scherzo: Allegretto: A somewhat frantic movement that contrasts with the more formal opening movements.

IV. Intermezzo: Lento: A lyrical movement that provides a feeling of calm before the finale.

V. Finale: Allegretto: The final movement is upbeat and features various distinctive themes; the ending is whimsical, with the piano having the final say.

As the musicians took their places, I had to decide whether to continue taking notes or to sit back and savour this monumental work without the distraction of trying to find words to describe what is essentially beyond description. So I put my pen away…

A momentary string issue with Ms. Pikovsky's violin caused a slight disruption, but even this could not deter me from my concentration. How fascinating is every note of this score (and most especially its monumental *Adagio*) and how marvelous was the Toscanini Quartet's playing of it. Of course, Mr. Shani at the Steinway was at the epicenter of this musical masterpiece: truly an artist of the finest quality. Slight audience distractions could not detract from my deep enjoyment on this glorious music, so perfectly played by this impeccable quintet.

A hearty ovation broke out the moment the last note of the Shostakovich sounded. An encore was demanded, but I couldn't catch Mr. Shani's announcement of what the piece was. Appropriately, it brought together the Toscaninis, the pianist, and Mr. Selka's mellow-toned clarinet for a breezy, romantic piece into which lovely melodies were woven

Thus, an evening which could make us feel – if only for a couple of hours – that all's well with the world.

PINCHAS ZUKERMAN

Oberon's Grove

February 5, 2025

Beethoven & Bruckner @ CMS



The rare opportunity to hear a chamber work by Anton Bruckner, as well as the program's stellar roster of players, drew me to **Chamber Music Society of Lincoln Center's** concert this evening.

'Stellar players' are an everyday occurrence at the Society's performances, and today two of them - cellist Amanda Forsyth and pianist Shai Wosner - opened the concert with Beethoven's *Sonata in A-major,* Op. 69. The slender cellist wore an opulent turquoise gown, her elegant posture creating a courtly atmosphere. Opening the sonata with a solo passage, her playing was rich and immediate. Mr. Wosner joins with some delectable downhill runs, light as a feather. The opening *Allegro* is dancelike, the cello often in its lower range, the pianist lacing his phrases with inviting subtleties. The voices interweave, echoing and embellishing each other's motifs.

An emphatic rhythm sets the *Scherzo* on its way, the music laced with charming touches of humor. A unison passage gives way to a Mendelssohnian dance, with the two players passing phrases back and forth in a congenial atmosphere. The *Scherzo* has an ironic finish.

A gentle song serves as a brief *Adagio,* with Ms. Forsyth taking up a lovely melody. Then the composer gives us an animated *Allegro vivace*, full of fanciful phrases; both players reveled in this spirited finale.

Pinchas Zukerman then joined Mr. Wosner for more Beethoven: the *Violin Sonata in G-major,* Opus 96. Mr. Zukerman is a figure of legend in the music world, with over a hundred recordings to his credit, as well as two Grammy awards, in his career which has spanned five decades. "Pinky" (as he is affectionately called) and I are almost exactly the same age, born two weeks apart in 1948. Checking his bio, I find that he's maintaining an amazingly busy 2024-2025 worldwide schedule, whilst I think of a walk to the supermarket as a daunting experience. Walking onto the Alice Tully Hall stage tonight with Mr. Wosner, the violinist moved rather cautiously, but his posture is noble...and so is his artistry.

Zukerman's tone has an Olde World patina, harking back to recordings I heard decades ago on old 78s at my grandmother's house. It's a sentimental sound, but not schmaltzy...to me it evokes Tolkein's mythic *mithril*. Thus Zukerman's playing tonight seemed to come to me from out of a dream.

The very first phrases of the Beethoven Opus 96 have a shimmering quality as violin and piano exchange trills; this dialogue gives way to a succession of lovely themes, filled with artfully turned *arpeggios*. Mr. Wosner's gift for magically hushed *pianissimi* was lovingly evidenced, and as the *Allegro moderato* drew to a close, the players

joined in a mesmerizing, seemingly endless trill.

The *Adagio espressivo* fully lived up to its title this evening, commencing with a poignant melody from the piano. Mr. Zukerman responds with a poetic theme of his own. The music is pensive and tender, tinged with regret. Together, the players evoked a deep and rich emotional response.

There's a rather brief detour into a more animated *Scherzo* mode, which turns waltzy, We pass thru various moods, with the pianist's subtle touches always captivating, the violinist at his most engaging.

The dance-like finale is a set of variations, a lively experience which takes us on charming by-ways as it bustles forward. Mssrs. Zukerman and Wosner were saluted with cries of *bravo* from the large and appreciative audience.

Following the interval, the Bruckner was presented in all its glory by Ms. Forsyth, with Mssrs. Weiss and Zukerman (now playing his viola) joined by violinist Aaron Boyd and violist Matthew Lipman.

The marvelous harmonies that are part of what makes Bruckner's music so appealing were amply evident throughout the quintet. A unison passage with slight pauses gives way to duetting violins over plucked figurations. Ms. Forsyth and Mssrs. Boyd and Zukerman have many solo opportunities, yet both Mr. Sussmann and Mr. Lipman make the most of their opportunities to shine. A grand passage is driven by the insistent cello.

The ensuing *Scherzo* feels rather random; Mr. Lipman has some sneaky moments wherein we are drawn to his playing. It's interesting to note that, for a while, Bruckner replaced this movement with an intermezzo, but later reverted to the original *Scherzo*. It ends pleasingly.

The quintet's *Adagio* is well-beloved, and for good reason: it is achingly gorgeous. The blend is anchored by Ms. Forsyth's resonant cello, whilst Mr. Boyd floats luminous passages overall. Matt Lipman's repetitive phrase and Mr. Zukerman's songful motif keep the violas an intrinsic part of the mix. The cello drives a rise in passion as melodious phrases are passed about. The depth of feeling that each player displays creates a glorious emotional buildup. Then a rising-and-falling pattern is heard from each voice. Mr. Boyd's melodious playing has his colleagues' lovely support; Ms. Forsyth's cello soothes the soul. This was a supreme musical experience.

The *Finale* continues to impress; the mix of timbres is ever-appealing, and there are touches of wit woven in. But the *Adagio* is a tough act to follow, and so we simply sat back and let the *Finale* flow over us. Then, near the end, things suddenly get almost delirious, with Matt Lipman sawing away so relentlessly on his viola that I thought it might burst into flame.

There was a vibrant atmosphere in the Hall at the concert's end. The musicians were vociferously cheered, and they were called out for a second bow. The camaraderie between fellow violists Zukerman and Lipman was lovely to watch. Heading out, we ran into Matt, and he spoke of having played in ensembles with Mr. Zukerman previously but that "Pinky" had always been playing violin on those occasions. Tonight was the first time they'd been violists together. Matt also said that his own viola had been modeled on Mr. Zukerman's; that really moved me. Meanwhile, "Pinky" was surrounded by admirers...but I did manage to shake hands with him.

BC *blogcritics

October 18, 2024

Chamber Music Society of Lincoln Center: All-Haydn Season Opener with Pinchas Zukerman, Michael Stephen Brown

By Jon Sobel



Haydn, Haydn and more Haydn! Sounds a little monotonous or pedestrian in 2024, does it not? But whether with one composer or many, one time period or several, the Chamber Music Society of Lincoln Center (CMS) generally comes through with a varied and rewarding program. The leadoff concert of its 2024–25 season, billed as "Haydn's Surprise," was no exception. We heard chamber Haydn and symphonic Haydn; Baroque-origin Haydn and mature Classical Haydn; joyful, aggressive, and smart-aleck Haydn.

We also got several generations of artists. The young Viano Quartet are members of CMS's Bowers Program for early-career chamber musicians. Keyboardist-composer Michael Stephen Brown, also a Bowers alumnus, has received an Emerging Artist Award from Lincoln Center and an Avery Fisher Career Grant. (We recently reviewed a Mozart concert featuring Brown and fellow pianist Adam Golka.) CMS Co-Artistic Director David Finckel is a familiar presence behind the cello. And what needs to be said about legendary violinist, violist and conductor Pinchas Zukerman?

Sunrise, Sunset

The Viano Quartet endowed the sublime opening movement of Haydn's Quartet in B-flat major ("Sunrise") with lyrical energy and melodic richness. The sixteenth-note passages sparkled. The *Adagio* had a cloudlike, almost gossamer air that elevated the richness of the chorale harmonies. Agile first violinist Hao Zhou played sweetly and expressively leading an overall impressively focused and assured ensemble performance. After a springy *Menuetto* the musicians attacked the finale with perhaps a touch of over-enthusiasm, or maybe it was the acoustics that made the *tutti* passages sound a wee bit harsh. But the movement ended with a satisfying flourish and the musicians walked off to amply deserved applause.

Pinchas Zukerman then joined an ensemble that included the Viano musicians and Brown, as well as violinists Daniel Phillips and Aaron Boyd, CMS mainstay violist Paul Neubauer, and double bassist Nina Bernat, in the Concerto in C major for Violin, Strings, and Harpsichord. In this more youthful work one can hear Haydn transitioning from Baroque techniques toward what would become the mature Classical style.

Mr. Zukerman's vigorous fluidity made the intricate solo part, even those multi-octave arpeggios, look easy. Between solo sections he played the first violin part along with the ensemble; no egotism for this legend! He also made sure we knew his muscular cadenza was by Marc Neikrug.

Plucked strings and Brown's deft harpsichord fingering supported Zukerman in a sweet and homey *Adagio* that boasted wonderful balance and lightness. The finale



sounded strong, celebratory, with superb dynamics. No harshness here.

Haydn and the Chamber Music Society: Bridging the Eras

During intermission the harpsichord was wheeled offstage and replaced with a grand piano. Haydn's Piano Trio in C major is mostly a piano feature. Brown uncovered a reverberant, chocolatey tone in the quiet sections. He then brought boisterous energy, supported by Boyd and Finckel, to the nearly perpertual-motion triplet passages of the wearing first movement.

The pianist's elegant touch elevated the second movement, and his bravura keyboard work made the *Presto* finale, a real piano showcase, a sheer delight.

From Sunrise to Surprise

A chamber arrangement of Papa Haydn's "Surprise" Symphony in G major, arranged for flute, strings, and piano, capped the evening. In the first movement the ensemble produced a full, chunky sound that preserved a sense of the original orchestration, with percussive rhythm from the piano, swirling wafts from the first violin, and airy high end from flautist Tara Helen O'Connor.

The famous surprise in the second movement still gets a bit of a laugh, even in a thinned-out arrangement, though otherwise at times the music felt a bit clunky; I don't think this particular movement works as well in the small format as it does with a symphony orchestra. The finale, though, featured a raft of playfully virtuosic ensemble playing that did have the feeling of a large group.

Even when they stick to familiar music by canonical composers, CMS's concerts provide variety, both in the music and in the artists who play it. This one boded very well for the Chamber Music Society's 2024–25 season.

PALM BEACH ARTSPAPER

May 12, 2024

Zukerman-Forsyth duo bring stellar Brahms Double to SOTA finale

By Robert Croan

Johannes Brahms's "Double" Concerto for Violin and Cello (in A minor, Op. 102), is a gnarly, dense work, not at all an easy romp for performers or listeners.

Under the deft fingers of violinist Pinchas Zukerman and his cellist wife, Amanda Forsyth, however — as it was in the season's final concert by Symphony of the Americas (heard May 5 in Broward Center's Amaturo Theater) — this challenging piece emerged animated and transparent. I'd seldom use the word "fun" to describe the music of the ultra-serious Brahms, but it was just that to see and hear this superstar duo go at it in their virtuoso solo passages.

It's an unusual composition for its time (1887), harking back to an earlier century when it was common for concerti to feature multiple solo instruments in contrast with the full ensemble. Brahms created it, his last big orchestral work, for two friends — violinist Joseph Joachim and cellist Robert Hausmann — but particularly to appease Joachim, who had become alienated when Brahms took his wife's side in their recent divorce proceedings.

Right from the start of SOTA's rendition, cellist Forsyth asserted her stringent, incisive tone into the equation with a cadenza that caught the ear and kept the listener rapt until the woodwinds entered with their brief, soothing sonorities. Zukerman's cadenza, in turn, was exquisitely sweet-toned, and when the two soloists played together in double stops, the effect approached the amplitude of a string quartet. No less exhilarating was the ability of these two to sound like a single instrument in passagework that traversed the gamut and made it hard to tell where one instrument left off and the other took over.

Artistic and music director Pablo Mielgo led the 55-member orchestra with authority and command. Brahms's thick-voiced sonorities are a challenge for an orchestra that size, but the smaller numbers actually lent an unexpected degree of clarity. The lyrical Andante movement showcased the soloists' rapport with the orchestral component, allowing the entire ensemble to dig into the Vivace finale, with its catchy "gypsy" tunes properly crisp and rhythmic. A standing ovation at the end was equally merited by the local musicians and the evening's celebrated guest artists.

Although composed only seven years later than the Brahms opus, it would be hard to find a more dissimilar work than Debussy's filmy, evasive *Prelude to the Afternoon of a Faun*, which followed after the intermission. It is to Mielgo's credit that the orchestra adapted so well and so immediately to the contrast in styles. A musical counterpart to French Impressionist painting and poetry, this

groundbreaking composition revels in its fragmented melodies, and tantalizes the ear with splashes of instrumental color. The 20th-century composer-conductor Pierre Boulez aptly called it the beginning of modern music.

The flute has the most prominent role, representing the nominal faun, and Emilio Rutllant's rendition was fluent and accurate, though a little underpowered in balance with the full orchestral complement.

Ravel's *Boléro*, which closed the concert as well as SOTA's season, also features a single soloist from the orchestra: the snare drum player, who reiterates the underlying rhythmic pattern 169 times during the work's approximately 15-minute duration. The late conductor Lorin Maazel often used it to test the attention and concentration of his players by making subtle, unexpected rubati (small tempo changes) in the course of any particular performance.

Mielgo placed timpanist Juan Manuel Lopez in full view of the audience, enhancing his role. More traditionally, the conductor maintained adherence to the dance rhythm, focusing on the work's two overlying melodies — assigned to each instrument in turn — as well as the gradual crescendo that so brilliantly bursts its bubble in the final measures.

PINCHAS ZUKERMAN

South Florida CLASSICAL REVIEW

January 16, 2024

Zukerman brings his suave, polished musicianship to Palm Beach Symphony

By David Fleshler



A big attraction of Palm Beach Symphony concerts is the parade of world-class soloists who perform with the orchestra on the Kravis Center stage. The star Monday was Pinchas Zukerman, the Israeli-born violinist whose name routinely appears on lists of the instrument's greatest virtuosos of the past half-century.

At 75, with a full head of snowy hair, the tall, black-clad violinist can still produce that velvet tone with a touch of grit that make his performances so distinctive. His bowing is smooth, his intonation on target. He still works hard, on Monday performing a Mozart concerto, two short works by Tchaikovsky and an encore.

He opened with Tchaikovsky's *Sérénade Mélancolique,* drawing a rich tone from the violin's lowest string over a glowing accompaniment from the orchestra conducted by Gerard Schwarz. If the lighter middle section came off as more strident than graceful, the performance was still carried over by Zukerman's warmth and phrasing. He lightened his tone for Tchaikovsky *Mélodie,* playing the famous tune with a radiant tone and a touch of schmaltz.

Less successful was the opening movement of Mozart's Violin Concerto No. 3, making a rare concert appearance at a time when most violinists prefer the flashier concertos of Sibelius, Tchaikovsky and the rest. The performance was technically immaculate, the quick notes coming in clean cascades, the chords of the cadenza ringing out clearly. But both soloist and orchestra played in a too subdued manner—yet with the orchestra occasionally drowning out Zukerman—with little of the buoyancy and joy that the movement expresses in the most successful performances.

The Adagio came off better. Zukerman played with the heavy vibrato he might have brought to a Romantic-era slow movement, playing the long melodies with a singing tone over the glowing sounds of the orchestra. The concluding Rondo came off with rustic vigor, with Zukerman dispatching rapid downward runs with aggressive bite.

As an encore, he performed the Israeli national anthem, *Hatikvah*, after saying a few words—largely inaudible from Row P—about the country's trauma in the current war. He invited members of the audience to stand and sing the words

to the turbulent, minor-key melody, which many did.

The concert opened with *Four Hymns Without Words* for trumpet and orchestra by the contemporary American composer Adolphus Hailstork, composed to serve as music for weddings and other occasions. The simple melodies with triadic harmonies had the ageless quality of American church music.

Trumpet soloist Craig Morris—the Palm Beach Symphony's principal who teaches at the University of Miami's Frost School of Music, played with a shining tone, warm vibrato and technical assurance in fast passages, his notes soaring above the orchestra like the voice of a star soprano in the church choir.

The second half was devoted to Sibelius's Symphony No. 2, the composer's most popular symphony. With its soaring melodies, theatrical climaxes and opportunities for every section to shine, the Sibelius work gives orchestras the chance to show what they can do, and Schwarz and the Palm Beach Symphony delivered a fine performance

The full, weighted tone of the orchestra, and the clarity and precision of its individual sections, showed how far it's come in the past ten years or so. Schwarz set an unhurried pace, allowing the music to build from low rumbles to volcanic climaxes. A couple of sloppy entrances aside, the brass had a fine evening, playing with majesty in the first movement and stark, transparent, clanging power in the last.

Winds, from the growling bassoons so favored by Sibelius to the flutes, brought luminous warmth to melodic passages and the chords supporting other sections. Strings played with tight precision, producing frantic tones in the quick parts of the second and third movements, ominous rustling in the mysterious low tones of the third, and big singing tone in the soaring melodies of the third and fourth movements.

PINCHAS ZUKERMAN

HOUSTON CHRONICLE

May 16, 2022

Pinchas Zukerman pinch-hits for Itzhak Perlman with triumphant Tchaikovsky

Perlman tested for COVID upon arriving in Houston, and so on short notice, Perlman's good friend and fellow Israeli-American Zukerman stepped in.

By Chris Gray

It says something that, without hardly skipping a beat, the Houston Symphony is able to swap out one world-famous virtuoso violinist for another.

Early last week, the orchestra's artistic partner, Itzhak Perlman, was set to continue his three-year affiliation by appearing as conductor/soloist on a program of Mozart, Afro-British composer Samuel Coleridge-Taylor and Tchaikovsky. But he tested positive for COVID upon arriving in Houston, and so, on beyond short notice, Perlman's good friend and fellow Israeli American Pinchas Zukerman stepped in.

Indeed, few musicians can approach Perlman's artistic stature, but the 73-year-old Zukerman comes close. An esteemed soloist, conductor, educator and chamber musician, he has appeared on more than 100 recordings (including a few joint releases with Perlman), winning two Grammys. And as the Dallas Symphony Orchestra's current artistic and principal education partner, he even has a Texas connection.

Saturday's concert opened with Zukerman acting as soloist and conductor on two short Mozart pieces, the Adagio in E Major for Violin and Orchestra, written in 1776, and the Rondo in C Major for Violin and Orchestra, from five years later. Scored for a modest string complement and handful of winds, both pieces were pleasant and warm, with Zukerman's thoughtful solo lines serving as the glue binding him to the ensemble's rich harmonic palette.

In the Adagio, Zukerman echoed the bittersweet melody introduced by the strings with a crisp, deeply lyrical tone, offsetting and underlining the orchestra's placid mien. The Rondo was a little flashier and more playful, with some slippery solo lines and a few stirring crescendos. Neither piece felt particularly demanding on a technical level, but it didn't matter; Zukerman seemed much more invested in honoring the melodies than basking in personal glory.

Although he died young, Samuel Coleridge-Taylor lived long enough to leave a lasting mark, thanks in part to the patronage of Sir Edward Elgar. His Ballade in A minor, premiered in 1898, came alive with vibrant orchestral colors, opening with a stirring brass fanfare burnished with shimmery strings before turning introspective for several minutes and steadily building toward a rousing finish. It was very much in line with other late-Romantic

works, a well-chosen opening act for one of the greatest pieces of that era.

Few composers in any era turned personal struggles into orchestral glory better or more reliably than Tchaikovsky, and his Fourth Symphony goes up against Fate itself, although not without a little humor. (The third movement's heavy reliance on heavy pizzicato, or plucked, strings and chittering woodwinds brought to mind nothing so much as a pair of squirrels frolicking in the woods.)

The balance, though, is simply some of the most majestic, awe-inspiring music in the 19th-century repertoire, beginning with the strident, irregular brass fanfare that opened the piece by shaking a metaphorical fist at the heavens. The theme stalked the orchestra the rest of the way, recurring even as the music veered from cascading, whisper-soft woodwinds to passionate strings and thunderous tympani.

Zukerman proved a meticulous, attentive conductor, tracing dynamic arcs with his left hand while consistently stoking the music's torrid emotions. The finale blew up a folk-like melody to titanic proportions, the orchestra heaving and sprinting as they answered Tchaikovsky's existential questions with one grandiose, celebratory peak after another. The frenetic closing measures concluded with final cross-body baton sweep from Zukerman, a chef's kiss to a performance as triumphant as it was in doubt just a few short days ago.

PINCHAS ZUKERMAN

TEXAS CLASSICAL REVIEW

February 11, 2022

Zukerman & Forsyth bring charm to light Dallas Symphony program

By J. Robin Coffelt



After a tumultuous couple of weeks, with performance cancellations and program alterations due to an ice storm and Covid cases among the musicians, it was a relief to finally attend a Dallas Symphony Orchestra performance that was exactly as billed.

That said, Thursday's night's concert offered a fun-sized program with just over 40 minutes of music, clocking in at about twice that with intermission and stage changes.

Featuring violinist and conductor Pinchas Zukerman, and his wife, cellist Amanda Forsyth, the evening included no warhorses, but instead a miscellany of little jewels: Vivaldi's Concerto for Violin and Cello in B flat major (RV 547), Offenbach's *Les larmes de Jacqueline* ("Jacqueline's Tears"), Tchaikovsky's *Mélodie* and *Sérénade mélancolique,* and Haydn's Symphony No. 83 "La Poule" ("The Hen").

While the Dallas Symphony is certainly not a stickler for authentic Baroque performance practice, their Vivaldi sparkled, and Forsyth and Zukerman are charming as duo musicians. The one nod to traditional practice is that Zukerman conducts while playing, which works just fine in this repertoire. The outer fast moments were crisp and lively, the inner slow movement was well-crafted.

But it was separately that they truly excelled.

The iconic recording of Jacques Offenbach's *Jacqueline's Tears,*one of three short pieces for cello and orchestra collectively known as *Harmonies des bois*, is by Jacqueline du Pré. Forsyth's performance was comparable, drawing a lush, hall-filling sound from her Testore cello. Offenbach, a cellist himself, wrote skillfully for the instrument, with a surefooted sense of line and a deep understanding of technique. Forsyth made the most of the possibilities of the piece, with thoughtful phrasing, flawless intonation, and a just-right vibrato that coalesced into a moving, musical whole.

Zukerman's solo turn came with the two short pieces by Tchaikovsky, usually played as encores. Both the *Mélodie* and the *Sérénade mélancolique* are lyrical, and neither is virtuosic or flashy, but they served to show that–unlike some other violinists of his generation—at 73 Zukerman has maintained his musical chops. The gorgeous sound and faultless intonation he was known for forty years ago is still manifest.

Zukerman conducted here, too, in a manner of speaking, waving his bow a

bit in the rare moments when he wasn't playing. This strategy works better for Baroque and Classical repertoire than it does for Romantic works with their larger orchestras; still, the Dallas Symphony kept it together, with generally exemplary ensemble under the circumstances.

Historically, the DSO has not always excelled at Classical repertoire, but their rendition of Haydn's Symphony No. 83 show that those days seem to be behind them. The first movement, with its charming "chicken" theme, was crisp, precise, and lively. The Andante, and, surprisingly, the third movement Menuet dragged a bit, but all was redeemed by the sparkle of the final Vivace, which zipped along at a rollicking pace.

When Zukerman focuses on just one thing—here, conducting—he does it well, and he drew a fine sound from the orchestra. The first violins were particularly tight, with generally excellent playing from the ensemble.

If the goal of any concert is to leave the audience wanting more, this program certainly delivered.

PINCHAS ZUKERMAN

BERKS WEEKLY

November 16, 2021

Reading Symphony Orchestra finishes 'Violins of Hope' with gorgeous, thought-provoking concert

By Wes Cipolla



During a lecture last Thursday at Albright College, James A. Grymes, author of the book "Violins of Hope," recalled a dinner he had in Israel with Amnon Weinstein. Weinstein restored the violins that Grymes wanted to write about, historic violins connected to the Holocaust and Jewish life in Europe. Weinstein was curious that Grymes wanted to write about the subject, despite not being Jewish. Grymes responded that the stories of the violins were not Jewish or gentile, but of interest to all of humanity.

The prevailing idea of "Violins of Hope," the series of Holocaust events and exhibitions that have taken place in Berks County over the last two weeks, is that of the importance of humanizing the victims of the Nazis. When we see a number as staggering as 6 million Jews killed, it is difficult to take into account that these were 6 million human beings with names, faces, hopes, dreams and families.

The Holocaust did not only destroy millions of lives, but also destroyed life itself, the things that give life meaning and make it worth living. Jews not only lost their physical lives, but their livelihoods and their life's work. How many Jewish musicians were banned from performing and stripped of their beloved instruments? How many were killed, robbing humanity of combined centuries of beauty and creative genius?

Even in the inhospitable environment of a concentration camp, music still survived. Prisoners gathered to sing and play instruments. They needed it – when there was no food, the music fed their spirits. Jewish composers wrote music on whatever scraps of paper they had. After a grueling week in a concentration camp, just five minutes of music on Sunday was all the prisoners had as a reminder that beauty and humanity still existed. In their scarcity, food and music became ever more precious and fulfilling.

The Reading Symphony Orchestra's poignant "Violins of Hope" concert Saturday night was a glorious finale to the two-week event that encapsulated its central theme – how music illuminates our shared humanity.

On Saturday night, musicians from various backgrounds played music by two composers. One, Max Bruch, was Protestant. The other, Gustav Mahler, was Jewish. Both incorporated Jewish themes into their music. Bruch was so moved by the Jewish melodies that he heard, he turned them into the haunting Kol Nidrei, a piece named after the declaration in synagogue on Yom Kippur, the Day of Atonement. It did not matter that the melodies were Jewish and he was not – beauty was beauty, devotion was devotion. He had a respect for cultures and traditions different from his own.

The RSO played the Kol Nidrei, with many of the violinists playing on the actual Violins of Hope. They were joined by internationally-known cellist Amanda Forsyth. Throughout the performance, she cradled the cello and looked upon it like it was her child. It is clear that the cello is her life, the culmination of years of practice, passion and study. Jewish victims of the Holocaust felt the same connection. Fievel Wininger called his violin, one of the Violins of Hope on display, "friend."

Bruch's Kol Nidrei is one of the two pieces that the composer is most known for. The other is his Violin Concerto No. 1, which the RSO played alongside renowned violinist Pinchas Zukerman. Moshe Weinstein, Amnon's father, gave Zukerman his first violin. Zukerman played with marvelous technique befitting his fame, and the weight of history that accompanied the concert. The Violins of Hope are witnesses to history, silent unless they are in the hands of a skilled player. Zukerman's violin sang, cried, lamented, bore witness.

Listening to its passages, I could not help but think of life in the camps, the millions of lives upended and extinguished, and the lingering trauma of the survivors. Despite being written years prior to the Holocaust, the Concerto, in this context, told the story without words.

The concert concluded with a powerhouse performance of Mahler's First Symphony. Due to their Jewish influences, both Bruch's and Mahler's music was banned by the Nazis. The fact that such great music, one of the purest expressions of human life, would be banned is yet another testament to the Nazis' barbaric cruelty. Music is life, and even the Nazis knew that. They tried to eradicate both the Jewish people and their music. Thankfully, both survived.

PINCHAS ZUKERMAN

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March 2, 2020

Pinchas Zukerman and Daniel Barenboim bring to Beethoven a freshness born of internalisation

By Mark Berry



Beethoven – Violin Sonata No.1 in D major Op.12 No.1; Violin Sonata No.2 in A major Op.12 No.2; Violin Sonata No.3 in E-flat major Op.12 No.3; Violin Sonata No.4 in A minor Op.23

Leap Day concerts do not come around so often: every four years, in fact. With characteristic generosity, then, the Pierre Boulez Saal offered us two. Boulez in the afternoon and Beethoven in the evening: both, of course, great passions of Daniel Barenboim. Here we heard the first of three concerts in which Barenboim, with his old friend Pinchas Zukerman, performs the complete (canonical) violin sonatas. These are works they have lived with for decades, but there was nothing routine to their performance; we heard, rather, a freshness born of internalisation.

Where to begin? Why not at the beginning? There was no sense whatsoever of limbering up. We began *in medias res*, rather as if this were a return to the hall after an interval, surely a reflection of work as well as performance in the case of the D major Sonata, Op.12 No.1. The players' similar, or rather mutual, conception of phrasing, articulation, and the particular character of early Beethoven shone through. The first movement requires space – and received it. Its brief development section progressed with playful wonder, expanding Haydn's universe. There was, moreover, a fine sense of return at the dawn of the recapitulation: a second development already, Barenboim showing all the vigour of a thirty-year-old, yet the experience and wisdom that come with greater years. All was founded ultimately – as ever with Barenboim's Beethoven – on harmony; and that was not restricted to the piano part. Barenboim presented the second movement theme with plain-spoken integrity that truly penetrated to the heart, in every sense, of Beethoven as artist and human being. Lyrical violin response and combination prepared us for a set of variations that would be far more than the sum of its parts. Harmony, once more, and an almost effortless sublimity – the struggling Beethoven is to be found later – showed us, even before the torrential turn to A minor, not only that this mattered, but how and why. The rondo finale benefited from a fine degree of post-Mozartian lilt. *That* syncopation did its work harmonically as well as melodically and rhythmically, rendering such distinctions justly meaningless. The music smiled and swaggered; again, the

distinction did not register. Above all, it had heart.

There was a similar immediacy to the opening of Op.12 No.2, albeit in a performance instantly attuned to the work's different character. That certainly included its A major tonality, nodding to Mozart's KV 526 but also to Beethoven's own early piano sonata in the same key, Op.2 No.2. This first movement offered mischief that was never mere licence, drama that was never mere display. Every note mattered, without pedantry, the surprises wrought by both development and recapitulation especially captivating. The slow movement unfolded with the dignity and depth of a great *seria* aria. Here was a pathos Mozart would surely have appreciated. The finale's kindred yet different syncopation (to and from its counterpart in the first sonata) benefited from similar rhythmic buoyancy, yet also hints of something darker. Beethoven never stands still, nor should his interpreters – which includes us as listeners. Barenboim delivered his final, scene-stealing piano A with perfect timing and attack.

As often seems to happen when Beethoven groups his works in threes, whether intrinsically or through our listening expectations, there was a sense of neoclassical looking back to the third of the Op.12 sonatas, perhaps especially in its first movement. Not that there was any doubting the composer's voice here, in a performance boisterous, rigorous, and lovable. Another aria for the second movement? Perhaps, but this was also rightly taken as an opportunity to show that instruments and instrumentalists can and will do things that the voice and singers cannot and will not. It proved, moreover, developmental to a degree belying Beethoven's still relatively tender years. Barenboim's piano bass line explained all, with modulations to make hairs stand on end, in a performance as poised as it was moving. An irrepressible finale became, quite rightly, more complex the more one listened, the truest of joy to be had from counterpoint, harmony, and their combination.

The Op.23 sonata offered something undefinably – at least beyond my powers of definition – of A minor to its performance. It was not only its Mozartian inheritance, though that was surely part of it. Whatever the ultimate source and nature, there was above all a rightness to this performance, heard and communicated as if in a single, endlessly divisible breath, grabbing one from the outset. It was a tale of possession, intense in its fury and in its tenderness. The second movement offered strangely restless contrast. Barenboim and Zukerman made no effort to tone down its protean quality, nor did they exaggerate. What we heard was very much that performing ideal, however much a construct, of letting the music 'speak for itself', of Beethoven rather than his interpreters rendering Beethoven once again strange. The finale was doubtless haunted by Mozart, yet in that also retained its distance, haunting never being unmediated, thereby enabling something quite different and surprising to unfold. Elements of unforced surprise, whether one 'knew' they were coming or not, helped summon this movement's particular musical, especially formal, qualities into being. The world of the *Kreuzer* Sonata felt closer than one might have expected. To be continued, then…

ISTHMUS
February 15, 2020

Masterful sounds on a miserably cold night

Musical "conversation" highlights Madison Symphony Orchestra concert

By Michael Muckian

Elegantly played music, like sparkling conversation, lingers in the heart and mind long after the sounds themselves have faded. Friday's performance at Overture Center by violinist Pinchas Zukerman and his wife, cellist Amanda Forsyth, with the Madison Symphony Orchestra falls into both categories.

Appearing as a duo for the first time with the Madison Symphony since 2010, the couple celebrated Valentine's Day by reprising their first appearance with the orchestra in 2001, performing Johannes Brahms' Concerto for Violin, Cello and Orchestra in A minor, Op. 102. The musical "conversation" between violin and cello, backed by the full orchestra, was a welcome return for most fans, who greeted Brahms' last orchestral work with both enthusiasm and appreciation.

The 34-minute concerto was flanked front and back by Hector Berlioz' *Le Corsaire* overture, which opened the evening, and Aaron Copland's Symphony No. 3, which closed it. The well-conceived playlist offered something for all classical fans.

At just nine minutes, the Berlioz piece, known as *La Tour de Nice* when the composer started it in 1831, was a brightly robust composition filled with orchestral colors. Legend has it that Berlioz was inspired to write it after being swept overboard at sea during a violent storm and saved by a Venetian corsair, or pirate. The incident's truth is unknown, but the composition's salty, nautical overtones made it a suitable evening opener on a chilly night.

With its three movements, Brahms' 1887 concerto offered a wider range of emotion for the soloists, with Forsyth's elegant cello lines often taking the lead in their "conversations." Zukerman's sweetly played violin would respond, coaxing that conversation down musical paths capturing the composer's bold passions, which were well interpreted by both performers' musical mastery.

After a standing ovation, Zukerman and Forsyth offered an encore duet for violin and cello by composer Reinhold Glière. The musical conversation continued in the same masterful "voice."

Few orchestral voices are as distinct as those found in the works of Copland, whose *Billy the Kid, Rodeo* and *Appalachian Spring* embody the essence of classical Americana. Copland's Symphony No. 3, composed in 1944, follows on the heels of the previous works chronologically and in both its musical content and emotional intent. The symphony lacks the overt presence of the folk idioms that often crept into Copland's previous works, instead elevating their influence to a higher, more musically mature level.

Listening to it was like discovering Copland all over again, and when the fourth movement quoted the composer's familiar "Fanfare for the Common Man," we knew the outstanding interpretation by Madison Symphony Orchestra under the baton of maestro John DeMain had brought us home again.

The program repeats in Overture Hall Saturday, Feb. 15, at 8 p.m. and Sunday, Feb. 16, at 2:30 p.m

PINCHAS ZUKERMAN

bachtrack

February 9, 2020

Pinchas Zukerman returns to Kansas City to celebrate Beethoven and Isaac Stern

By Hilary Stroh



Leos Janáček's *The Fiddler's Child* (1912) was the first of the Czech composer's tone poems, and presents a macabre piece of folkloric fear. The story portrayed involves an old woman entrusted with an orphan boy, who has a nocturnal vision of his dead fiddler father coming back for his son, playing the violin alluringly all the while. In the morning, as such a narrative will always dictate, she finds it was not so much a vision as a preternatural harbinger, for the child is dead, and the violin gone. The potential of the story could make for pretty gothic music and eerie violin playing and plaintive oboe (representing the child), but Janáček's idiom perhaps fails in convincingly dramatizing the narrative (despite his own tragic personal losses of two children at about the same time); at any rate, it would have taken more finesse from the orchestra to make it into an especially memorable evocation of a nightmare-turned-reality. They could, for example, have maximized the creepiness of their tremolos, the muted sounds, the pauses, the changes in voice and volume rather more than they did. There are some 'strange' colours here which I thought needed more daring exploration. The absence of the concertmaster's violin at the end should have been the most strikingly real absence, to give one a frisson of terror, but it didn't really.

The orchestra warmed up into Mozart's *Symphony no. 39 in E flat major*, K543, after something of an insipid start. The opening, which ought to be so alive in marked contrasts between the majestic and the lithe sounded a lot less dramatic than it should. But by the *Allegro* later on in the first movement, they seem to have settled into their Mozartian groove, and there were crisp runs and nuanced rises and falls of sound. The contrasts in the *Andante* were also somewhat underplayed, but the lilting rhythms of the Minuet and Trio were well evoked, and the fourth movement *Allegro* was energetic, rhythmically controlled.

Lastly Pinchas Zukerman brought Beethoven's *Violin Concerto in D major* to the stage. Zukerman has a close connection to the Stern family, and

his presence as part of the Beethoven/Stern celebration year marked that. His talent was discovered by Isaac Stern (born 1920) in Israel in 1962, who then arranged for him to come and live and study in New York; Pinchas befriended Isaac's son, Michael, now the conductor of the KC Symphony. It's always endearing to see an old personal friendship play itself out in intimate musical connections. The upper ranges of Zukerman's playing were particularly sweet and alluring, and I found this especially true in the way he caressed the notes in the second movement *Larghetto*. There was a lot of finesse and an intelligent understanding of the work. It was plush, assured playing, but lacking a little in excitement.

PINCHAS ZUKERMAN

THE TIMES OF ISRAEL

August 3, 2019

Israeli composer's new double concerto is a gift to Zukerman — and the world

3 world-renowned Israeli expats meet at Boston Symphony Orchestra's summer home Tanglewood to celebrate violinist Pinchas Zukerman's birth with fresh addition to Classical canon

By Penny Schwartz



Pinchas Zukerman and Amanda Forsyth receive flowers at the end of the June 27, 2019 world premiere of Avner Dorman's 'Double Concerto for Violin, Cello and Orchestra,' with the Adelaide Symphony Orchestra

For renowned violinist Pinchas Zukerman's 70th birthday, the world has been gifted a new piece of music.

"The Double Concerto for Violin and Cello and Orchestra," composed by fellow Israeli Avner Dorman, will have its US debut on Saturday, August 3, at Tanglewood. It will be performed by the Boston Symphony Orchestra (BSO) under the baton of Israeli conductor Asher Fisch.

Zukerman and Canadian cellist Amanda Forsyth are the soloists for the performance at the BSO's summer home, nestled in the rolling hills of the Berkshires.

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Zukerman and Canadian cellist Amanda Forsyth are the soloists for the performance at the BSO's summer home, nestled in the rolling hills of the Berkshires.

The musical partners, who additionally play together with the Zukerman Trio, are also a married couple. The Dorman concerto was written with this in mind.

It was their dream to have a new piece of music to add to the limited repertoire of double concertos that they can play together, they said.

"We do play the Brahms ["Double Concerto"] a lot," Forsyth pointed out.

"It exceeds our expectations," Zukerman said of the Dorman concerto.

"He's a very agreeable musician to work with," Zukerman said of Dorman, whom he first met when Dorman was a student. For years he's known Dorman's father, Zeev Dorman, the now retired acclaimed bassoonist for the Israel Philharmonic and a respected music educator.

The couple and the composer spent the better part of a year working to get the concerto just right.

"It's hard, tedious work on both sides. It's been like this through history. When you have a good composer and a good player, you are definitely on the right road," Zukerman reflected.

Dorman, who embraces a diversity of music across cultures and styles from classical to jazz to rock, is currently an associate professor at the Sunderman Conservatory of Music at Gettysburg College in Pennsylvania.

"It's every composer's dream," to have a piece commissioned for and performed by such renowned virtuosos, said the 44 year old. Dorman is the recent winner of the 2018 Azrieli Prize for Jewish Music and the youngest composer to win Israel's prestigious Prime Minister's award.

Meeting of the minds

A decade younger than celebrity violinist Zukerman, Israeli conductor Fisch recalled that as he was growing up as a musician in Israel, the fiddler was already world famous.

"He was always an idol and one of the big stars," said the 61-year-old Fisch.

The first time he conducted Zukerman was a little intimidating, he admitted. "You feel very honored. Then you realize that someone like Pinky, he's very easy going."

Nowadays, they have performed together on stages around the world, including ambitious programs Fisch conducted with both Zukerman and Forsyth with the West Australia Symphony Orchestra, where Fisch, widely acclaimed for his expertise in both the symphonic and opera worlds, recently renewed his contract as principal conductor and artistic advisor through 2023.

Dedicated to championing the music of contemporary composers, Fisch has featured Dorman's work in many performances, including "Astrolatory," in January, 2015, at Symphony Hall, as part of the conductor's BSO subscription series debut. While Dorman said it was inspired by the vast skies of his rural Pennsylvania home, Fisch said he hears the Israeli Negev.

Having the trio of Israeli musicians share a spotlight, as they will at Tanglewood, is unusual, Fisch observed.

"It happens sometimes, not very often," said Fisch, who served for a decade as music director of the New Israeli Opera. "It's good for Israel that we perform together in Tanglewood." (The BSO also boasts Israeli cellist Mickey Katz.)

During rehearsals at Adelaide, Dorman said he and Zukerman easily fell into Hebrew.

"You feel like you're back in Israel, at the shuk," he said, referring to the country's homegrown open-air markets.

While the fact that Fisch and Dorman are Israeli may be a coincidence, Zukerman observed, there is good reason to be proud of the accomplishments of their native country's classical musicians who have been nurtured by Israel's tradition of cultural curiosity.

The three do share memorable firsts at Tanglewood, each revealed.

For Zukerman, that moment came 50 years ago, on Sunday afternoon, July 20, 1969, when the then 20-year-old violinist debuted in his first solo performance at Tanglewood on the day of the Apollo 11 moon landing.

"I felt like I landed on the moon," Zukerman vividly recalled all these decades later.

Fisch made his debut there in 2012, during Tanglewood's 75th anniversary when he was invited to recreate a historic all-Wagner program originally conducted by Serge Koussevitzky in 1937, during the early years of Tanglewood.

Dorman's first exposure to Tanglewood was in 2002, as a composing fellow, a summer that immersed him in the wider professional music world outside the borders of Israel, where he was already becoming well established.

"It was feeling, wow. Suddenly, I was engaged with such talented people from all over the world," Dorman recalled.

Conversation between a musical couple

The concerto opens with the violin, capturing Zukerman's unique tone and expression, a sound Dorman described as "irreplaceable."

Over the next 25 minutes, the two instruments take off in a dazzling, energetic journey.

According to Forsyth, the piece is "a conversation between violin and cello." Forsyth appreciates that Dorman is musically bold, while also remaining playful. The score reflects the fact that the soloists are a married couple, she said.

At times, "It's like an argument," Forsyth said with an easy laugh. "I'm breaking out and going a little wild," she said of her cello challenging Zukerman's more classical sound.

"But then, we come back together," she said.

Dorman hoped to capture that relationship, like characters in a novel, he said. He's eager to hear the interpretative powers Fisch will bring to the BSO's Tanglewood performance, and has benefited in the past from Fisch's mastery at fine tuning an orchestra's playing in a way that realizes his vision as a composer, Dorman said.

Following Tanglewood and the Canadian premiere, the double concerto is scheduled for the Israel Philharmonic in April 2020.

Zukerman and Forsyth hope that after introducing Dorman's double concerto through their first three or four performances, that the work will enter the regular repertoire of other performers.

"It is really for everyone," Zukerman said.

PINCHAS ZUKERMAN

IN DAILY Adelaide's independent news

July 1, 2019

ASO's Winter Fire

By Steve Evans

If you want to enjoy a truly immersive experience at a concert recital, try sitting in the stalls close to the players. Make it Tchaikovsky and the technical expertise and intensity of effort on show alone is almost worth the ticket price.

So it was with the Adelaide Symphony Orchestra's *Winter Fire* offering at the Town Hall, with a world premiere to boot. But first…

Edward Elgar's "Chanson de matin" (Morning Song) and "Chanson de nuit" (Night Song), conducted by Pinchas Zukerman, were perfect aperitifs for the longer and more dynamic works to follow. The former's lilting phrases and the latter's hints of sorrow were as engaging as the best of contemporary pop songs, which is more or less what they once were in classical music terms; salon pieces.

Very different fare arrived with the world premiere of Avner Dorman's "Double Concerto", in which the temperaments of solo violin and cello were deliberately pitted against and then harmonised with the rest of the orchestra. Benjamin Northey steered brilliant performances by Zukerman on violin and Amanda Forsyth on cello. For the record, Zukerman was all in black and Forsyth in a fiery Chinese red dress, a contrast that added a bit more theatre to moments when their instruments spoke quite differently with each other and the orchestra.

"Double Concerto" is demanding, of players and the audience. It is anxious and pastoral by turn, with intriguing dialogue between the solo players that blended into harmony and then fragmented. It was helter skelter and frantic one moment, defying the orchestra before merging with its surging energy. Zukerman and Forsyth sinuously wound their playing around each other's with invigorating changes in pitch and volume. It was fascinating to observe such a level of control and technical mastery at close quarters.

Dorman was on hand to receive the accolades of the audience for this new and vibrant composition.

Zukerman resumed conducting for the final work, Tchaikovsky's "Symphony No. 5 in E minor, Op.64". Familiar to many listeners, especially its sweet third movement, "Valse (allegro moderato)", this is a work of many moods. The orchestra shifts from mellow contemplation to swelling anger, with Zukerman stomping his foot along the way. Transporting elements included a focus on the oboe and, later, a burst of subterranean sound from the double basses.

Sitting in the stalls can mean you are near enough to smell the mint in the floral tribute as it is brought on stage, and to observe the sheer physicality of, for example, the double bass players at their craft. It's evident in their faces as well as their arms; the players' discipline and enjoyment is obvious. Go see the ASO!

The Berkshire Eagle

August 5, 2019

A BSO round-robin at Tanglewood

On Saturday night, Asher Fisch conducted the BSO in the American premiere of Avner Dorman's portrait of violinist Pinchas Zukerman and cellist Amanda Forsyth in his Double Concerto, written for and about them.

It's an ingratiating 25-minute piece, light in outlook. In a program note, the Israeli-American composer said he wanted to show the relationship between the soloists themselves as well as the musical interaction between them and the orchestra. On the whole, it's a flattering portrait, if you don't mind some of the bickering that goes on between two partners.

A BSO co-commission, the piece received its world premiere in June in Adelaide, Australia. Needless to say, the Tanglewood performance was burnished to a glowing degree. On the evidence of this performance, the jittery, Stravinsky-like rhythms made the couple sound like they're happily but breathlessly running late to the supermarket.

As a sort of programmed encore with orchestra, Zukerman played Beethoven's Romance No. 1 with honeyed tone and honest sentiment befitting the modest piece.

Fisch, the principal conductor of the West Australian Symphony Orchestra, was impressive in this outing, as he has been in previous Tanglewood appearances. He and the BSO accompanied faithfully, and he opened and closed with well characterized and played performances of Schumann's "Genoveva" Overture and Mendelssohn's "Scottish" Symphony.

Hunting horns resound in Schumann's overture to an opera — virtually unknown in the United States — about a medieval saint. It came across with clarity and operatic drama. The attractively shaped "Scottish" performance evoked the moors, storms and mists enshrined in Mendelssohn's atypically dense — the program notes aptly called it "peaty" — orchestration.

PINCHAS ZUKERMAN



October 8, 2018

Pinchas Zukerman and Amanda Forsyth with The Jerusalem Quartet at Symphony Center

As part of the Symphony Center Presents chamber music series, renowned husband and wife duo Pinchas Zukerman, *viola*, and Amanda Forsyth, *cello,* along with the acclaimed Jerusalem Quartet presented a program of lush, fully developed works at Symphony Center, 220 S. Michigan Avenue, Chicago on October 7, 2018.

The Jerusalem Quartet is an Israeli string ensemble with a wide performance repertoire; its members include Alexander Pavlovsky, first violin; Sergei Bresler, second violin; Ori Kam, viola; and Kyril Zlotnikov, cello.

The string sextet has been called "a rare beast". The form provides for a richness of sound opening possibilities of color and texture for composers and the three primary works performed here, Strauss' Sextet from *Capriccio,* Schoenberg's *Verklärte Nacht*, (Transfigured Night) and Tchaikovsky's *Souvenir de Florence* certainly demonstrate this; these surely must be considered classics of the oeuvre.

– Richard Strauss, String Sextet from *Capriccio*, Op. 85, 1943

The beautiful, melancholy string Sextet that is the musical introduction to the opera *Capriccio*, Strauss's last stage work, completed when he was 78 years old, was conceived as a piece within a piece. The refined strings-only overture that set the stage for the opera to come stands alone as a jewel of late romantic chamber music, with the doubled instrumentation rendering a complex sonority.

– Arnold Schoenberg, *Transfigured Night* for String Sextet, Opus 4, 1899

In this undeniable instrumental masterpiece, bittersweet yet sensual in feeling, the fine balance of this ensemble hits home. This is thoroughly densely woven music, yet these performers bring it forth with a transparency that paid tribute to each one of the players, who captured every shift of color. Each soloist moved in and out of the "spotlight" in a harmonious and elegant exposition, producing a heartfelt and soulful execution; the first violin in particular seemed to weep with emotion.

– Pyotr Ilyich Tchaikovsky, String Sextet in D minor, *Souvenir de Florence*, Op. 70, 1890

This is one of the melody master's most inspired chamber works, a dramatic piece that ingeniously explores the combination of instruments to wonderful effect. The opening *Allegro con spirito* combines emotionality with balanced harmony in a perfect and satisfying meld; here the Jerusalem

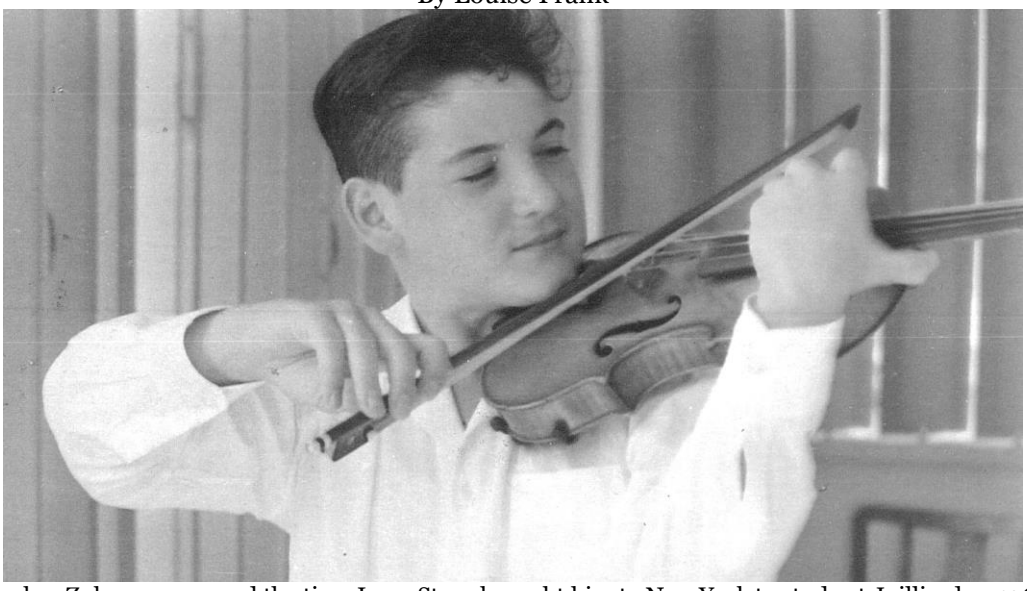
Quartet, Zukerman and Forsyth were technically and expressively impeccable throughout, developing a well-proportioned excitement mingled with a sense of delicacy. In the captivating slow movement, with its innocent romantic theme, the cellos especially drenched the audience with warm tones. The third movement, reminiscent of a polonaise, featured a repetitive ominous theme that heralded a spirited finale filled with Russian folk rhythms- in this, the group as a whole proved how effective the combination of strength and technical mastery can be.

– In encore, Pyotr Ilyich Tcaikovsky, Lensky's Aria from *Eugene Onegin*, 1878, arr. by Ori Kam
This was an achingly lovely arrangement of the primary character's premonition of impending death. Containing a tender yet intense melodic line, powerful emotions were transmitted through the music itself, sans the words of the opera.
Throughout the concert, the Jerusalem Quartet played with the "passion, precision and warmth" which has been described as their trademark. Zukerman, renowned as a virtuoso, has for decades been admired for the "expressive lyricism of his playing, singular beauty of tone, and impeccable musicianship", and justifiably so; Forsyth has deservedly been called "sophisticated" and "hyper-talented". Together, the six musicians gave a fine demonstration of the beauty and range of the string sextet genre.

August 9, 2018

At 70, violinist Pinchas Zukerman reflects on his life in music

By Louise Frank



Pinchas Zukerman around the time Isaac Stern brought him to New York to study at Juilliard, c. 1962

Violinist, violist, conductor, music director, and educator Pinchas Zukerman celebrated his 70th birthday on July 16, 2018. Backstage at Ravinia, he spoke about his life in music and unwavering dedication to his craft with WFMT's Louise Frank.

The story begins in 1948, along with the earliest days of the state of Israel. His parents, Miriam and Yehuda, met as Europe was recovering from the devastation of World War II, and they joined the survivors who emigrated to Palestine in search of a new life.

Pinchas explained that "at the end of 1945, the pogroms were horrible in Poland and my dad said to my mother, 'We're going to Palestine.' She said to him, 'Yehuda, let's go to Canada,' – we had family there – 'or to America.' And he said, 'No, our domicile is in Palestine.' When I heard that I thought, wow, that's pretty good! He had a vision. It took over a year to get there."

"A train to Berlin, he played the fiddle in the middle of the night to escape a dangerous encounter with Russians soldiers. From Italy they took that Exodus boat and almost didn't make it. A little over 4,000 people were on this little bathtub and it took about seven months from Italy to Tel Aviv. Imagine! And when they got there, of course, the Brits put them in Cyprus, but Cyprus was a camp. That's when everybody met. Before that people went back to their home address in Vilnius or Latvia. They went back to Warsaw. They went back to

Łódź. There was nothing. I don't think people now realize that the whole place was demolished. It's not a question of one building standing. Nothing! So that surprised everyone. My dad did meet two brothers of his. One was in the Russian army, and one was in the Polish Army. And there was a sister in Tel Aviv who went in the 1930s."

Just because a father plays the violin doesn't guarantee the son will inherit that same spark. But, music always felt vital to Zukerman. He reflected, "Can I say today that when I was 8 I knew I was going to be talking 55 years later about my journey as a fiddle player? There's no way! However, there was an attachment. There was a kind of inner energy and I knew I had to play music because I heard music and music was like drinking water, like needing the sun. For me, it's never been a vocation. Never! A lot of people think of it as a tool. I don't."

He lived a love story with music from the earliest times. And that helped him through the changes that came when Isaac Stern found out about him and brought him to New York to study at Juilliard. One day he was a talented kid growing up in Israel; and then in 1962 he found himself as a teenager far away from home.

"When I was 13-and-a-half I was plucked away. My father thought it was a very good idea. My mother, of course, said, 'No.' And then he said, 'Look, we have no choice. We have no money. He has to have an education. He has an opportunity here to have the best there is.' Not that I had bad education. From day one, I started to play little duets with my father, and then chamber music with Ilona Feher at the conservatory. All these extraordinary people – after the war they came. Oedoen Partos and Ben-Haim and all these people were there. There was a community that was rebuilding a whole resource of emotion, and beautiful stuff that was being written. Isaac and Vera Stern created the America-Israel Cultural Foundation. We played for all the dignitaries, Casals and the Budapest Quartet and Maureen Forrester and a whole bunch of people that always came to Israel, usually during the summer. We had a wonderful festival. And so I played."

In many ways, those early experiences helped inspire his own style of mentorship. For 25 years, he and Patinka Kopec have taught exceptional young musicians through the innovative Zukerman Performance Program at the Manhattan School of Music.

As an educator himself, Zukerman hopes to convey what he learned from his own mentors such as violinists Ivan Galamian and Stern. He encourages his students to explore a wide range of interests and experiences beyond honing their technical proficiency. He still practices his scales every day, remains insatiably curious, and that's just the beginning.

"I make them listen a lot. Isaac said to me, 'Pinky, be a sponge.' I said, 'A what?' He said, 'A sponge!' I said, 'OK, I get it. I get it!' So I was a sponge! I went to many rehearsals. I went to Carnegie Hall to see Fischer-Dieskau. I went to Janet Baker at Hunter College, and I heard the Guarneri Quartet play. Then I started playing with these people! The first time playing with someone like Fischer-Dieskau I learned from the way he projected. He stood on his toes when he went to sing pianissimo. Oh man…that was a lesson and a half! So I teach that a little bit, in different ways of course, we're not using the voice, but there are tremendous similarities."

Of all of the collaborators that Zukerman has known over his long career, his violin and viola are two of the most important and personal. His violin is the 1742 Guarneri del Gesu that previously belonged to the great violinist, composer, and teacher Samuel Dushkin. The viola is a Guarneri composite with a back and ribs by Andrea, the grandfather of Joseph 'del Gesù,' and a top by Giuseppe Guarneri I, or 'filius Andreae,' who was Joseph's father. Zukerman said that he knew that those instruments were right for him the first time he played them.

"So I have 102 years of the same Guarneri DNA! And I don't 'play,' I *travel* with these guys. The viola I met in London about 30 years ago. It's one of

the great, great instruments. There was a lady who owned it for 45 years and had to give it up because she retired from the orchestra. The Dushkin I met in 1964 in New York. We were at the Wurlitzer shop and there was Fritz Kroll and Milstein, Ruggiero Ricci, and a whole bunch. I was just standing there and they're all playing the fiddle. Sam Dushkin played a little bit, and then said, 'Come on, play a little bit!' I picked it up and I put my bow on the strings and it's like somebody turned on a microphone. They all turned and said, 'What did you do!' I started to play and I couldn't stop! It was one of those amazing moments. So I said to Sam, 'You think I could? Maybe one day? Somehow?'"

"Well, he passed away. His wife decided to sell it in 1980 and Howard Gottlieb here in Chicago, he was so nice to me. He was the bank, really, to help me out and buy the fiddle. And I will play on it, probably over 50 years, which is what Jascha *Heifetz* did! Jascha played on his for 50. Dushkin also for 50. I'm the fifth owner of this fiddle which is, in itself, a miracle. So, I'm lucky, that's all. And I love playing it, today probably more than ever before. You just learn to create more colors from an instrument like that. Ach! It's amazing."

Over the long arc of Pinchas Zukerman's prolific career, he feels he has gotten back more than he has given.

"Oh, yeah! But when you say that, I get a little bit, I don't know. The brain goes a little funny because I don't know what I'm doing out there to those people. They come and tell me that. They'll give me a hug, you know, and say, "Wow, that's so beautiful." The most important thing I teach my students, I say, 'Tomorrow morning, you better get up and play those scales. Don't ever think that you're good. You could always be a little bit better.'"

"And that's something that was taught to me as a value system maybe primarily because I was growing up at a time when things were so new again, with an old, established value system, of home, of culture, family, the shtetl. The curiosity of it all. Luckily I was able to do that in my lifetime. So these are all interconnected. Some of it understood, some of it not understood. I just keep doing what I have to do and that's all."

THE JC

June 26, 2018

Israel needs peace - and music can help

As Pinchas Zukerman, one of the world's greatest living violinists, turns 70, he talk to us about Israel, religion and the power of music

By Jessica Dichen

Born in Israel in 1948, Pinchas Zukerman is the same age as his native land — technically, just two months and two days younger — and celebrates his 70th birthday in July this year. Often thought of as one of the world's greatest living violinists, he is much more besides, equally known as a conductor, viola player and inspirational teacher. He rose quickly to fame in the 1960s, not least playing chamber music with the likes of Daniel Barenboim, Zubin Mehta, Itzhak Perlman and Jacqueline du Pré, and his distinctive violin sound, strong-centred and full of intensity, remains unmistakable to those that know and love it.

His own birthday, he says, is not a big deal— "It's just a number," he says — and rather than celebrating with any giant concerts, he plans to spend the occasion in well-earned peace and quiet with friends and family, including his grandchildren. But the birthday of Israel is a different kind of landmark. "After 70 years," declares Zukerman, "we need peace.

"I come from there, I was born there, I have a passport, I have an identity, I'm an Israeli of Jewish faith. We have Israelis of non-Jewish faith, many, many denominations. We need to experiment with all denominations a little bit better on the human side and give them a little more respect.

"The government of Israel should really look itself in the mirror every day and say: 'Show respect, for God's sake!' Stop doing what you're doing and just talk to them.

"After 70 years now, we need a piece of paper that calls for peace. I don't care if you call it two states, three states, four states — we need peace. We need something that says: 'I respect you as my neighbour. Let's sit down, then, and start talking about it on equal grounds.'

"You've got to stop this occupation: it is wrong. It is wrong for the people who live there. That doesn't mean that one will have this and the other will have that. Just let's have one document that calls for peace signing or a peace treaty of some sort: the place could just blossom no end. These are extraordinary peoples that live there.

"I hope I could still see and experience this in my lifetime: that I could be in Arab countries, not just Jordan and Egypt, but many others, where I could play. There are some fantastic talents from the Arab world whom I have met over the years in Canada, in America, in London and so on — I would like to see that in Tel Aviv. And we in turn could go to places in the Arab world and play and enjoy our art form that we are so blessed to have. It's time. Seventy years is enough!"

Zukerman's parents were both born in Poland and survived the Holocaust. His father, a multi-talented klezmer musician and more, did so, according to Zukerman, not least by playing the Mendelssohn Violin Concerto — a work that is one of the centrepieces of the forthcoming Pinchas Zukerman Summer Music Festival that the Royal Philharmonic Orchestra (RPO) is staging in London later this month.

"The Mendelssohn concerto itself, symbolically speaking, was the survival of my dad," Zukerman says. "He played it in Auschwitz; then he played it in trains going to Palestine in 1945, so that particular violin concerto was a hallmark for him to survive. The Germans wanted to hear music. So he played."

Zukerman, principal guest conductor of the RPO, is focusing the festival on Mendelssohn, Mozart and Haydn, in six concerts at Cadogan Hall, with orchestral performances in the evening and chamber music at lunchtime.

He and the orchestra are joined by soloists including cellist Amanda Forsyth (aka Mrs Zukerman), pianist Angela Cheng and violinist Viviane Hagner. Fumiaki Miura is the soloist in the Mendelssohn concerto, which Zukerman conducts.

Idealistic words have been spoken by many individuals over the past decades about the power of music to help bring about peace, yet looking at today's world, it can sometimes be hard to keep believing in that. Zukerman, though, remains convinced music can play a vital role.

"It's a force," he says. "It's a power. There's no question that music has a power to bring people together, to have an evening or concert, an occasion of music being played.

"Anyone should come to a place where we perform and we'll see what happens afterwards! We know it has this power that can unite people. We need to do more of it.

"We are doing it. We can only hope that the political aspect, that secondary road, follows the path of the arts rather than strife. That's all." Let us hope he is right.

PINCHAS ZUKERMAN

CHINA DAILY
中国日报

May 18, 2018

US orchestra visits 5 cities in debut China tour

By CHEN NAN
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Left: Israeli-American violinist Pinchas Zukerman plays at the NCPA in Beijing. **Right: Pacific Symphony** performs under the baton of conductor Carl St. Clair in the capital on Tuesday, wrapping up the orchestra's China tour. PHOTOS BY WANG XIAOJING / FOR CHINA DAILY

The Pacific Symphony recently concluded its first China tour with a grand gesture. It performed *My Motherland*, one of the most famous Chinese songs, at the National Center for the Performing Arts in Beijing on Tuesday, as it signed off.

The tour, which ran from May 9, covered five Chinese cities — Shanghai, Hefei in Anhui province, Wuxi in Jiangsu province, Chongqing and Beijing.

The 39-year-old Pacific Symphony, one of the largest orchestra in the United States, is based in Orange County, California.

Orange County has the third largest Asian American population in the US. And the Chinese community there in particular has seen explosive growth.

Speaking about how the symphony has tried to boost its links with the Chinese in Orange County, Pacific Symphony's president John Forsyte says: "Since 2013 we have been devoted to engaging with the Chinese communities of the region (county area), and building on their enthusiasm for symphonic music. We are proud of the role we are playing as cultural ambassadors for Orange County and the community.

"Crossing the Pacific Rim to perform for the Chinese on the mainland is the logical extension of the work we've been doing in Orange County."

The Pacific Symphony toured Europe in 2006 and made its Carnegie Hall debut on April 21, 2018. Earlier, in 2017, the orchestra relocated its headquarters to the city of Irvine, a city of Orange County.

Forsyte says that the orchestra is supported by board members, including Chinese-American members. And three years ago, the orchestra launched a lantern festival event to celebrate the Chinese New Year, introducing traditional Chinese musical instruments, dance and art activities.

Speaking about increasing Chinese involvement with the symphony, Forsyte says: "There are about half a dozen musicians in the orchestra from China, and you can often hear Mandarin backstage.

"By coming to China, our musicians have a better understanding about Chinese culture, which is also important for our audience at home."

Chinese-American violinist Shelly Shi joined in Pacific Symphony in 2009.

Shi, who was born in Beijing, studied at the high school affiliated to the Central Conservatory of Music in Beijing from the age of 9.

She was awarded a scholarship to go to the US to study violin in Santa Monica after she turned 16.

Speaking about her experience with the symphony, Shi says: "The orchestra has built a good relationship with the Chinese-American community by introducing various educational programs."

Giving details, she says one program is called Strings for Generations, and it teaches Chinese families to play instruments and perform together.

Meanwhile, Carl St. Clair, 66, the music director of Pacific Symphony since 1990, was invited to be a guest conductor for the Beijing Symphony Orchestra, Hangzhou Philharmonic and Guiyang Symphony Orchestra.

During their China tour, Pacific Symphony performed repertoires that include three short pieces from Leonard Bernstein, to mark the composer's centenary this year.

Besides, they have also performed works by Mozart, Mussorsky and Ravel.

Separately, Israeli-American violinist Pinchas Zukerman accompanied the orchestra during the tour, playing as soloist, performing Mozart's Violin Concerto No. 3.

At the NCPA in Beijing, Zukerman also performed the theme of the 1993 film *Schindler's List* by John Williams and invited the audience to sing along with him on Johannes Brahms' *Lullaby*.

Giving details about how he chose the music for the tour, St. Clair, a friend of Chinese conductor Chen Zuohuang since 1978 when they met at the University of Michigan, says: "I carefully selected the repertoire to show off Pacific Symphony's energetic spirit and warm sonority."

St. Clair, who was mentored by the late American composer and conductor Leonard Bernstein, first met Bernstein in the summer of 1985, when St. Clair was a conducting fellow at Tanglewood, studying conducting under his teacher Gustav Meier, who headed the program there.

St. Clair then became a student of Bernstein, who called him "cowboy" since St. Clair was born in Texas.

In 1990, Bernstein conducted his last concert, leading the Boston Symphony to perform Beethoven's Seventh Symphony at Tanglewood. But Bernstein was not able to conduct the premiere of his newly orchestrated final work, *Arias and Barcarolles*, so he turned that over to St. Clair, then a 38-year-old assistant conductor of Boston Symphony.

Speaking about that experience, St. Clair says: "I will never forget each lesson he gave me. It's hard to imagine that he has been gone for 28 years. For every piece I play onstage, I remember what he told me: to keep the flag of creating music flying and to give back.

St. Clair says when the orchestra toured China, they selected repertoires they enjoy and shared music with the audience.

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THE BERKELEY DAILY PLANET

November 19, 2017

Pinchas Zukerman Shines in Beethoven's Violin Concerto

By James Roy MacBean

On Thursday-Friday, November 16-17, veteran violinist Pinchas Zukerman returned to join with the San Francisco Symphony under Michael Tilson Thomas in Ludwig van Beethoven's Violin Concerto in D Major, Op. 61 from 1806. The results were outstanding. Most impressive of all was Zukerman's masterful modulation of tone as he spun a gossamer thin, softly played tone on some of the highest notes of his register, while he also offered a brilliant and fulsome tone on other high notes in passages marked forte. Of course, Beethoven's Violin Concerto presents a great many difficulties for the solo violinist, and the necessary modulation of tone may not be the greatest challenge one meets in this work. Through it all, Zukerman demonstrated superb mastery, whether in the fiery outbursts of the first movement cadenza or in the hushed high notes that seemed to float on the thinnest air.

Beethoven's Violin Concerto opens in a unique fashion with four beats of the timpani, and these four beats, sometimes with a fifth added on, turn out to structure much of this movement. The violin section of the orchestra immediately imitates the four-and-five beat theme of the timpani. Then the woodwinds introduce a sweetly melodic first theme, which undergoes extensive development before a second theme is introduced, this time in clarinet and bassoon. A second development and climax are heard before the solo violin makes its entrance with ascending octaves. Once engaged, the violinist works in team with the orchestra as they explore the material of the principal theme. In the midst of this exploration comes the incandescent and fearsomely difficult cadenza, performed in magisterial fashion by Pinchas Zukerman. Following the cadenza comes a moment of sheer lyricism, as the solo violin plays the principal theme in all its melodic simplicity.

The second movement , a Larghetto, features muted strings playing the main, serenely beautiful theme while the solo violin embroiders a filigree around it. A second theme is heard on solo violin, exquisitely performed here by Zukerman. When the first theme returns it is in plucked strings by the orchestra, followed by the solo violin offering embroidery of the second theme. The final movement is a joyful Rondo Allegro, which opens with the solo violin performing a spirited main theme. After this theme is taken up by the full orchestra, a hunting call emanates from the horns, with decoration by the solo violin. After development of the first theme, a sentimental melody heard in solo violin presents the second theme. However, the first theme returns and undergoes further development until the solo violin and orchestra bring this concerto to a spirited close. Working beautifully in tandem, violinist Pinchas

Zukerman and conductor MTT made beautiful music together. On Saturday, November 18, Munich-based violinist Viviane Hagner will substitute for Pinchas Zukerman.

While this Beethoven Violin Concerto was unquestionably the highlight of this concert, I must say that it had poor competition in the form of the Symphony No. 4 by Charles Ives. For some godforsaken reason, MTT insists on foisting upon us the music of Charles Ives, and I, along with many listeners, have little regard for this eccentric composer. MTT tried to 'explain' Ives prior to performing the 4th Symphony by playing several of the American revivalist hymns that form the basis of Ives' 4th Symphony. To my mind, this was unenlightening and, ultimately, merely boring. As for the Ives 4th Symphony itself, it struck me yet again as crude and blustering when it wasn't simply sentimentally mawkish. To place this utterly primitive bit of music on the same program with Beethoven's Violin Concerto is a mistake of gigantic proportions on the part of Michael Tilson Thomas. Programming like this, as well as last week's so-called American Masters program that offered two more treacly and bombastic pieces by Charles Ives, make us wish that 2020, when MTT gives up the reins of San Francisco Symphony, would come sooner rather than later.

PINCHAS ZUKERMAN

The Boston Musical Intelligencer

August 2, 2017

Stellar Beethoven and Impressive Walton Wow

By John Ehrlich

A noble performance of Beethoven's familiar Violin Concerto in D Major, Op. 61 opened Sunday's Koussevitzky Music Shed concert in which Guest Conductor Bramwell Tovey and violinist Pinchas Zukerman delivered a truly exceptional performance. Alternately meditative, exalted, and at its end elegantly dance-like, this concerto is one of Beethoven's supreme creations. Composed in 1806 concurrently with the composer's Fourth Symphony and Fourth Piano Concerto — works which share many of the same serene moods and melodic traceries — the Violin Concerto eschews outward trappings of virtuosity in favor of a particularly poignant, inward-looking exposition. As the BSO's Director of Publications Marc Mandel so eloquently wrote: "…the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort." Zukerman and Tovey made all of this readily evident in the opening of the first movement, where Tovey's careful shaping of phrases and his attention paid to the *p-pp-ppp* end of the dynamic spectrum was immediately riveting and ingratiating. Zukerman exhibited an almost uncanny sense of spellbinding story-telling. Bassoonists Richard Svoboda and Suzanne Nelsen proved equally superb in first-movement duet, and French hornists Jason Snider and Michael Winter produced wonderful tones in the second movement. And, is there anything more beautiful than a rapt and shimmering pianissimo from BSO strings?

Overall, this rivaled Joshua Bell's outing with The Academy of St, Martin's in the Fields 2012 in Symphony Hall, which left me nearly speechless for its perfection. Zukerman's masterful grace and sweet sonority made a perfect match to this concerto's many challenges of inward glances and deep, quiet emotion. And when asked to rollick he did so with grace and charm. His execution of two cadenzas by Fritz Kreisler was richly detailed and dramatically dovetailed. Tovey accompanied with exemplary sensitivity

William Walton's thrilling *Belshazzar's Feast*, a dramatic and entertaining work for mixed choir, baritone solo, and orchestra served as the second half of this most interesting concert. This 1931 composition calls for a very large orchestra with a multitude of percussion, organ, and stereophonic brass bands. Within this tapestry of orchestral color Walton wrote a very demanding role for chorus and the baritone soloist. Both tell the tale of the pagan king Belshazzar, whose father Nebuchadnezzar had sacked the temple in Jerusalem and stolen its holy gold and silver vessels. Belshazzar defiles these vessels with an orgy of food and wine in his palace, which occasions a memorable Biblical moment: fingers of a disembodied hand interrupt the festivities and write a message of doom on the palace wall: "Thou art weighed in the balance, and found wanting." That

night, Belshazzar is slain and his kingdom of Babylon subsequently dissolved, occasioning exuberant celebration.

Legend has it that before the work's premiere in Leeds, Sir Thomas Beecham, in a rare moment of questionable judgement predicted the work would fail, told Walton: "As you'll never hear the thing again, my boy, why not throw in a couple of brass bands? There are some excellent ones around." Walton obliged, and *Belshazzar's Feast* made a sensation at its premiere, assuring the composer's success among the concert-going public to this day. The text, drawn from *The Play of Daniel* and Psalms 137 and 81, was arranged by Osbert Sitwell.

The music is very cannily and dramatically planned, opening with an imposing trombone intonation that is answered by the chorus men who forebodingly proclaim: "Thus spake Isaiah: Thy sons that thou shall beget, they shall be taken away, and be eunuchs in the palace of the King of Babylon. Howl ye, therefore: for the day of the Lord is at hand." I was pleased that the singers properly intoned the British pronunciation of the prophet's name ("ei-zei-ah").

There follows a heartfelt lament sung by the entire chorus: "By the waters of Babylon, there we sat down: yea, we wept." The baritone soloist sings of the greatness of Babylon, the profane city-state ruled by Belshazzar. Among its riches, he sings, are gold, silver, precious stones, fine linen, ivory, wine, oil, and beasts — sheep, horses, chariots, and most notably: "slaves, and the souls of men." Ryan Speedo Green, an imposing American bass-baritone, easily projected mellifluous tones to the back rows of the shed, and likely beyond.

James David Christie deserves a callout for how he dispatched great and essential deep pedal foundation from the Koussevitzky shed organ with knowing panache.

The chorus sings of the bacchanal, with Belshazzar and his people praising in turn the Gods of Gold, Silver, Iron, Wood, Stone, Brass, all of which are colorfully portrayed by various appropriate instruments in the orchestra. At the end of this litany, the people proclaim that this wealthy King ought to live forever. This ultimate profanation leads to the appearance of the disembodied hand and its deadly message, accompanied by spookily rattling castanets and wailing high-pitched celli. In the big dramatic moment of the piece, as the baritone soloist tells of the King's demise, the chorus cries out the word "Slain!"— a wonderful effect that still impresses with its originality. There follows great rejoicing in the chorus and orchestra.

James Burton, the new BSO Choral Director and Conductor of the Tanglewood Festival Chorus, expertly prepared the ensemble. This concert was the singers' third outing of the weekend with a vocally demanding score. Only twelve or so hours earlier they had robustly essayed Berlioz's demanding *Te Deum* with the BSO, and this was after a long open rehearsal of the Walton only hours before — a lot to ask of singers.

Of the many memorable episodes in this dramatic work, I was especially moved by the chorus near the music's end as it sang a cappella of the silence in Babylon after the great kingdom's fall: "The trumpeters and pipers are silent, And the harpers have ceased to harp, And the light of a candle shall shine no more."

The chorus rose mightily to the occasion, supplying abundant force, nuance, and great color as demanded by a very tricky score, full of potential pitfalls for everyone. Despite a couple of fleeting moments when the orchestra, chorus, and soloist lost track of one another, everyone deeply impressed.

PINCHAS ZUKERMAN

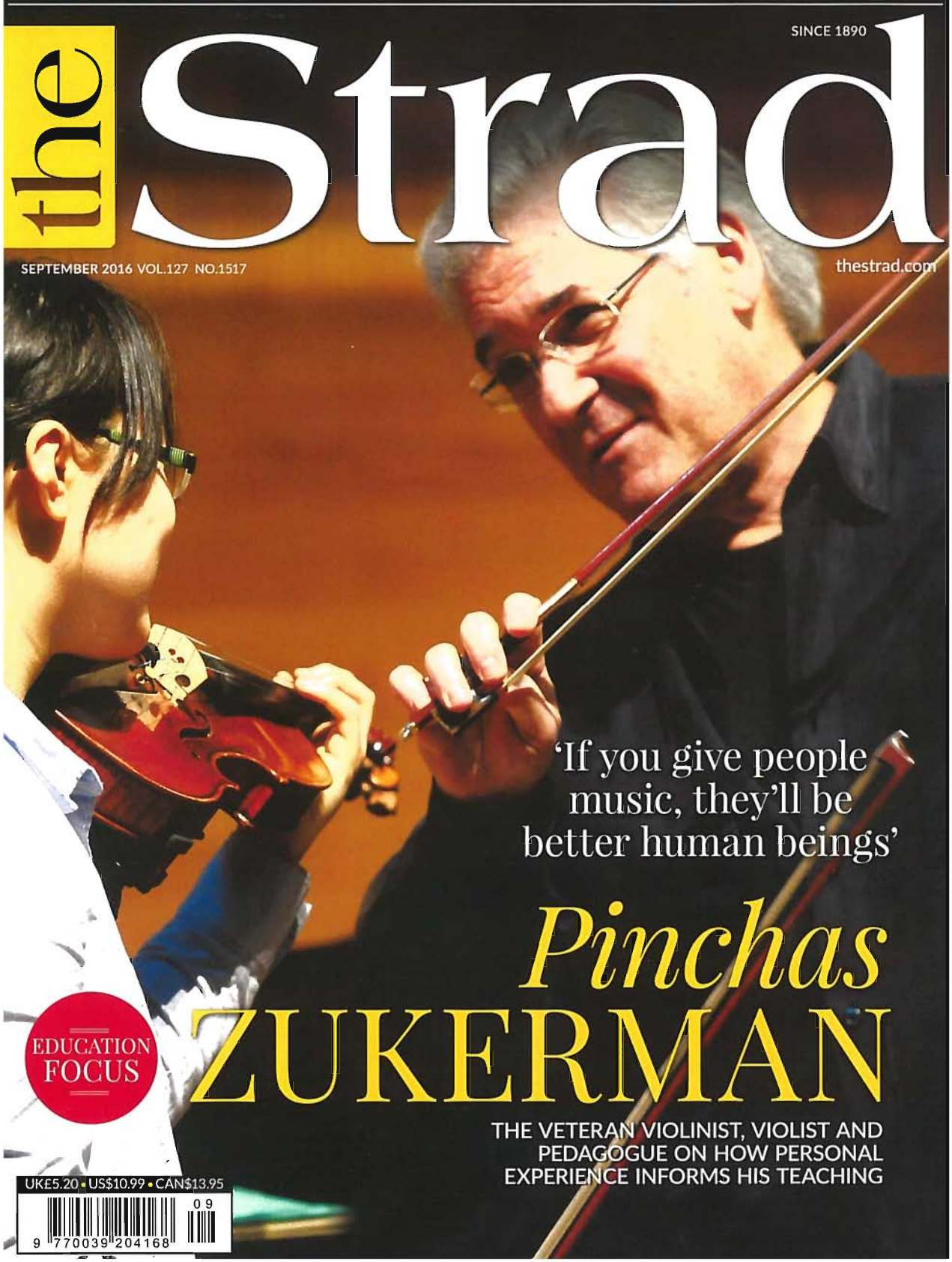
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‘TEACHING IS LIKE BEING A DOCTOR – IT’S A BIG RESPONSIBILITY’

For Pinchas Zukerman teaching is not simply a career strand, it's a philosophy that informs everything he does. He tells **Charlotte Gardner** about the ‘extraordinary icons’ who helped him at the beginning, and how he is passing on their wisdom to the next generation

Pinchas Zukerman is turning a slender silver fork between his curved fingers and thumb, and I am transfixed. We are sitting in a central London restaurant, lunchtime is approaching, but food isn't actually on the agenda, much to the chagrin of the waiters. Instead, the fork has been employed as a makeshift bow as Zukerman demonstrates right-hand technique, and it's responding to the violinist's touch so gracefully and apparently weightlessly that it could be floating on cushions of air.

‘If a new pupil comes to me and holds a fork like this, what should you say to him?’ he asks, waving the implement in a counter-intuitive clench. ‘I'd say you're holding it wrong,’ I reply. He laughs, then pushes, ‘Why wrong?’ ‘You can't do what you need to do with it,’ I return, and thankfully it's a bullseye. ‘That's good, that's good!’ he says. ‘Stop right there. Simple, simple, simple: you can't do what you need to do. So, how do you fix it?’

‘You have to adjust your position,’ I venture. ‘Very good,’ he confirms. ‘So what are we going to do? Well, pupils usually bring the other hand up for support, and I say, “No, all here”’, gesturing, as he speaks, back to his right hand. ‘I say, “Just use your thumb”’ – his curved thumb supplely manipulates the fork handle – ‘and hello, independence of the thumb!’ The fork is dancing with controlled, buoyant grace. ▸

Zukerman teaching a student on the National Arts Centre Ottawa Young Artist Program, which he founded in 1999



'Now, suppose you didn't have the thumb?' he asks, 'What would you do? You'd go like this, right?' He removes his thumb, and miraculously the fork-cum-bow loses not a beat of its dance. 'So, you've already done two things here,' he concludes. 'You've learnt that your thumb's very important, and that you can actually also play without your thumb. So now I say, "Put your thumb underneath. Not inside but underneath"', and my mouth drops as his thumb moves to below where his imaginary frog would be, the dance continuing all the while, as he finishes triumphantly, 'and they say, "Wow, this feels good!"' He chuckles.

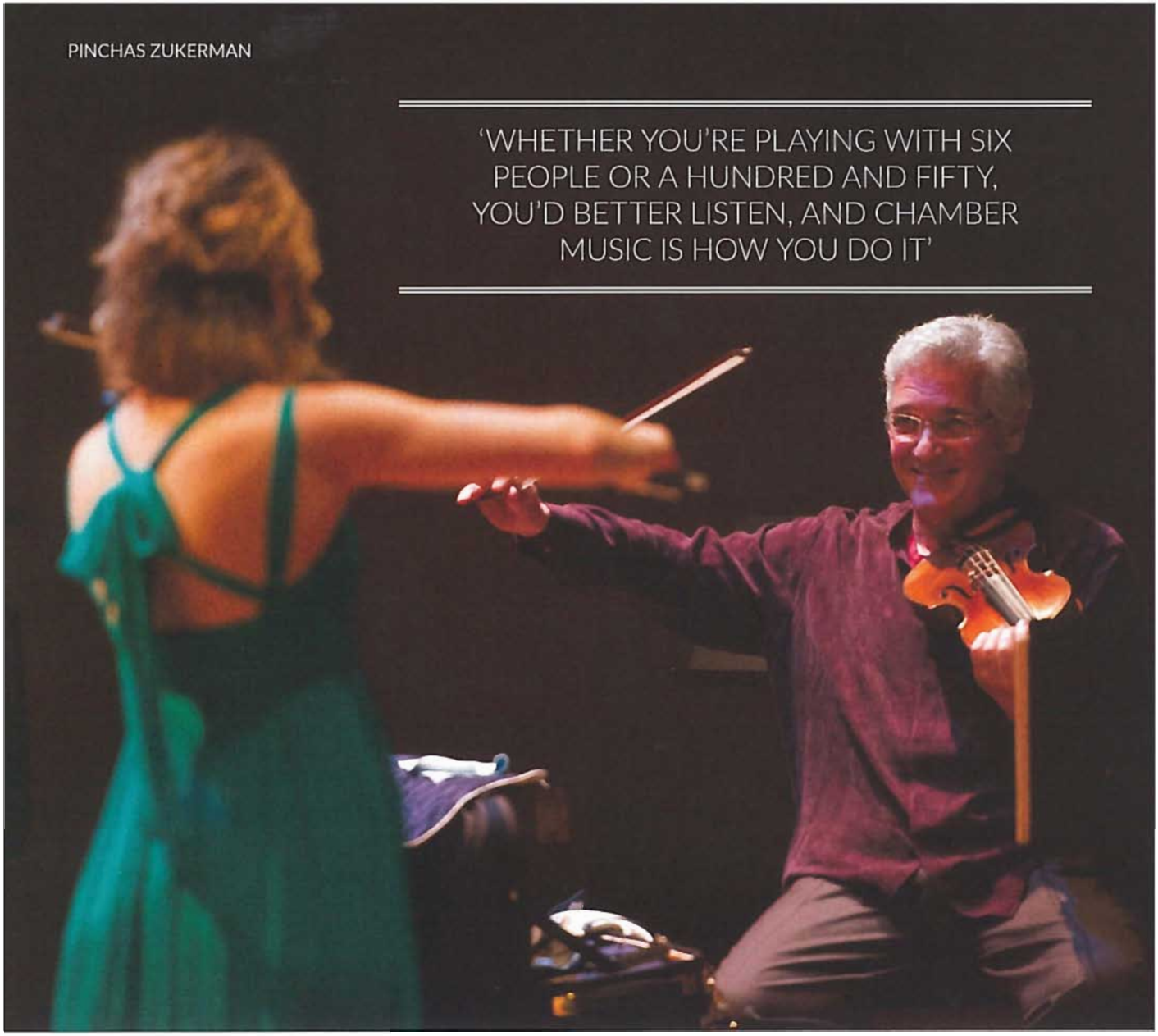


At the Manhattan School of Music, where he continues to teach with Patinka Kopec

The choreography of the fork is an elegant reminder, if any were needed, of the phenomenal technique for which Zukerman has become known over the course of a superstar-status career – one that spans over 50 years, boasts a discography of over 100 titles, and includes two Grammy awards. It's a career made all the more fascinating for its many equally high-profile strands. Born in Tel Aviv in 1948, Zukerman was just 12 when he was spotted by Isaac Stern and Pablo Casals in Israel, and was subsequently invited to study violin and later viola at the Juilliard School under Stern and Ivan Galamian. Soon after winning the prestigious Leventritt Competition in 1967, jointly with Korean violinist Kyung Wha Chung, he became widely known as a chamber musician in the glamorous piano trio he formed with pianist Daniel Barenboim and cellist Jacqueline du Pré. Conducting came next, in 1970 with the English Chamber Orchestra (ECO), and teaching followed smartly on its heels.

Fast forward to the present day, and the now 68-year-old continues to place pedagogy centre stage in his activities. This September he will take on the artistic directorship of the National Arts Centre Ottawa's Young Artist Program (YAP), the summer music school he founded in 1999 when he became music director of the NAC Orchestra (he will also begin a new chapter as the orchestra's conductor emeritus the same month, having stood down from the directorship last year). Then there's the select group of regular private pupils he supervises though his Pinchas Zukerman Performance Program at the Manhattan School of Music, an intensive course he founded in 1994 and which continues to form a centrepiece in his working schedule.

Furthermore, spend any amount of time with Zukerman and it becomes plain that teaching is not simply another component of his career, but rather a personal mission, with education infiltrating almost everything he does. His London visit is a case in point: he is here ostensibly to conduct and ▷



perform as violin soloist a series of Royal Philharmonic Orchestra concerts at Cadogan Hall, but has incorporated into his visit two masterclasses with Royal College of Music musicians, plus a performance with RCM students as part of the college's Rising Stars concert series. Our non-lunch meeting takes place after the first of these masterclasses – on chamber music – and when conversation turns momentarily to Jacqueline du Pré he offers a colourful flavour both of the personal history from which his students can draw, and of the musical qualities he is trying to draw from them. 'She loved this country,' he reminisces. 'She loved the air, she loved the water, she loved the freedom, and that was how she played. She played with this incredible musical abundance. I ask my students today, "Will you please give me some expression, and let me tell you if it's too much?"

His tone is jovial but his frustration and the care that lies behind it are very real. 'It's like being a doctor,' he says of teaching. 'It's a big responsibility. I mean, huge. Psychological, physical...'

Zukerman the Teacher emerged in the early 1970s when he was in his twenties and had started working with the ECO. 'Kenneth Sillito was leading,' Zukerman remembers. 'One day he said, "We're going to go to Brighton for a few days. Why don't we create a little masterclass situation for you? I'll choose the kids; we'll audition them," and I said "Sure!" I was 24, and I learned from that experience how to run these seminars. It requires an enormous amount of time and effort preparing the repertoire, and of course chamber music is essential: if you're not gonna play chamber music don't talk to me, because that's what it's all about. Any medium, whether you're playing with six people or a hundred and fifty for a concerto, you'd better listen, and chamber music is how you do it.'

The Pinchas Zukerman Performance Program at New York's Manhattan School of Music allowed Zukerman to take on a regular teaching responsibility, and it happened through an old contact: Marta Casals Istomin. Zukerman and Istomin had known each other through Pablo Casals, Istomin's teacher and first husband, and when she took over the presidency of the Manhattan School in 1992, she quickly brought Zukerman in. Assisring him from the start as his co-principal and co-teacher is the violinist and violist Patinka Kopec, who had been at the ▹

school since 1987 and who continues to be Zukerman's sole teaching associate on the course. Like Zukerman, Kopec was a pupil of Galamian, and this shared educational heritage created a bond that continues to this day.

'Patti and I come from the same chicken coop,' he states. 'We were totally different chickens, but we had the same way of thinking. So the idea was that I'd be with her, or rather she would be with me. She said, "I'm going to be with you every lesson you teach." I asked why, and she said, "Because I want to be there. No questions." The first thing she started doing was writing everything down. She will tell you today that she has learned more from being with me, and I'll tell you the same about being with her. I'd taught before during masterclasses, but it wasn't like this. We started with eight kids because I lived in the vicinity, and when I left New York we started cutting down. Now we have five, sometimes six. It's a two- to four-year programme, deliberately inexact because some people pick up information in two years, and some people stay for four or five because they need it or they want to'.

Galamian's teachings are as clear and present in Zukerman's mind today as they were at the time he received them. 'There are certain issues that Galamian was very adamant about when you starr,' he says. 'You bend your thumb and curve your fingers, because that's how you get the maximum flexibility. We start with an open A string, and they realise that an open string really rings if you hit it properly; that catch and release. No left hand – I tell them to put it in their pocket – and all of a sudden they're almost handicapped, but in the best sense because they are only thinking right hand. So now we start with changing the strings, and we have words and sentences for everything: preparation of the next string, preparation of the shift, when the shifting starts… Do this 50 times a day and tomorrow it's going to be a little easier.'

Zukerman believes the viola offers all sorts of benefits even to committed violinists. 'It gives you information, and that builds knowledge, and also security within, somehow,' he explains. 'Learning the clef is useful, as is being on the other side, so to speak, of what happens within a chamber group or orchestra. Then physically there's no question that it's much better to do both. I learnt that many years ago from Walter Trampler. He played the viola all his life, but he described to me how, once a month for two hours, he played the violin. "It constricts my muscles, and when I go back to the viola it's so much easier," he told me.' And Zukerman found that the benefits went the other way: 'On viola you go out a little further. All of a sudden your muscles are open, so when you come back to the fiddle it eases up the pressure and the constant squeezing. If you start squeezing you're going to have so many problems, so with the viola we learn how to release.'

Among our many conversational diversions, Zukerman frequently touches on the wider aspects of life as a musician: the difficulties of breaking away from parental influence; the importance of taking responsibility for your instrument; and the benefits of looking at the wider world so that your musical outlook can benefit from personal experience. Each summer he sends as many of his New York students to the Young Artist Program in Ottowa as he can persuade, and what they stand to learn goes far beyond technique to address some of the psychological hurdles that face musicians as they start their careers – an area of interest born from painful personal experience, which he has learned to harness in a constructive way. 'I was thirteen and a half the first time I left home, and after six or seven months in New York I was miserable,' he says. 'I didn't know what had hit me. I haven't talked about it much because there's not really much to say, but the only thing I can tell you is that from hitting bottom like that, psychologically, emotionally, I think I have developed a better understanding of many aspects of life. These youngsters talk to me as a teacher but also as someone who really understands what we have to do to become better players, better musicians, better people.

'I have known some extraordinary icons who taught me positive behavioural patterns. Some of us cope with trauma and some of us don't, but you've got to start someplace, and eventually somebody has to lead you the rest of the way in order for you to become the person you want to be. For me it's not just what those incredible people said, it's what they did and



Teaching a masterclass at the Royal College of Music in London



Zukerman in performance with the Royal Philharmonic Orchestra at Cadogan Hall, London

'GENERALLY PUPILS ARE ALL OVER THE PLACE WHEN THEY COME TO ME, BUT WITHIN SIX MONTHS THE ENERGY HAS SHIFTED TO A MORE POSITIVE PLACE'

how they did it. So now I give that information out to whoever's around. Sometimes I give a little more than at other times, depending on the capacity of the person. Generally pupils are all over the place when they come to me – some are acute cases and some less so – but within six months or so their hair is neater, their shoes are not so dirty, and the energy has shifted to a more positive place. And that's what I want.'

This combination of technique and inner control is a cornerstone of what it means to be a musician. But Zukerman the musician is also about something more: being human. He was born into the brand new State of Israel to a mother who had spent the war in a Berlin factory 'with a gun pointing at her every day for four and a half years', whilst his father was sent to Auschwitz, and he spent his formative years in a culture which valued 'being human and what it represents' above all else. It's that mindset that has informed his work as a musician and pedagogue from the outset, and throughout our conversation he hints at larger, more universal projects to come.

'I'm trying to create a global think tank for cultural education,' he states. 'I don't know if I'll succeed, and I don't know how to do it, but I've started looking at it with a few friends. We're in such turmoil right now, and I don't just mean the UK after Brexit. The biggest issue for the future, with world population growing, will be water consumption, and then disease. Meanwhile, we're only playing classical music in around 35 of the world's 195 countries. In 1999 they told me that the Young Artist Program summer school was open only to young Canadian musicians, but I didn't listen. I just did what I felt was right, and now 24 different countries are represented. Everybody is equal, it's the circumstance that makes you a better or a worse person and if you give people music, they'll be better human beings. I would love to go and play in the favelas. It's the same thing with the townships in Africa. Is it good? Is it bad? I don't know, but I want to do it. I think if you play some Bach to anybody they shut up and start listening. It's so perfect that there is going to be a positive reaction.'

Is he hopeful? I ask. 'I'm always hopeful,' he replies. 'I'm a big optimist, you know?' ●



Pinchas Zukerman plays the 1742 'Dushkin' Guarneri 'del Gesù' violin (pictured, right), which he acquired in 1980; as well as a 1670 Andrea Guarneri viola.

BBC music
August 2016

THE JAMES NAUGHTIE INTERVIEW

PINCHAS ZUKERMAN



The Israeli violinist and conductor recalls the heady days of 1960s London, when he and fellow firebrands Jacqueline du Pré and Daniel Barenboim hooked up for some extraordinary music-making

PHOTOGRAPHY JOHN MILLAR

The first time Pinchas Zukerman heard of *The Lark Ascending* was when Daniel Barenboim asked him, in the midst of their late-1960s heady time in London, what he was doing the following day. There was a piece he wanted him to play.

Zukerman tells the story like a New York patter merchant.

'He said it was by Vaughan Williams. *The Lark Ascending*, I said; what's a lark?'

'It's a bird.'

'What kinda bird?'

'Ah, just a bird. You know. Never mind – it flies.'

So they got up early on the Saturday morning – they were holed up in the Westbury Hotel for a few months, Zukerman staying away from the US because of the Vietnam War – and got to Schott's music shop in Great Marlborough Street when it opened at 10. He looked at the score on the way to Wembley where they were going to record.

Barenboim said he could study it in the taxi, then sight-read it with the orchestra. 'I started, and thought, this is OK. Then, suddenly after a couple of passages I said – oh, oh! Remember I'd never heard it. But we got there. The orchestra applauded, which was kind. Two takes and that was it. Bingo.'

The experience was more than a recording, which he repeated in a Decca disc released earlier this year a little less than 40 years on, but an important moment in his immersion in English music. He wasn't yet 20 when he came to London, a few years after Isaac Stern had heard him in Israel and lured him to the Juilliard School in New York. The years that followed were extraordinary.

With Barenboim and Jacqueline du Pré he became part of the *galère* of young talent that was thrilling audiences with its dazzling verve and commitment. They were the years on which he built the extraordinary career as violinist, viola player, conductor and teacher which still brings him back to London regularly, as in his own festival at Cadogan Hall this summer, where Vaughan Williams and Elgar will be in the programme. It was there that we talk, and he revels in his stories of the sixties.

'I first heard Jackie play in New York. It was the Schumann Concerto with Lenny Bernstein, and I was knocked out. I went backstage and there was this beautiful, tall, sweet girl – but out front she was wild and wonderful. I had never seen anyone at the point in my life with talent like that. Lenny was enamoured. Couldn't get enough. We all were. I was speechless.'

And in London he found himself playing alongside her. 'Daniel would ring up and say – come round and play some trios. And we would. All night. It was an amazing time. ▶

A LIFE IN BRIEF



HALCYON DAYS: Pinchas at Prades, France, 1965

Early life: Born in Tel Aviv to a father who was a professional violinist and a Polish concentration camp survivor, he started the violin at eight. At 14 he was scouted by Isaac Stern to study at the Juilliard.

Debut: He made his recording debut at 21 with concertos by Tchaikovsky and Mendelssohn, accompanied by the LSO and NY Phil. His conducting debut came a year later with the English Chamber Orchestra.

Major player: Having been a soloist with the LA Phil, Boston SO, Philadelphia Orchestra and NY Phil, he formed a trio with Daniel Barenboim and Jacqueline du Pré.

Accolades: He has won two Grammys and 21 nominations, and is now on the faculty of the Manhattan School of Music and principal guest conductor of the RPO.

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And remember, I was meeting all these people for the first time – Janet Baker, Barbirolli, Kubelík, Arrau, Antal Doráti. Heaven.'

And playing with du Pré? 'The experience is difficult to describe. The power was incredible, yet she was so innocent. All that dyslexia, she didn't know right from left or anything. It didn't mean anything to her. She knew New York was about six hours from London. That was it. East or west – she didn't know. Didn't care. Just wanted to buy purses and shoes – and play music all the time. A beautiful, beautiful person. Impossible to explain.'

But English ways, let alone English music, were foreign. 'I got here and somebody said the phone was engaged. I said – is it getting married? There was so much I couldn't get. The first time I went Edinburgh, and the Usher Hall, I rang the lady at the front desk of the hotel because the water was brown. Madam, I said, why is it brown?

'She said it was perfectly clean, but I didn't want to wash in it. Daniel said that's the way things were and it was fine. I'd love it all. And I did. Things were slower, heavier somehow than in the States. Maybe better.'

There began, at the same time as a young musician was getting his first taste of this country, a deep affection for Elgar's music. '*Nobilmente*, that word he used on scores… I'm still not sure what it means. But he's one of those guys you know in an instant. Not even two bars into the music. With that nobleness there's angst too, like wind seeping through some cornfield somewhere. The disturbance. That's why Richard Strauss understood his genius. He loved the music. They couldn't be more different – night and day – but there was something there that they both understood in the same way.'

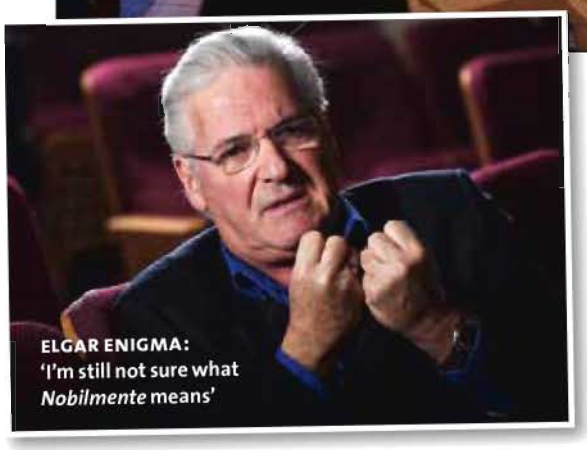
In trying to explain the power of the music, Zukerman says it reminds him of French teachers who are always talking about a perfect figure 8. 'There's a deep classical structure, but with the timing and colour you're taken somewhere else. I've never had to compromise in trying to understand the music – that's remarkable.

'Mozart, Beethoven, everybody, you're always making compromises. You find yourself doing it. Something about Elgar makes you resist that. It's like the changing light in the English countryside – that's the way things are and you let it be.'

His time in London provided memories that have lasted nearly half a century. 'Sunday afternoon. Dietrich Fischer-Dieskau singing *Winterreise*, with Daniel playing. I was there, and I watched him stubbing out a cigarette just before he walked on stage – we all smoked then. Can you believe that? Then he sang like an angel. How do you forget that?'



ROYAL APPOINTMENT: with cellist Amanda Forsyth and Angela Cheng at Kensington Palace



ELGAR ENIGMA: 'I'm still not sure what *Nobilmente* means'

The relationship with Barenboim was already a partnership that was bound to last. The same passion, and a certain wildness.

> 'Jacqueline du Pré was a beautiful, beautiful person'

'The people. The drinking that went on. They were exciting days.'

And how does he explain Barenboim? 'Mozart. Wolfie II. That's it! I mean it.'

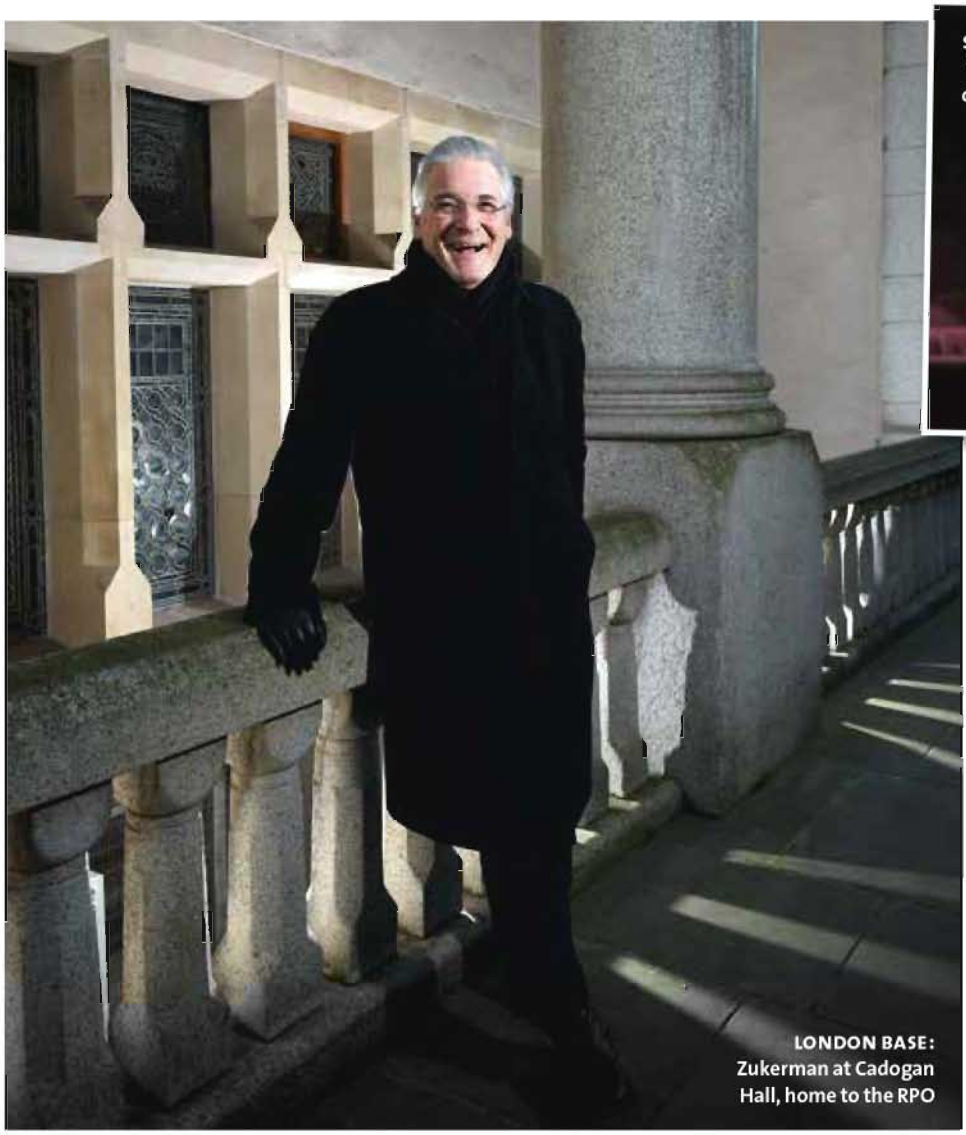
The critics, he says, don't get it. 'They don't understand the variety. Some people get upset because they say he isn't thinking wide enough or big enough. You know what? They're missing it. They say – too fast, too slow, or something. But you know what? It's amazing. That's the point. It's not what he knows, but what he's going to know – and what he tells you.'

Later in their careers they lived again in London, where Zukerman still makes regular visits as principal guest conductor of the Royal Philharmonic Orchestra, and relived some of the excitements of their youth. There were entanglements and crises in the lives of many who were in the vanguard of that generation; but mainly golden times.

It's a young vigour that gives Zukerman the spirit of a much younger man (he'll be 70 the year after next) and a relish for the experience of music that hasn't flagged with the years of travel and toil. In particular an enthusiasm for teaching – as in the Performance programme established in his name at the Manhattan School of Music. Like so many musicians he spends a lot of time wondering how best to open youngsters to music, and campaigns for compulsory education. Living principally in North America since his teens, he's watched public education sidelining music.

I wonder, without wishing to take the conversation into murky waters, how he thinks he might react to a Donald Trump presidency in relation to culture. I won't pretend that it's a prospect that excites him. 'But you know something, he'd understand that you can make money in concert halls. Maybe he'd start to think of them like casinos. That might get him going.'

But I suspect that isn't where his hopes will lie. He tells a good story about Bill Clinton, as president, turning the pages for the musicians ▶



LONDON BASE: Zukerman at Cadogan Hall, home to the RPO



STRONG FAITH: 'People will always come to music'

at a White House concert. 'He's a musician, so he gets it. We just have to keep trying.'

So where's the hope?

'People will always come to music, as long as they hear it. We don't have to have them sitting down in a hall. They might be on tablets and things, standing around – I don't mind as long as they're hearing something. Then they'll understand. We just have to believe it. I do.'

So he talks about teaching. All through our conversation, he bursts into song – or at least themes from any piece of music we've mentioned, and explains how he tries to get across to students the startling departures that Beethoven, for example, managed to make. He starts humming the opening of the *Eroica* Symphony. 'The revolution! There it is. Just listen… the place where it all started for us.' He mentions an unlikely D flat, somewhere. 'What can you say? I tell them – do you hear that? Realise what it meant?'

With the passing years, he says he finds himself thinking of music differently. 'I think it's simpler with time. It doesn't mean that there aren't complications, mysterious things, but it seems more important to think of it simply. To let it be what it is.' We're back to Elgar. He's fascinated by the composer's religious impulses, the effect of the war and all the rest, but he returns to the feeling that moved him so much when he first seriously encountered the music. 'It's complete. It needs nothing more from me. I just have to play it.'

> 'Elgar's music needs nothing more from me – it's complete'

In a way, the quest for simplicity reflects his view of the world. As an Israeli, he has lived with the mixture of idealism, hatred and chaos that came with the foundation of the state: 'We had to recreate our own history and our own integrity.' He recalls a White House dinner with Jimmy Carter after the signing of the Camp David peace accords, where he found himself seated next to President Anwar Sadat of Egypt.

'I shook his hand. I was 31 years old and I don't think I had shaken the hand of an Arab. Can you imagine that? And he said to me that his wife, a beautiful and gracious woman, would like my autograph, because she had some of my recordings. I couldn't believe it – why would they have my recordings? But they loved music. Why shouldn't they?'

Any Israeli of his age is bound to wonder, as he does, why harmony takes so long. 'Steve Jobs told us everything was quick. Machines that do stuff faster than you can imagine. We – humans – are so damned slow, aren't we?'

But his belief in the power of the imagination hasn't slackened over the years. It's as powerful inside as ever. And with his students he wants to get to the core.

By way of illustration, he speaks of Chinese students, so many of them technically gifted, who have somehow not been allowed to grasp the inner truth of what they're playing, as if it's been lost in the practicalities of delivering a performance. 'Sometimes I say we're going to take a piece, put it on the floor and take it apart, like a Mercedes-Benz in some workshop, take it apart and clean it up, and then see it for what it is – something beautiful, perfectly created. That's all.'

After our conversation, and some rehearsal, he's going to be conducting a three-hour lesson by video link with students in New York. The pace doesn't slacken. His concert schedule is still daunting.

Listening to the tone on his new Elgar and Vaughan Williams disc with the RPO, the freshness survives, too. And in conversation you realise that his encounter with English music, at a time of 1960s excitement with his gifted friends, was one of the most important of his life. It's why in London he still seems so much at home. ■

Zukerman's new album of Vaughan Williams and Elgar with the RPO is out now on Decca Classics. A 22-CD box set of his complete recordings on DG and Philips is out on 1 July.

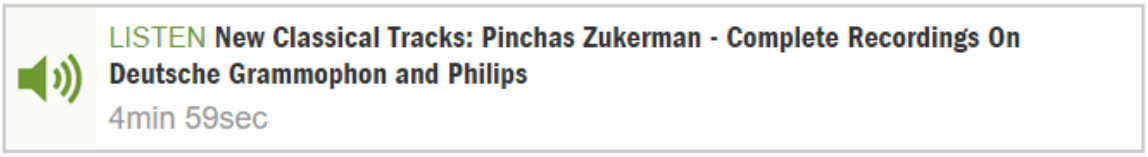
PINCHAS ZUKERMAN

classicalMPR

August 3, 2016

Zukerman - Complete Recordings On Deutsche Grammophon and Philips

By Julie Amacher



Click to listen or visit http://bit.ly/2atEWog

You might say Pinchas Zukerman is a triple threat. He's a violinist, a violist and a conductor. "I started learning to conduct when I was about 16," Zukerman recalls, "I was very curious about the orchestra, I played a lot of chamber music — I still do. That's very important because the process of hearing becomes more and more acute. The more you learn about music, the more you play music, the better it is when you put the instrument down and start waving your arms."

Deutsche Grammophon recently released a 22-CD compilation spanning 22 years of Pinchas Zukerman's career from 1974 to 1996. Throughout this collection you'll have plenty of opportunity to hear Zukerman the soloist, as well as Zukerman the conductor.

In 1974, Daniel Barenboim invited Pinchas Zukerman to make what's now become a classic recording with the English Chamber Orchestra, and there's a surprising story behind this moving performance, "What happened was, I was staying in London at the Westby Hotel, amongst other places. So I had a call on Sunday night from Daniel Barenboim who said, 'what are you doing tomorrow around 2 o'clock?' I said 'not much'. He said, 'I'm going to be sending you a piece by Vaughan Williams for violin and orchestra called The Lark Ascending'. I said, 'what's a lark?' He said, 'it's a bird ... it'll be there by 10:15. I want you to come and record it tomorrow at 2 o'clock'. I said, 'you're not serious'. He said, 'yeah, yeah...you can sight read it'. I said, 'ok'.

So, at 10:15, sure enough here comes the package. I never heard the piece, I got there, I was still practicing in the car. And I played through the whole piece. And the concertmaster said, 'Pinky have you ever played this before?' I said, 'I never heard it until now'. He said, 'you're kidding'. I said 'no'. He said, 'that's amazing, how do you know how to do this?' I said, 'I don't know. I'm just reading the notes'. And that's it. We recorded about an hour, maybe an hour and 15 minutes, did a couple of few takes and inserts and that's it. See you later."

As artistic director with the Saint Paul Chamber Orchestra from 1980-87, Zukerman made numerous recordings, several of which appear in this big box set, "Oh listen. There are so many pieces there. I can tell you that one of the pieces that I was very content with at the end of the sessions was the Dvorak Romance for violin and orchestra. I thought that was really homogenized, wonderful output of music that we

recorded. We recorded many things but I found that particular piece really very special as a performance. And so I'm very glad it went on the digit so to speak."

What was so special about that performance? "Well, the orchestra was in great shape, played beautifully. We'd spent numerous years traveling and playing and rehearsing and the orchestra came to an entirely new level of artistry and comprehension. We had some great players in the orchestra. When you get to know an orchestra over a 2-3-4 year period, you get to know their families, their background, their children. You spend time there, it was a family...it was a real family. The orchestra was a family it wasn't just an orchestra."

Pinchas Zukerman is a violinist, and a violist, and sometimes he even switches between the two instruments during one concert, "I tell you it's a very natural extension for me certainly after all these years," Pinchas explains, "And I'm very lucky I have a fantastic viola, which I purchased about 25-30 years ago now. The top is the father of my violin, the sides and bottom are the grandfather of my violin and it's the whole Guarneri family. That particular DNA which is unique. I do now when I play viola first, I try to have the intermission to get back to the fiddle a little bit. Not only to warm up my hand but to warm up the instrument."

You've said you were born to play music. Can you explain that?

"Well, some people are born to be chefs, some people are born to be airline pilots and I was born to play music, to play the violin. It's a very natural extension and it has been my friend since I can remember and continues to be. However, what I have to say to you, Julie, is that I practice every morning. I go into that little studio of mine and open the case and play my scales, the fundamentals. I just did an hour and a half this morning. I practice every day, regardless of time change or what city I'm in. But no more than a day goes by where I don't practice my fundamentals. And that's longevity."

Longevity worth capturing in a new 22-CD box set featuring violinist, violist and conductor, Pinchas Zukerman.

PINCHAS ZUKERMAN

theStrad
VOICE OF THE STRING MUSIC WORLD SINCE 1890

October 10, 2016

Cellist Sol Gabetta and violinist Pinchas Zukerman win 2016 ECHO Klassik awards

The string players are among 57 musicians honoured by the Deutsche Phono-Akademie this year

The Deutsche Phono-Akademie (German record industry) has named the 57 winners of its 2016 ECHO Klassik awards, honouring 'the most successful and outstanding achievements' of German and international classical musicians over the last 12 months.

Among the string players recognised by the industry are Sol Gabetta (pictured), who wins the Instrumentalist Cello title for her Vasks 'Presence' recording on Sony Classical, and Pinchas Zukerman, who takes home the Instrumentalist Violin prize for his recording of Vaughan Williams and Elgar on Decca. Newcomer Violin and Cello awards go to Yury Revich and Edgar Moreau respectively.

The Berlin Philharmonic wins one of three Ensemble/Orchestra awards for its recording of Sibelius' Symphonies 1-7, released on its own label, while the John Wilson Orchestra receives one of three Classical without Borders prizes for 'Cole Porter in Hollywood' issued on Warner Classics. Jordi Savall and Le Concert des Nations, Nikolaus Harnoncourt and Concentus Musicus Wien, and Teodor Currentzis and MusicAeterna receive Symphonic Recording prizes.

Among the Concerto Recording winners are violinists Janine Jansen and Vilde Frang, and cellist Christophe Coin, while Chamber Music Recording awards go to the Hagen, Artemis and Belcea Quartets.

GRAMOPHONE

March 2017



'Buoyancy, point and poetry': Pinchas Zukerman with Canada's National Arts Centre Orchestra

'Baroque Treasury'

JS Bach Orchestral Suite No 3, BWV1068.
Concerto for Oboe and Violin, BWV1060[a]
Handel Solomon – Arrival of the Queen of Sheba
Tartini Pastorale (arr Respighi)[b]
Telemann Concerto, TWV51:G9[c]
Vivaldi Concerto for Violin and Cello, RV547[d]
[a]**Charles Hamann** *ob* [d]**Amanda Forsyth** *vc*
Canada's National Arts Centre Orchestra / Pinchas Zukerman [abd]*vn*/[c]*va*
Analekta Ⓟ AN2 8783 (74' • DDD)
Recorded live at Southam Hall, Canada's National Arts Centre, Ottawa, November 5 & 6, 2015



Arguments about period versus modern instruments in Baroque repertoire may reign forever, but performances in recent decades have proved that commanding music can work its wonders whatever equipment is being used. Although Pinchas Zukerman has railed famously against the early music movement, he doesn't appear to have ignored what he once found so ignominious, at least not if his 'Baroque Treasury' recording with Canada's National Arts Centre Orchestra is any indication.

The violinist-viola player-conductor, who served as the orchestra's music director from 1999 until 2015, operates in all three capacities in these live performances. He leads works by Handel and JS Bach and appears as soloist in music by Bach, Telemann, Tartini and Vivaldi. For an artist who has long championed romantic voluptuousness and expressive urgency, Zukerman here plays with a sense of style and vibrancy that honours the music at hand. Moments of aggressive attack and juicy vibrato sometimes peer around the tonal corner but Zukerman mostly treats the music with buoyancy, point and poetry.

He teams with superb colleagues – Charles Hamann (oboe) and Amanda Forsyth (cello) – in trim, propulsive accounts of concertos by Bach and Vivaldi, while elegantly going it solo as violinist in Tartini's *Pastorale* (in Respighi's transcription) and as viola player in Telemann's Concerto in G.

As conductor, Zukerman collaborates closely with the excellent National Arts Centre ensemble in the Sinfonia from Handel's *Solomon* and Bach's Third Orchestral Suite, in which the beloved Air receives expansive, dignified treatment and the trumpets are nothing short of stellar.

Donald Rosenberg

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GRAMOPHONE
February 2017

Complete Zukerman

In 2000, Pinchas Zukerman was quoted in the *Toronto Globe and Mail* as saying he 'hates' early music; that early music is 'disgusting…and complete rubbish, and [so are] the people who play it.' The pinch of salt needed to interpret this rather perplexing claim emerges afresh in the context of the excellent collection 'Pinchas Zukerman: Complete Recordings on Deutsche Grammophon and Philips' and a reissue of Zukerman's expressively restrained, silky smooth and superbly played complete 'modern instrument' set of Bach's *Brandenburg Concertos*. Listening afresh to these and other Bach concertos in the collection, as well as to the Brahms violin and viola sonatas with Daniel Barenboim (where Zukerman, like David Oistrakh, is as accomplished a viola player as a violinist) underlines the fact that for all his matinee idol status this most accomplished of players is a deeply refined musician – technically polished, deeply committed, tonally mellow, subtle, inward-looking and consistently lyrical. No fads or fashions impede here; the only imperative is the music itself, and therein lies Zukerman's interpretative nous.

The same set includes the major concertos by Beethoven, Mendelssohn, and Sibelius, as well as gripping accounts of the Schubert piano trios with Ashkenazy and Harrell and various sonatas. I especially enjoyed the Haydn and Mozart concertos where honeyed understatement allows the music to glow naturally from the inside, as well as various romances and 'encores' and as a bonus the music drama *Through Roses* by Zukerman's long-term duo partner the composer-pianist Marc Neikrug. Zukerman's quoted claim that 'music gives me energy, emotion, everything' is here amply substantiated in numerous performances that are both durable and deeply satisfying. A set to return to again and again.

THE RECORDING



'Pinchas Zukerman: Complete Recordings on Deutsche Grammophon and Philips'
DG Ⓢ (22 discs)
479 5983

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PINCHAS ZUKERMAN

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CONCERTS. ARTISTS. CRITICAL REVIEWS.

February 14, 2017

Pinchas Zukerman's Secret — Staying Curious

By Jeff Kaliss



In characteristic fashion, Pinchas Zukerman recounts being approached by Deutsche Grammophon about releasing a compilation of his recordings for that label and for Philips, spanning Baroque, Classical, and Romantic concertos and chamber music. "They said, do you mind if we put out 22 of your CDs, and I said, 'Jesus, that many?' I couldn't believe it!" Since the box set was released in July of last year, "I don't look at it," Zukerman insists. "I don't look backwards."

Those who do are inevitably impressed by his multi-instrumental career, launched 55 years ago when, as a 14-year-old, he left his native Israel to study at Juilliard under Ivan Galamian. Two decades later, as a violinist, Zukerman shared Grammys with Itzhak Perlman and Isaac Stern for Best Chamber Music Performance and Best Instrumental Soloist(s). He has toured globally as violinist, violist, and conductor, and as an esteemed pedagogue, he's pioneered high-tech distance learning for musicians.

Departing in 2015 from their permanent positions as musical director and principal cellist (respectively) with the National Arts Centre Orchestra in Ottawa, Zukerman and his wife, cellist Amanda Forsyth, have been spending more time in New York, as well as on their solo and combined chamber careers, which will have them concertizing in Northern California next week. Earlier this month, before flying from JFK to four European concerts with the Royal Philharmonic Orchestra, of which he's principal guest conductor, Zukerman took the time to share his opinions and observations with *SFCV*.



When we last talked five years ago, you were in Ottawa.

Yes! How are you, are you well?

Pretty well, and pretty busy. And you've been busy in New Jersey?

Yes, the [New Jersey Symphony] Orchestra has a three-week festival, I played and conducted the first and last weeks, the second I only played, with Christian Vásquez, he's one of the boys from El Sistema, in Caracas. But it's very unusual where I just play.

And sometimes you're conducting and playing at the same time.

Sure, I'll be doing that with the Beethoven Concerto, next week.

Can you say something about how and why that works?

In the past, most conductors were pianists. It was more natural. But what's *really* natural is to know what the strings are doing, because two-thirds of the orchestra is the strings. And when you play *and* conduct, it's chamber music in large, you gotta listen to them, they gotta listen to you. There's a kind of empathy, sympathy, a kind of collegial nuance.

Did you have any role model in a string player who conducted?

I wouldn't cite a role model as much as I would curiosity. Curiosity is my middle name.

Funny, that doesn't sound Jewish.

[Laughs] We can make it Jewish. For a role model in fiddle playing — forget the conducting — there was the Budapest Quartet. I was almost 12, in Tel Aviv, that was a life experience I will never forget. My god, Jeff, those guys were unbelievable! Then later, when I played with Kubelik for the first time, holy shit, I was mesmerized, in Munich. To see a rehearsal with Klemperer was like going to a museum to see one of the greatest painters of all time.

On the verge of your own 70th birthday next year, do you get a sense of what young musicians are seeking from you?

Good question. Well, not to sound egotistical —

Ah, go ahead.

[Laughs] While I'm teaching, they look at me, how the hell did you do that, just because they haven't quite figured it out yet. It has a certain sparkly aspect. We go through a very strict first few months, like the army, the fundamentals. We take 'em apart, the emotional on one side, the practical on the other, and we make them play properly. And I share [memories] with them, like working with Isaac [Stern], who was so amazing, his curiosity. We spent three days once, just working on the first five lines of the Britten Violin Concerto. Today I'm thinking, how the hell did I do that? In the Zukerman Performance Program, at the Manhattan School of Music, I have the most fantastic lady, [violinist and violist] Patty Kopec, who works with [students] on a weekly basis**.**

When we first talked about it, you were working in a distance-learning format, linking from Ottawa to the Manhattan School. Are you still involved with that technology?

Now that I'm in New York, I can go to the [Manhattan] School periodically, personally. But there's a new generation [of distance learning] now, called LOLA, which stands for "low latency." It was invented back in 2005 or 2006 in Italy, in the Trieste Conservatory. You can play with someone 2,000 or 3,000 kilometers away like you're in the same room, and you can talk over it.

What's its future? Will it work as a broadcast medium too?

It needs quite a bit of bandwidth, and we don't have it installed everywhere, but it'll be there in the next few years. It's the savior of the profession: What if you could take 10,000 people, say, four times a month, and give them the ability to hear something for a dollar — a rehearsal, a concert.



Might that help stave off threats to the arts from our currently unsympathetic politicians?

What if Trump takes something away? It's a pittance in the pocket of his small trousers. [Laughs] It'll get worse before it gets better, but hopefully politicians will stay out of our lives, because any politician getting into the arts is a mistake, and we mustn't allow it. Nobody is going to tell me how to run my orchestra.

Do you still have a connection to the National Centre Orchestra in Ottawa, and to your properties up there?

We're keeping a couple of places available, but renting them out. They've given me the title, Director of Young Artists Programs/Summer Music Institute and Conductor Emeritus of the Orchestra. It's rather long. [Laughs]

And you're also artist-in-association with the Adelaide Symphony Orchestra. What's the status of classical art down under?

It's up and coming. I just played concerts in Sydney and Adelaide, and Amanda and I will go to Perth, where I'll play the Berg and the Triple Concerto, with Asher Fisch conducting [the West Australian Symphony Orchestra]. They're dedicated to maintaining the kind of education society needs. Adelaide is investing in the proper elements for social well-being. The same in Korea: when they build a new city, they build a center for the arts, with a concert hall.

So departing her chair in Ottawa has freed Amanda up?

Having 27 years of being in the hot seat is, I think, enough. She dictates herself what she needs to do, and how to do it, and I think that's great.

And it's also good for your relationship?

We play a lot together, and we travel a lot together. And it's much easier to see each other, without committee meetings, a freedom I haven't had in 35 years.

And she's coming to California with you?

Yes.

Along with Angela Cheng, on piano. Did you hook up with Angela in Canada?

Yes, in fact she comes from the same city, Edmonton, that Amanda was raised in, and was the first recipient of a scholarship that Amanda was the second to receive. Angela teaches at Oberlin. She's Chinese from Hong Kong — came to Canada at an early age.

[Cheng, Zukerman, and Forsyth will perform as the Zukerman Trio in a program of Brahms, Kodaly, and Schubert at the **Green Music Center in Sonoma**. Zukerman and Cheng will be heard in a program of Mozart, Beethoven, and Brahms on Feb. 25 at the **Herbst Theatre** in San Francisco, Feb. 26 at the **Lesher Arts Center** in Walnut Creek, Feb. 27 at the **Oshman Familly JCC** in Palo Alto, and on Feb. 28 at **Capistrano Hall** in Sacramento.]

And you'll be on violin, in these chamber configurations. But you'll going off to conduct, tomorrow.

If I have the right people to play with, I'll do whatever is necessary to make the right kind of music. To hear the RPO play the *Enigma* — I've said it to them twice or more, and I'll probably say it again on Sunday — it's a privilege! I get these looks when we're rehearsing, what the hell are you talking about? [Laughs] But then when they play it, and know that it's good, they get a kick out of it too.

The Advertiser

December 3, 2016

Israeli violinist Pinchas Zuckerman inspires Adelaide players in cracking performance with friends

By Stephen Whittington



Too often visiting artists fly in and fly out, which is inevitable given their often punishing touring schedules.

Why would you hang around in a small town like Adelaide? The advantage of having Israeli violinist and conductor Pinchas Zukerman here for an extended period was that he could work with local musicians in a way that is rarely possible.

The fruits of this could be heard in the second half of this concert, in which six excellent musicians from the Adelaide Symphony Orchestra — concertmaster Natsuko Yoshimoto, violinists Cameron Hill and Michael Milton, violists Imants Larsens and Michael Robertson, and cellist Simon Cobcroft — joined Zukerman and his wife, cellist Amanda Forsyth, in a cracking performance of Mendelssohn's *Octet for Strings*.

This is music positively bursting with youthful romanticism, its vitality and passion leaping off the page. The lively exchanges between the instruments were exhilarating in this fine performance.

In the first half, Zukerman and pianist Angela Cheng tackled Cesar Franck's *Violin Sonata*. This was a big performance in every way, with Zukerman producing a huge sound, and maintaining a level of emotional intensity that was remarkable.

One could imagine more nuanced performances, but for sheer power it would be hard to beat.

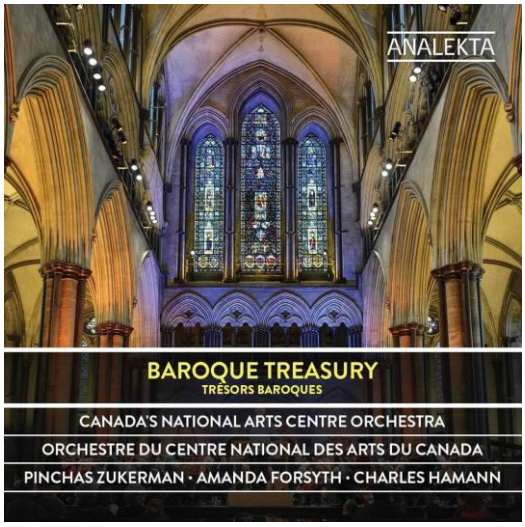
Debussy's more refined *Cello Sonata* was played by Forsyth and Cheng. This is far less direct music than the Franck, elusive and complex in form. There was plenty to admire in this performance — Cheng's introduction for starters — but at times if did not quite achieve the coherence that it needed to.

MUSICAL TORONTO

October 9, 2016

RECORD KEEPING | Is There Anything Pinchas Zukerman Can't Play Well?

By Paul E. Robinson



The musical life of Pinchas Zukerman (68) appears to be busier than ever. Although he recently stepped down as music director of the National Arts Centre Orchestra, he is still principal guest conductor of the Royal Philharmonic Orchestra. As it happens, we have new recordings featuring Zukerman as soloist and conductor with both these orchestras, and each of them, with minor qualifications, is superb.

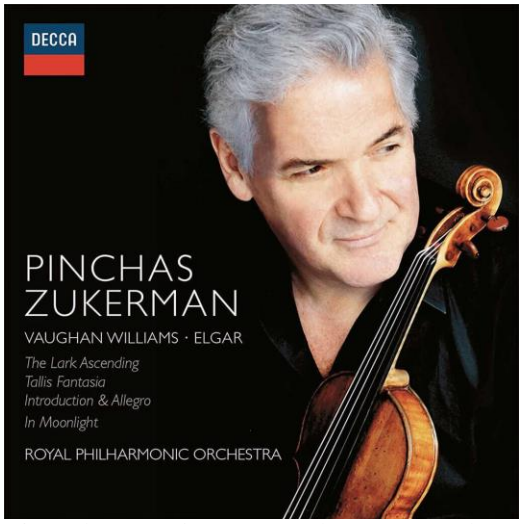
If you are looking for original instruments or historically informed performances along the lines of Tafelmusik or Les Violins du Roy, "Baroque Treasury" may not be the right choice for you; these are old-fashioned or historically "uninformed" performances, if you will. The musicians on these recordings play with plenty of vibrato, tempos are moderate and the token harpsichord is generally inaudible. That said, at a time when original instrument groups have practically taken over the baroque repertoire — have you heard the Toronto Symphony play much Bach or Handel lately, apart from *Messiah*? – it is refreshing to see the NAC refusing to yield. And surely there is room in our musical universe for all manner of approaches, at least when they are sincere and proficient. "Sincere and proficient" is certainly the case here. Under the departing Zukerman – this is his last recording with the NAC Orchestra after 16 years at the helm — this fine Ottawa band offers up some very persuasive baroque performances.

Zukerman takes slower than usual tempi for Bach's Concerto for violin and oboe — all the better, to allow time for the interplay between the solo instruments. Charles Hamann makes a gorgeous, expressive sound which matches the famous Zukerman tone perfectly. The same could be said of the other double concerto on the disc, Vivaldi's*Concerto for violin and cello in B flat major*, with Zukerman and Amanda Forsyth in complete sync, one with the other.

Pinchas Zukerman has always had an affection for the viola as well as the

violin and must be counted one of the world's top soloists on both instruments. Apart from some rushed tempos here and there, the Telemann *Viola Concerto in G major* – perhaps the first viola concerto ever written — is given a mellifluous and forceful reading.

Zukerman does what he can for the *Pastorale* for Violin and string orchestra, an arrangement by Respighi of some sonata movements by Tartini — a somewhat weak piece. The CD concludes with a fine performance of Bach's *Suite No. 3 in D major*, with some really exceptional trumpet playing.



If Zukerman's romantic approach to baroque music is not to your taste, you might try his new CD with the RPO, which is devoted to genuinely romantic music by Vaughan Williams and Elgar. Zukerman has a real affinity for this music and with the RPO in top form, some of these performances could hardly be surpassed. Elgar's wonderful Introduction and Allegro Op. 47, one of the greatest pieces in the repertoire for string orchestra, has rarely been played with this degree of virtuosity, beauty of tone, and clarity of texture.

Elgar's "Chanson de matin" has always had a special place in my memory bank. It was the theme music for an old CBC Radio late-night program called *Music at the Close*. I loved going to sleep with this program as a kid, and the beautiful theme music was an important part of the experience. Zukerman and the RPO give it an affectionate performance. Also included is part of the slow middle section ("In Moonlight") from Elgar's concert overture *In the South*. Zukerman plays the melancholy viola solo with an ideal fullness of expression.

Vaughan Williams' *The Lark Ascending* is a gorgeously evocative piece for violin and orchestra, and Zukerman does it proud. In the program booklet, Tully Potter reminds us that Zukerman first recorded this piece in 1973 with Barenboim conducting. At the time, Zukerman didn't know *The Lark Ascending* and learned it overnight for the recording.

The *Fantasia on a Theme by Thomas Tallis* is another stellar performance. Vaughan Williams cleverly uses two string orchestras and a string quartet to provide variety in the string sonorities, and with a master string player like Zukerman on the podium, the composer's vision could hardly be in better hands. This is great string playing. Recording producer Philip Traugott and his team deserve enormous credit for the rich sound they captured from Zukerman and the RPO in Cardogan Hall, London. Incidentally, Traugott was also the recording producer on a "Baroque Treasury."

THE PLAIN DEALER

August 1, 2016

Cleveland Orchestra thrives on Blossom night with Zukerman and Kent-Blossom players

By Mark Satola

When it comes to an orchestral concert, for pure sonic impact, there's nothing quite so effective as doubling, roughly, the number of players onstage.

That was the case Saturday night at the Blossom Music Center when the Cleveland Orchestra was joined by the Kent/Blossom Chamber Orchestra for a visceral reading of Tchaikovsky's "Pathetique" Symphony, led by guest conductor Hans Graf.

Before that, there was music by Paul Hindemith and, with the venerable violinist Pinchas Zukerman, Mozart's Violin Concerto No. 5, nicknamed the "Turkish."

In actuality, the concert lasted nearly three hours, as the Kent/Blossom Chamber Orchestra played a pre-concert performance under the direction of Brett Mitchell, who is music director of the Cleveland Orchestra Youth Orchestra and associate conductor of the Cleveland Orchestra.

Mitchell and his Kent State University charges gave a well-paced and nicely balanced reading of Beethoven's Symphony No. 8 in F major., making of it so much more than simply an amuse-bouche before the main event.

The Cleveland Orchestra's main event began with an all-too-brief concert overture by Paul Hindemith, titled "Cupid and Psyche," which Graf led with precision and a good ear for the score's richness of sound. In the pensive middle section, the brass could have been tamped down a shade more than it already was, but that's merely a quibble.

Zukerman is one of the supreme artists of our time, having been at the forefront of his field since the early 1970s. Saturday night he gave a fine performance of Mozart's Violin Concerto No. 5 in A major, all the more impressive for his wholly undemonstrative demeanor onstage.

Zukerman played with a steely tone that was brilliant in its treble range, and husky and rich in the lower reaches. Fine intonation, a full-range spectrum of dynamics, generous vibrato and always thoughtful and vivid phrasing were the hallmarks of his performance.

Graf proved to be a sensitive accompanist, and the orchestra responded with a finely shaded performance.

It was not immediately clear that the double-sized orchestra for Tchaikovsky's dramatic Symphony No. 6 in B minor would prove to bring much more than extra volume and heft to the work, and indeed, the additional players (taking the total onstage to close to 150) seemed to result in a performance that was a little diffuse around the edges.

But by the time the big romantic tune that is the opening Allegro's second theme appeared, the Cleveland Orchestra and Kent/Blossom players

had found their sweet spot, and ensemble playing through the rest of the 45-minute work was tight and clean.

Particularly impressive was Graf's supple management of the second movement's lopsided waltz; the scherzo that turns into a triumphant march was frankly brilliant, with the usual eruption of applause that cannot be avoided at that point in the score.

The peak, however, came in the beautifully textured reading of the final Adagio lamentoso, with Graf's phrasings and dynamics as good as one could want, as the music faded into the dark depths where it began.

BBC music MAGAZINE

May 2016



ELGAR

Serenade for Strings; Salut d'amour; Chanson de matin; Chanson de nuit; In Moonlight (arr. Milone); Introduction and Allegro

VAUGHAN WILLIAMS

The Lark Ascending; Fantasia on a Theme by Thomas Tallis

Royal Philharmonic Orchestra/ Pinchas Zukerman (violin)
Decca 478 9836 71:52 mins

Pinchas Zukerman's violin playing has lost nothing of its masterful immensity, gorgeousness of tone, and likeable directness of manner over the years, and to hear those qualities at work in *The Lark Ascending* is a memorable experience. Perhaps less predictable, and entirely as striking, is the success with which those same qualities transfer to his conducting. There's no trace of portentousness in Zukerman's approach to the vast musical spaces searched out by the *Tallis Fantasia*; yet this seemingly no-nonsense interpretation has a strongly characterised, tight-reined majesty that can hold its own even among the formidable recorded competition. Vaughan Williams's deployment of the work's different-sized string groups, devised with a cathedral acoustic in mind, really needs a more spacious acoustic than London's Cadogan Hall. Then again, the focused grandeur of tone generated by the RPO strings is more than powerful enough to compensate.

The same level of music-making – almost – is on offer in the sequence of Elgar works. Besides the violin part of *Salut d'amour*, Zukerman plays solo viola for *In Moonlight*, an arrangement of the haunting 'canto popolare' interlude from *In the South*; he also conducts the Serenade in E minor, *Chanson de matin* and *Chanson de nuit*, and the roistering musical riches of the *Introduction and Allegro*. Something of Elgar's idiom eludes him – the 'smiling with a sigh' quality which John Barbirolli and Norman Del Mar could conjure so unerringly. That said, these are still beautifully delivered, mannerism-free interpretations, with quality playing to match. *Malcolm Hayes*

PERFORMANCE ★★★★
RECORDING ★★★★

GRAMOPHONE

April 2016

Elgar · Vaughan Williams

Elgar Chanson de matin, Op 15 No 2. Chanson de nuit, Op 15 No 1. In Moonlight (arr Milone). Introduction and Allegro, Op 47. Salut d'amour, Op 12. Serenade, Op 20
Vaughan Williams Fantasia on a Theme by Thomas Tallis. The Lark Ascending
Royal Philharmonic Orchestra / Pinchas Zukerman *vn*
Decca Ⓕ 478 9386DH (72' • DDD)



For readers of a certain age, *The Lark Ascending* may be the biggest draw here. Pinchas Zukerman, long the starriest exponent of the work, first taped it with the English Chamber Orchestra as a favour to his friend Daniel Barenboim in 1973. More than 40 years later the stopwatch leads you to expect a more relaxed approach. In fact what's remarkable is just how little has changed. Readers who see the piece in terms of sunlit rapture rather than otherworldly transcendence will be well satisfied, not least because Zukerman's fabulous timbre remains a marvel, captured of course in more modern sound. As Edward Greenfield put it in his review of the earlier version, 'This is the lark singing in the heat of day'.

Despite his continuing prowess as an instrumentalist, Zukerman is more often to be seen on the podium these days. Currently the Royal Philharmonic's Principal Guest Conductor, he has been directing the orchestra since 2006 when his very first concert at Cadogan Hall, the band's London base and the recording venue here, included Elgar's Serenade for Strings. Tully Potter's booklet-note for the present issue traces a long-standing involvement with English repertoire and there's welcome warmth and naturalness in the music-making of a partnership previously undocumented on disc. The selection is generous too, with an interlude of old-school favourites plus a novelty in the form of *In Moonlight*, an arrangement for solo viola, strings and harp of the 'Canto popolare' from *In the South*, in which Zukerman takes the solo part. He doesn't dawdle, which some will appreciate, though much is left unsaid.

The *Tallis Fantasia* may lack Barbirolli's fire, freedom and ecclesiastical acoustic, but when the Introduction and Allegro's resonant final cadence gives way to that throwaway pizzicato, Zukerman's more sonically focused players are at least helpfully unanimous. Their easeful affability has an eloquence of its own.

David Gutman

Lark Ascending – selected comparison:
Zukerman, ECO, Barenboim (4/75[R]) (DG) 439 529-2GG or (ELOQ) 442 8333
Tallis Fantasia, Serenade, Introduction and Allegro – selected comparison:
Sinf of London, Barbirolli (5/63[R]) (WARN) 085187-2

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PINCHAS ZUKERMAN

VIOLIN VIOLA CELLO BASS FIDDLE

STRINGS

March 31, 2016

Brahms: Double Concerto. Pinchas Zukerman, violin; Amanda Forsyth, cello (Analekta)

By Laurence Vittes



Given the intense musical intimacy between violinist Pinchas Zukerman and cellist Amanda Forsyth on this extraordinary recording of Brahms' Double Concerto, you could be forgiven for thinking that the music had been written to explore the outer limits of romance.

Forsyth and Zukerman are married, but Brahms, in fact, wrote the concerto (his last orchestral work) to heal a personal rift with his old friend Joseph Joachim, for whom he had written the Violin Concerto. But when you hear Zukerman, playing spectacularly well, and Forsyth consistently re-examining both the familiar interpretive touchstone spots, one starts to wonder why it has not been more often presented by actual partners. They nail the opening cadenzas in uniquely warm, embracing fashion and they sing the triplets after letter C in the Andante like a lovers' lullaby. The violinist Mihaela Martin–cellist Frans Helmerson and violinist Oleg Kagan–cellist Natalia Gutman recordings are the only other such pairings in the catalog.

Taken from live performances in 2015, the pure musical delights are enhanced by the National Arts Centre Orchestra in Canada, which supports the soloists' excursions through time and space with poetry and responsive phrasing. Zukerman's performance of Brahms' Fourth Symphony from a year earlier is more conventionally lyrical and fine.

PINCHAS ZUKERMAN

The Boston Musical Intelligencer

July 14, 2016

Morlot Extends BSO Rep

By Steven Ledbetter

Ludovic Morlot, conductor of the Seattle Symphony [contract recently extended through 2019] and a frequent guest of the Boston Symphony since his tenure as assistant conductor in 2004-2007, introduced the composer John Luther Adams to the orchestra's repertory on Sunday's concert at Tanglewood, along with familiar pieces by Mozart and Dvořák.

Adams received the 2014 Pulitzer Prize for a work commissioned by Morlot and the Seattle Symphony Orchestra, entitled *Become Ocean*. The Adams work performed on Sunday was a different one, *The Light That Fills the World*. This is an older piece, its orchestral version dating from 2000, inspired by the landscape of Alaska, where Adams lived for many years. His music, when connected to environmental images, often suggests no actual events, no themes, melodies, or rhythms with a clear beat. Music of this sort may be hard to imagine for listeners who've never heard any of Adams's work. Conveniently, the Seattle Symphony's recording of *Become Ocean* under Morlot's direction can be heard [here].

The Light That Fills the World is a meditation on the northern world of ice and snow at the end of winter, an image that certainly will be understood by residents of Massachusetts after last winter. The conductor beats a steady pulse, but the music seems to exist almost without reference to it. It is a work of sheer sonority, pulsing irregularly, with slowly changing, sustained sounds. as the composer noted in an essay published in the BSO program book: "There are no sharply defined lines—only changing colors on a timeless white field. All the edges are blurred." As the orchestral sounds pile on one another, the first effect is of unchanging sonority pressing upon the listener, who gradually becomes aware of slow changes with little to pin one's finger on. Given the visual inspiration of the piece, it suggests the aural equivalent of snow blindness. Everything is white—and yet it is not.

Morlot kept this pulsing sonority moving yet not moving, seeming to swell, yet within fixed confines. The psychological mood is striking; the listener scarcely knows where he is—at the beginning of the piece, the middle, or the end. Yet the effect for one who has enough patience to sit and let it happen is indeed striking.

The remainder of the program was far more traditional, consisting of Mozart and Dvořák. Mozart was represented by the Violin Concerto No. 3 with Pinchas Zukerman as the soloist. He brought to bear fine expressive qualities of a romantic style, with extremes of dynamics, loud and soft, that threatened to lose the sound of the violin entirely in the quietest passages. The Koussevitzky Music Shed is surely at least 10 times as large as any hall in which Mozart might have imagined the concerto to be played, and allowances must be made for that size. The most charming moment of the performance came at the very end when Zukerman turned his back to the

audience and played the final solo phrase directly to the woodwinds at the back of the stage. They in turn responded with a brief fanfare-like finish while the strings remain silent. Mozart invented this charming manner of ending, and the performers made it visible.

Dvořák's Seventh Symphony, at times his darkest and always his most patriotic, provided the colorful closer. Here the interplay of string, brass, and woodwind sections was highlighted with carefully worked out dynamics to produce the vivid colors so characteristic of the composer. The energy of the celebratory, martial, and dancelike passages was vividly depicted, while the poignant moments, especially in the slow movement, were deeply expressive. The hymnlike march built to a ringing peroration.

PINCHAS ZUKERMAN

ECHO

July 20, 2016

ECHO KLASSIK 2016: THIS YEAR'S WINNERS HAVE BEEN CHOSEN

The ECHO KLASSIK awards will be handed out on 9 October 2016 at the Konzerthaus Berlin. The gala event will be hosted by Thomas Gottschalk.

Anna Netrebko, Philippe Jaroussky, Sol Gabetta, Pinchas Zukerman, Holger Falk, Asya Fateyeva, Grigory Sokolov, Christiane Karg and Andrea Bocelli are only a few of the winners of this year's ECHO KLASSIK awards. The Deutsche Phono-Akademie, which acts as the cultural institute of Germany's Federal Music Industry Association (Bundesverband Musikindustrie, BVMI), also announced today that conductor Nikolaus Harnoncourt, who died this past March, will be honoured posthumously for his most recent Beethoven recording with the Concentus Musicus Wien. In the "Bestseller of the Year" category, the tenor Jonas Kaufmann is a step ahead of the rest with his recording "Nessun Dorma – The Puccini Album". The ECHO KLASSIK comprises a total of 57 awards in 22 categories. For a list of all award winners, visit www.echoklassik.de.

The ECHO KLASSIK trophies will be handed out on Sunday, 9 October 2016 at a gala event at the Konzerthaus in Berlin. Germany's public TV channel ZDF will broadcast the ceremony that same evening at 10 pm. After his successful outings in 2010 and 2011, popular German personality Thomas Gottschalk will host the event for the third time. The announcement naming the winners scheduled to perform together with the Konzerthausorchester Berlin will be made shortly. Tickets for the event will go on sale in early September.

"Once again this year, the field of classical music is quite far-reaching and artistically diverse", noted BVMI Managing Director Dr. Florian Drücke. "And this broad spectrum is directly reflected in the list of 2016 ECHO KLASSIK award winners. It contains a wide range of genres and epochs, major ensembles and soloists, global stars and exciting up-and-comers, all of whom have made impressive and long-lasting contributions to the culture of music. They've also brought much joy to fans of classical music throughout the year. We are all looking forward to a star-studded ceremony and many unforgettable moments at the Konzerthaus Berlin."

The ECHO KLASSIK is one of the most prestigious music awards in the world. In 2016, it will be handed out for the 23rd time in a row. Each year, a virtual who's-who of the classical music scene attends the glamorous ceremony. This year, the ECHO KLASSIK will be held on 9 October 2016 at the Konzerthaus in Berlin.

The German music-industry body known as the Deutsche Phono-Akademie, the cultural institute of the Bundesverband Musikindustrie (BVMI), has organised the ECHO KLASSIK awards and honoured outstanding performances by national and international artists annually since 1994. The winners are chosen by a jury consisting of prominent industry experts. The key goals of the ECHO KLASSIK are to recognise extraordinary recordings but also to use the prestigious award to foster young talent and bring the fascination and diversity of classical music to a broader audience.

PINCHAS ZUKERMAN

The Star.
THE KANSAS CITY STAR

March 19, 2016

Orpheus Chamber Orchestra, violinist Pinchas Zukerman make for invigorating performance

By Libby Hanssen

Kansas City's got the jump on Carnegie Hall.

On Friday, Friends of Chamber Music and the Kauffman Center co-presented the Orpheus Chamber Orchestra with violinist Pinchas Zukerman. The concert included a lively set of standard repertoire, as well as the world premiere of Harold Meltzer's "Vision Machine." Orpheus performed the same program in New York on Saturday.

This presentation was part of the Friends' 40th season, and this season has been a testament to Cynthia Siebert's passion and vision as founder and president of the organization.

From the outset, Orpheus gave Johann Christian Bach's Sinfonia in G minor, Op. 6, No. 6 an enlivened run, generating between-movement applause from the enthusiastic audience. The work, displaying the ensemble's signature cohesion and clarity, was a bit of a firecracker, the momentum not slowing until the subtle surprise of an ending.

Zukerman joined the ensemble for Wolfgang Amadeus Mozart's Violin Concerto No. 3, a work of vibrancy and shifting personalities, from pithy to poignant. His cadenzas filled the hall with authority, from the dense double stop treatment to a trill so quiet, yet firm, one could hear his fingertip hitting the violin's fingerboard.

In finishing, he turned first to his colleagues in the orchestra with thanks, and then acknowledged the audience's standing ovation.

Zukerman surprised the orchestra by re-entering during the personnel shift, ready to begin Ludwig van Beethoven's Romance No. 1 in G major, a piece touched by drama within an overtly pleasant framework. As his own accompaniment in the solo passages, he displayed a gorgeous depth of sound.

After intermission, Meltzer offered background for his "Vision Machine," commissioned by the ensemble and inspired by Jean Nouvel's structure of a thousand facets rising over the Chelsea Pier.

Starting with swelling, overlapping entrances in the winds, he created a glossy, disorienting facade from which emerged an ascending pattern that expanded with a floating quality. The energy shifted and surged as crescendos made way for textures of faraway quiet, subtly embellished with plucks from the harp, bent pitches and the harsh surprise of sliding harmonics. Not easily graspable, it was imaginative and evocative, and the ensemble performed with dedicated nuance.

Meltzer's work matched the instrumentation of Maurice Ravel's "Le tombeau de Couperin," partnered on the program. Oboist Roni Gad-El gave a stunning performance of this work of perennial freshness, presenting the joyous babbling of the line, and the ensemble, too, offered an invigorated rendition.

PINCHAS ZUKERMAN

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March 30, 2016

Technical and Musical Wizardry from Pinchas Zukerman and Angela Cheng

By Leon Bosch

The twenty first century may well be awash with successful violinists, but few possess the stature, or command the authority of Pinchas Zukerman. The Wigmore Hall was completely full for his recital of Mozart, Beethoven and Brahms with pianist Angela Cheng last night, with a sizeable number of additional and willing listeners standing at the back of the hall.

Their performance elicited two encores, Elgar's *Six Very Easy Pieces* Op.22 and the *Sicilienne* by Maria Theresa Paradis; testament to the superlative technical command and communicative power that characterises the exquisitely imaginative collaboration that Pinchas Zukerman enjoys with Angela Cheng.

Pinchas Zukerman's outstanding mastery of the violin facilitates a rare complexity of musicianship, and Angela Cheng's virtuosity enables her not only to be an outstanding and creative accompanist alert to every subtle nuance, but also confidently to present musical challenges to the maestro. Such vibrant interaction, effected from a secure technical and musical foundation, executed with integrity and without the need for histrionics, is what distinguishes Zukerman's performances from countless others.

The popular Mozart Sonata that opened their programme was elegantly presented, with refined phrasing, exceptional clarity of articulation, immaculate interplay between the instruments and a personal and persuasive vision that effectively exploited every musical possibility inherent in the sonata that Mozart had initially conceived for the flute.

The Beethoven Sonata that followed was immediately bolder, full-blooded, direct and emotionally turbulent. Zukerman's legendary powers of projection ensured that the Wigmore Hall was generously inundated with his lavish sound throughout; fortissimos and pianissimos were equally powerfully projected, and since balance was never going to be an issue, Angela Cheng was liberated to launch herself at the virtuosic piano part with absolute abandon.

Brahms' Scherzo from the F.A.E. Sonata that resumed proceedings after the interval was delivered with cool efficiency, and Zukerman introduced some subtle portamento, a hint of the passion to come in the D minor Sonata.

The duo's idiomatic and emotionally charged performance of Brahms' dramatic Third Violin Sonata, the final piece on the programme, was a real joy to witness. It benefitted from a unique blend of experience, wisdom and determination, taking the audience on an emotionally exhausting, but illuminating and rewarding musical journey.

The appreciative audience seemed reluctant to let Zukerman and Cheng go, but after two encores this exhibition of technical and musical wizardry regrettably had to come to an end.

THE JC .COM

March 3, 2016

IPO plays the palace at 80



A Kensington Palace dinner and concert featuring violinist Pinchas Zukerman launched the Israel Philharmonic Orchestra's 80th anniversary celebrations and raised well over £300,000.

Hosted by the British Friends, the Ottolenghi-catered event attracted IPO supporters from Europe, America and Israel.

Co-chairs Denise Esfandi and Marsha Lee spoke passionately about the orchestra's commitment to artistic freedom and musical excellence and bringing the soul of Israel to the world.

Lots in the auction, conducted by Sotheby's Lord Dalmeny, included concert tickets and dinner with David Garrett and the IPO at the Dresden Music Festival and a trip to Mumbai to see Zubin Mehta and the IPO in concert.

Performing with Amanda Forsyth (cello) and Angela Cheng (piano), Mr Zukerman played selections from Brahms, Schumann and Mendelssohn.

He said he was "honoured" to perform at the palace. "It gives us great pleasure to play music and brings us all closer as people and as a nation."

Ms Lee said afterwards that "the IPO continues to be the greatest cultural ambassador for Israel. Inside Israel, its community programmes inspire future generations, ensure world-class musical excellence and bring together Jewish, Christian and Muslim citizens."

CVNC
AN ONLINE ARTS JOURNAL IN NORTH CAROLINA

January 28, 2016

GSO's Zukerman Gala Concert Packed with Immaculate, Joyful String Playing

By William Thomas Walker

Rush to get a remaining ticket for what ought to be remembered as THE concert of the season!

Dana Auditorium, on the lovely campus of Guilford College, was packed with a near sellout audience for the Greensboro Symphony Orchestra's "Pinchas Zukerman Gala" concert. The internationally famous violinist was the lead attraction on a program that included Music Director Dmitry Sitkovetsky in the dual roles of soloist and conductor. Three of the evening's selections showcased gorgeous scoring for both string soloists as well for the orchestra. The main course duo concerto after intermission also featured cellist Amanda Forsyth.

The concert's appetizer was the atmospheric "The Hebrides" (overture), Op. 26 ("Fingal's Cave") by Felix Mendelssohn (1809-47). The 21 year old composer was inspired by his visit to Fingal's Cave on the island of Staffa, located in the Hebrides archipelago off the coast of Scotland. Sitkovetsky directed a beautifully judged interpretation, applying a refined palette of dynamics that built slowly toward the work's powerful climax. His seating of the string sections, with first violins on stage right and second violins on stage left, contributed to the clarity of line. There was a subtle impact from the brass and woodwinds, including a fine clarinet solo from Kelly Burke. All the string sections delivered fine, unified playing with some rich participation from the cellos and violas evoking the rocking of waves.

It would have been worth the price of admission alone just to have heard and seen the joyful music making in J.S. Bach's Concerto No. 2 in D minor for Two Violins, Strings, and Continuo, S. 1043. Sitkovetsky took up his Strad to play first violin and he was joined by Zukerman on second violin. The juxtaposition and blending between the brighter first violin part and the darker second violin part was a constant delight. The lively give-and-take between Sitkovetsky and Zukerman in the two outer movements was engaging. The seraphic slow second movement with its reduced orchestral strings highlighted the splendid tones of the soloists as they interwove their parts above the subtle lute stop of harpsichordist Nancy Johnston.

Forsyth, wearing a striking fuchsia gown, took the stage with violinist Zukerman for the Concerto in A minor for Violin, Cello, and Orchestra, Op. 102 by Johannes Brahms (1833-97). This is one of my favorite concertos, and I always regretted wistfully that Brahms did not go on to compose a "great" cello concerto. This marvelous work will more than "make do" and indeed the cello often takes the lead from its rhapsodic cadenza-like passage in which it replies

to the robust opening phrase of the orchestra. The two instruments are very much equal partners in this passionate Romantic concerto. Both Zukerman and Forsyth played with immaculate intonation and rich string tones. The magnificent slow movement seemed a seamless melancholy duet in which time was suspended as the listener was swept along. There was a splendid chamber music give-and-take between the husband and wife duo throughout. Sitkovetsky provided excellent orchestral accompaniment that fit like a glove. It was a performance which will long linger in the memories of music lovers.

PINCHAS ZUKERMAN

LIMELIGHT
AUSTRALIA'S CLASSICAL MUSIC AND ARTS MAGAZINE

August 23, 2015

Double concerto offers delights to match Fisch's sublime Second

Brahms Festival (Zukerman, Forsyth, WASO)

By Clive Paget



The West Australian Symphony Orchestra's Brahms Festival reached second base last night in very much the same style as the opening concert: superlative sound, tight ensemble and inspired leadership. I won't go into the numerous current virtues of WASO under Chief Conductor Asher Fisch all over again, save to reiterate that this was world-class playing from a band at the top of its game and conducting of a very special kind. The South African-born cellist Amanda Forsyth joined her husband Pinchas Zukerman for Brahms' last orchestral work, the Double Concerto, a showcase for the composer's favourite cellist and an olive branch for his estranged friend, the great violinist Joachim. It's a lyrical, unpretentious piece that has sometimes had a rough ride from commentators, but in hands of musicians such as these there should be no such cavils. Tonally, Forsyth's bronze is a perfect match for Zukerman's gold,

while the nature of their personal relationship spills over in communicative music-making of enormous intimacy. A half smile, a nod – there's always that little something extra going on between them as they bounce ideas around and share the joy in Brahms' frequent bursts of rapid passagework.

WASO hit the ground running with none of the nervousness of opening night. The first movement – essentially a sunny creation but with a wild summer wind blowing though it – saw soloists, Maestro and orchestra alike move as one through Brahms' delicately sketched landscape. What started out as smiles broadened to grins as Zukerman and Forsythe approached the final section, their faces clearly appreciating not just each other but the telling orchestral skill and support. The warmly nostalgic Andante with its extended singing lines suited the soloists down to the ground and saw them engage in a flawless duet, first one on top, now the other. There's a Bohemian feel to much of this work, especially in the 'gypsy rondo' Finale, which conductor, orchestra and soloists seized on, powering home with evident delight. After all that hearty German fare, Zukerman and Forsyth offered a delightful Russian palate-cleansing Scherzo courtesy of Reinhold Glière. It's always interesting to hear a composer's particular symphonic thoughts following on from his immediately previous offering, and experiencing Brahms' Second Symphony a day after his First was no exception. The contrast couldn't be clearer. Out goes the turbulent workings-through of a long-agnonised over C Minor and in comes a warm, glowing D Major, exuding a new-found calm and confidence. Fisch brought this out clear as a bell, the opening capturing a spaciousness I can't recall before, the horn calls sounding distant (though they clearly weren't), the string sound a gossamer whisper. The mapping out of this sunny creation was a thing of wonder, the strings sweet, yet full of solidity and power when required, the flute flitting like a butterfly across the landscape, gorgeous oboe and horn solos. The brass choirs (augmented from the concerto by three trombones and tuba) were magnificent. The Adagio saw cellos and basses at their most noble (dare one say Elgarian?), as the long opening theme made its way through a twilight landscape shot through with the occasional moody outbursts. Fisch's superpower it would seem is to finesse these changes from lyricism to drama, from light to dark, and this was an object lesson in orchestral balance. As in the First Symphony, a wind quintet opens the Allegretto third movement and was another opportunity to enjoy the WASO principal line up. This is Brahms at his most Tchaikovskian and the mercurial interplay between strings and woodwind was brought out with dazzling dexterity. The Finale sketched out its themes with grace and style before Fisch called upon the orchestra to unleash its full power in thrilling, hell-for-leather display of discipline, power and volume. Again, the textural clarity achieved despite the heaviest orchestral fortes was remarkable. The teasing out of every nuance in turn-on-a-dime changes of pace and dynamic was breath-taking at times. The classy interplay between sections and instrumentalists was rendered in each of its subtle details. The final bars of this symphony can be among the most exciting moments in the Romantic repertoire (and therefore, more often than not, a moment ripe for over-imagined anticipatory let down). As the rollercoaster hurtled towards it final destination you felt the spirit soar with the realisation that you were in safe hands. The last time I heard Brahms' Second Symphony it was care of an excellent Berlin Philharmonic – this was better.

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VOICE OF THE STRING MUSIC WORLD SINCE 1890

July 2015

PINCHAS ZUKERMAN (VIOLIN) ROYAL PHILHARMONIC ORCHESTRA/ CHRISTOPH KOENIG

ROYAL FESTIVAL HALL 14 APRIL 2015

Zukerman in full high-Romantic flow is always magnificent, and a natural fit for Elgar's emotionally heart-on-sleeve Violin Concerto. In this performance his rich tone and full, passionate vibrato made their mark at the beginning and continued to do so thereafter, whether approaching the bridge on the E string or in the heights of the G. His playing was emphatic, even vehement, and immensely powerful. Yes, it was high-Romantic; but Zukerman was never indulgent and the constant rubato was never at the expense of the natural flow of the music. In fact, most of the pushing and pulling was as prescribed by Elgar, to whose markings Zukerman paid scrupulous attention. His shaping and pacing of the first movement were masterly: in the final pages he drove dramatically towards the point where a cadenza might have been, had Elgar not put it in the finale.

The slow movement was a little on the fast side of Andante, with its beautifully expressive melody marked by many a portamento. In the Allegro molto Zukerman tackled Elgar's intricate and inventive passagework with capricious freedom, without disturbing the presiding pulse; the cadenza was a wonderful display of flying arabesques and fierce, passionate melody. The RPO under Koenig was superb.

TIM HOMFRAY

PINCHAS ZUKERMAN

TORONTO STAR

February 9, 2015

Zukerman, Forsyth and Bronfman stars of National Arts Centre Orchestra concert

Feb. 7 concert marked last time NACO will play in Toronto with conductor Pinchas Zukerman and cellist Amanda Forsyth.



★★★★

Despite being billed as a concert by the National Arts Centre Orchestra, it really should have been named the Pinchas Zukerman, Amanda Forsyth and Yefim Bronfman show.

From the start, it seemed it would be a special night as pianist Bronfman stumbled onstage wearing a winter coat and gloves, looking like the ghost of Glenn Gould hunting for his piano chair. The audience roared with laughter.

Jokes aside, a concert featuring two Brahms concertos can be worrying. There is a real heft to Brahms that, more often than not, benefits from being surrounded by lighter works. Unexpectedly, the Brahms *Piano*

Concerto No. 2 and *Double Concerto in A Minor* made a lovely pairing.

The four-movement "B-flat Major" concerto clocks in at nearly 50 minutes. This is mainly due to the fact that Brahms was insistent on including a fourth movement that can be overkill, especially after it's transcendental third movement, which if played just right can stop the world from turning.

Bronfman tackled it all like a pro: with smooth velvet runs and knuckle-busting chords that ricocheted off the orchestra with luminous zeal. Despite frequent inappropriate applause between movements, the pace was assured and well fashioned.

Bronfman is a rare soloist who can walk onstage to climb the mountain, and not only scale it but plunge a flag into its summit. Saturday night, the mountain was conquered: all four movements of it.

The opening *Double Concerto* — one of the finest ever written — was radiant in the hands of Zukerman and Forsyth. The rich melodic lines were peppered with tasteful virtuosity and, more importantly, were not merely played but lived. There was an obvious tenderness between the players, a married couple behind the scenes, expressed through the warmth of their phrasing and casual glances.

Amid playing, Zukerman conducted the orchestra through the stormy parts. Between them, NACO concertmaster Yosuke Kawasaki conducted from the first chair with a respectable two-point variation using his violin bow.

What made it bittersweet was the fact this concert marked the last time Zukerman and Forsyth will play with the NACO in Toronto.

After Zukerman hands over the keys, after 17 years, to English conductor Alexander Shelley at the end of the season, Canada's national orchestra will never be the same.

PINCHAS ZUKERMAN

SEEN AND HEARD INTERNATIONAL
MusicWeb International's Worldwide Concert and Opera Reviews

April 12, 2015

A Remarkable and Virtuosic Performance of Elgar's Violin Concerto from Pinchas Zukerman

By Michael Cookson

A large audience at this Bridgewater Hall International Concert Series was privileged to see a remarkable performance of the Elgar *Violin Concerto* from Pinchas Zukerman, one of the great masters of his generation. In this demanding Elgar work of such rapturous inspiration Zukerman displayed a stunning virtuosity which was natural and unforced.

In a performance marked by glorious phrasing Zuckerman's playing communicated a wealth of delicious sound of considerable volume that easily cut through the hall. At times passages of rapt and lyrical beauty sent a shiver down the spine; the effect was spellbinding. Such performances such as this from Zukerman come along all too infrequently and will live long in the memory.

In recent years I've seen the big Berlin and Munich based orchestras more than the London ones and it was a delight to hear the Royal Philharmonic Orchestra under Christoph Koenig on this Manchester visit. It was an eventful evening for Koenig who was so animated on the podium that at one point during the *Coriolan Overture* was almost on all fours. Then he responded to some audience applause after the first movement of the *'Pastoral' Symphony* by turning round and shouting out that this was a four movement score. Next during the Elgar the baton flew out of his hand, nestled on the floor by the stiletto heels of leader Cleo Gould only for Zuckerman to retrieve it with his bow and return it dextrously to the conductor's music-stand.

Mishaps aside Koenig directed an engaging *Coriolan Overture* and gave a lucidly fresh performance of the *'Pastoral' Symphony* full of appealing detail. Without doubt the Royal Philharmonic Orchestra is a highly proficient outfit that plays with a remarkable standard of unity. This pin-point accuracy, heard most markedly on the strings, sounds at times like a single pulse but I feel it comes at the cost of some degree of expression. Colourful and responsive the playing of the woodwind section was out of the top drawer but the beautifully toned brass found it hard to rein in its volume.

PINCHAS ZUKERMAN
Arizona Daily Star
March 31, 2015

Hanson's long TSO goodbye comes to a close

By Cathalena E. Burch

George Hanson's long, sweet Tucson goodbye drew to a close on Tuesday as he took the stage at Tucson Music Hall for the final time as the Tucson Symphony Orchestra's music director.

He ended 19 years at the podium with a concert featuring a program of German composers and renown violinist Pinchas Zukerman and his cellist wife Amanda Forsyth.

On tap was Mozart's playful Overture to "The Marriage of Figaro," Beethoven's equally playful Symphony No. 8 in F major, and Brahms dramatically beautiful Double Concerto, featuring Zukerman and Forsyth in what was arguably one of the most inspired and intimate performances the TSO has experienced in recent years.

The Brahms is the closest thing to what could be called Zukerman's and Forsyth's song. They've played it so much over the years — including in February as a goodbye to the National Arts Centre Orchestra in Ottawa, Canada, where he is the outgoing music director and she is leaving her post as principal cellist at the end of the season — that they can anticipate one another's moves right down to the eye twitches. Throughout the 32-minute performance, Forsyth would smile after she had matched musical wits with her husband of 10-plus years. He would finish a complex, beautiful passage and she would take over the theme on her cello in a way that looked far too easy. It was almost as if the Brahms had become part of their musical DNA, naturally woven into their intuition so that we couldn't determine where it had ended and they began.

Hanson and the orchestra were wonderful accompanists for the couple. Brahms wrote the Double Concerto as a showpiece for the cello and the orchestra often finds itself the silent partner. But Hanson made sure their silence spoke volumes.

The Brahms capped a program that included terrific performances by the orchestra and Hanson of Mozart's "Figaro" Overture and Beethoven's Eighth Symphony. There was an energy and passion to both performances that was invigorating and made you half wish that at the end of "Figaro," the fully staged opera would play on just so you could hear the orchestra continue with Mozart's wonderful score.

At the end of the Beethoven, Hanson brought the orchestra's longtime head stage manager G. Mark Sandberg on stage. He called Sandberg the "only person I trust to watch after my watch, given to me by Leonard Bernstein." Tuesday night apparently also was Sandberg's final TSO concert as he leaves for retirement.

Before an audience that nearly filled Music Hall — including a couple dozen young kids that looked to be no older than 12 or 13 — Hanson presented Sandberg with his "Mahler stick," a baton he has used in countless Mahler performances including when the TSO performed its first ever Mahler Symphony No. 3 in mid-March.

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PINCHAS ZUKERMAN

Los Angeles Times

April 7, 2014

Pinchas Zukerman, Yefim Bronfman; nimble, graceful at Disney

Violinist Pinchas Zukerman and pianist Yefim Bronfman perform Beethoven, Schubert and Brahms. Zukerman is seamless and scrupulous as always, Bronfman an ideal partner.



Violin aficionados don't flock to Pinchas Zukerman's recitals to be blown away by flashy bowing, heart-on-the-sleeve drama or radical deconstructions of thrice-familiar classics. They go to experience some of the most pristine technique and honest musicianship to be heard anywhere.

In his recital of sonatas by Beethoven, Schubert and Brahms with pianist Yefim Bronfman at Disney Hall on Friday, it was gratifying to hear that Zukerman's playing hasn't lost its characteristic sound after more than 40 years of a career divided among the competing demands of conducting, teaching and playing as a string soloist and chamber musician.

There in spades was his sweetly penetrating tone, elegant chording, spot-on intonation, seamless sense of

musical line and scrupulous attention to dynamic shading. Ever the nuanced stylist, he also made sure not to over-freight Schubert's A-Minor Violin Sonata, D. 385 (Opus 137, No. 2) with the same intensity he brought to Beethoven's C-Minor Violin Sonata, No. 7 (Opus 30, No. 2).

The Schubert wended its way on a supple current of sound that refused to lose its composure even in the jabbing, wide-interval leaps that appear repeatedly in the opening movement.

In Bronfman, Zukerman found an ideal partner as the pianist contributed a sparkling, clear-eyed reading of the keyboard part that kept well within classical proportions. If the Beethoven registered with more emphatic range, even in that score both musicians made their points not with grandstanding gestures but with contrasts of hushed and forthright tone, a songlike lyricism to their shaping of the melodic line and subtly expressive phrasing that never disturbed the musical architecture.

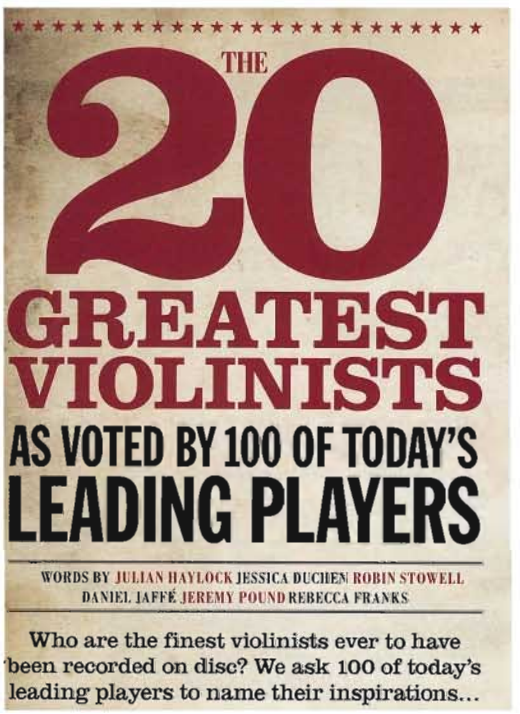
Equally expert as a violist, Zukerman brought out the larger instrument after intermission to play Brahms' F-Minor Viola Sonata, No. 1 (Opus 120, No. 1) in a manner that emphasized the autumnal glow in this inward-looking late work.

This is one of two works Brahms fashioned as alternative viola versions of a pair of sonatas originally conceived for the clarinet. Those familiar with the clarinet version of this piece might well have missed the uniquely plaintive, melancholic tone that wind instrument can mine in this music. But Zukerman made much of the more sinewy, febrile brand of expression the viola imparts, while characteristically taming the score's mercurial outbursts — even the usually throaty lower strings on the instrument sang out in a mellow way. Bronfman, ever the equal partner rather than mere accompanist, sculpted the piano line expertly to dovetail with Zukerman's playing, allowing the more roiling and explosive writing to register solidly yet without overwhelming.

A single movement from one of Mozart's violin sonatas was the lone encore. Both men played it with such quicksilver grace that one wished room had been found on this fairly brief program to include it in its entirety.

Was there the thrill of new discovery and edge-of-the-seat excitement at Friday's recital? Perhaps not. But the chance to hear these lovely scores played with such unostentatious truthfulness and Olympian tone was more than thrilling enough.

BBC music
November 2013



12 *Pinchas* ZUKERMANN

(b.1948) Israeli

Now 65, Zukerman (right) first reached wide international prominence in the musical circle of friends around Daniel Barenboim and Jacqueline du Pré in the 1960s and '70s.



He currently lives in Canada where he is music director of the National Arts Centre Orchestra in Ottawa. As a conductor he has followed a parallel career since first taking up the baton with the English Chamber Orchestra in 1970.

After drawing the attention of cellist Pablo Casals and Isaac Stern as a violin prodigy in Israel, Zukerman went to New York's Juilliard School to study with Ivan Galamian. He has a personal sound that is easy to spot – intense, passionate and strong-centred – which enhances a wide range of repertoire, perhaps strongest in the heartlands of the great Romantic concertos as well as Beethoven and Mozart. In an interview for *The Strad* a few years ago, he remarked that a personal sound is something that a violinist is born with and that he/she can develop but not essentially change: 'It's about DNA'.

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PINCHAS ZUKERMAN

The Sydney Morning Herald

November 14, 2013

Pinchas Zukerman and SSO: Utterly absorbing and compelling

By Peter McCallum



Perfection: Violinist Pinchas Zukerman and outgoing SSO chief conductor Vladimir Ashkenazy after their performance of Bruch's Violin Concerto on Wednesday.

I can't recall the exact year that I last heard Pinchas Zukerman with the Sydney Symphony (in Beethoven's Violin Concerto) but since it was in the Sydney Town Hall, I assume it was before the Opera House opened 40 years ago.

Yet as with the strange sense memories that Proust describes with madeleines, one only need hear the first darkly stirring notes of the G minor arpeggio at the opening of Bruch's Violin Concerto No.1 in G minor, Opus 26, to recapture in full what is special about his playing – the breadth of sound, the warmth of the vibrato, the powerful bow arm technique and the capacity, through nuance and sheer musicianship, to unfold the melody endlessly, like a great river that never ceases.

The second phrase quickens, the third moves the music on to the golden-toned main theme. The tone is so rich and spacious it seems to tower above the orchestra, yet intimately remain part of it.

Zukerman is a careful listener as well as leader but so, on this occasion, was every player in the orchestra, responding to the sound and musical care of the soloist with intensity and precision in placing each note against the flexible line. Suddenly, they played the final phrase and one realised that something utterly absorbing had come to a close.

The spirit of complete absorption in musical utterance carried into the second half, miraculously permeating every moment of Vladimir Ashkenazy's performance of Mahler's Fifth Symphony. There were, of course, superb solos from trumpeter David Elton in the premonitory opening, and horn player Rob Johnson, in the insistent intensity of the return in the third movement. But it was the unanimity of purpose by all throughout these most demanding and strange five movements that made this one of the Sydney Symphony's truly memorable performances.

It was on a par with their first performance of the same work under Edo de Waart, and the equally compelling one with Ashkenazy himself for the Mahler Festival of 2010-11.

Ashkenazy has unerring instinct for finding an apt balance of tempo, emphasis and shape so that each moment has the right expressive force, yet the whole retains its great architectural shape.

In a work of such expressive and temporal scale, such concentrated and deep engagement over every moment is an unforgettable experience, just as Zukerman's Beethoven was over 40 years ago.

theStrad
VOICE OF THE STRING MUSIC WORLD SINCE 1890

April 2013

REVIEWS

Pinchas Zukerman (violin)
New York Philharmonic/
Christoph Eschenbach
AVERY FISHER HALL 9 JANUARY 2013

The sweet opening solo in Pinchas Zukerman's thoughtful reading of Bruch's Violin Concerto no.1 was packed with personality as the violinist visited the composer's 'Island of Treacherous Double-Stops', while travelling perfectly in tune. Zukerman also showed a graceful ability to camouflage himself within the ensemble when required. Now and then, Christoph Eschenbach would reciprocate, pulling back the orchestra's strings slightly, to match the soloist's pianissimos. Zukerman's easy-going manner and attention to pitch added to the pleasures of the soulful Adagio and richly textured finale. He could probably play this work in his sleep, but there was never any sense of his being on autopilot. The performance drew an unusually vigorous ovation from conductor Eschenbach and members of the New York Philharmonic.

In the Bruckner Sixth Symphony after the interval, Eschenbach drew some magnificent sounds from the entire ensemble, adopting slower tempos than usual. My hunch is that some string players didn't find much pleasure in the composer's endless oscillations and repeated patterns, but nevertheless, luminous synchronisation carried the day.

BRUCE HODGES

PINCHAS ZUKERMAN

THE ENQUIRER
Cincinnati.Com

February 22, 2013

Zukerman takes podium, star turn

Violin virtuoso juggles conducting, solo work in CSO weekend series



Pinchas Zukerman performed double duty as violin soloist and conductor in his return to the Cincinnati Symphony Orchestra on Friday morning. It will be remembered as one of the finest concerts of the season.

The renowned virtuoso often juggles such a feats, which he did on Music Hall's stage in 1997. (His last visit purely as violin soloist was in 2008.) At times, his work as a conductor has been viewed as perfunctory, but there was none of that on this occasion. The concert was a perfect synthesis of Zukerman's undeniable artistry as a violin soloist combined with admirable work on the podium.

Maybe it was no coincidence that his romantic program highlighted the strings in the first half, including Schoenberg's "Verklärte Nacht" (Transfigured Night). Zukerman, 64, who is in his 14th season as music director of the National Arts Centre Orchestra of Ottawa and is also principal guest conductor of London's Royal Philharmonic, concluded by leading an exuberant reading of Mendelssohn's Symphony No. 4, "Italian."

To open, he strolled to the center of a reduced orchestra of strings to conduct and perform as soloist in Beethoven's two Romances, No. 1 in G Major and No. 2 in F Major. The violinist played in the romantic style of a bygone era in these lyrical "songs without words," and projected a big, arresting sound on his 1742 Guarneri del Gesu.

The more familiar F Major Romance was memorable for the genuine sense of joy that Zukerman communicated as he played. His tone was golden, even in the stratosphere of his instrument. It was a warm collaboration, and the violinist alternately turned to conduct his colleagues, or nodded his head as he played.

The program's centerpiece was Schoenberg's late-romantic work, "Verklärte Nacht," written before the composer abandoned tonality for his 12-tone system. Inspired by a poem of Richard Dehmel, it unfolds like a mini-tone poem.

Zukerman led a nuanced performance and achieved stunning orchestral sonorities, even in the most intimate, chamber music-like moments. He allowed the romantic phrases to breathe, and there were moments of extraordinary lightness. The result was magical and quite moving.

Zukerman's seating arrangement placed the violas on the outside, which drew attention to the prominent role given principal violist Christian Colberg in this piece. The musicians responded to the conductor's musicianship with inspired playing.

Mendelssohn's Symphony No. 4, "Italian," was a fresh and spirited conclusion. Leading without a score, Zukerman paused little between each of the four movements – a tack that put this much-loved symphony in a new light. Tempos flowed well, and the lightness of the finale was something to behold.

PINCHAS ZUKERMAN

ConcertoNet.com

January 12, 2013

Bruch, Bruckner...Bruchnest?

By Harry Rolnick



The New York Philharmonic has been eschewing their usual adventurous spirit these past few weeks, plunking to program a pair of over-popular concertos (albeit played by two master artists). But while Jean-Yves Thibaudet did indeed plunk his way through the Grieg Concerto last week displaying a cavalier lack of interest, Pinchas Zukerman flew the Max Bruch Violin Concerto into stratospheric heights. I have never seen Mr. Zukerman even close to disappointing, as conductor or violinist or violist, and last night was a great example.

True, it's virtually inconceivable to hear the Bruch First Concerto like a virgin, touched for the very first time. But with effort–and with Messrs Zukerman and Eschenbach at the helm–one realizes that this is still an undisputable masterpiece.

The piece is frequently sentimentally cheapened, but this was not Mr. Zukerman's way. As a whole, he showed a composer of sweep and fire. In particular, he started with that great expanse, soaring up from the darkest tones to the most delicate shimmering high notes, so one was actually ready to shout "Bravo" before it was done.

Yet he and the conductor had the same conception of the Bruch, which was rather rare. One realized last night what Joseph Joachim meant when he said he preferred the Bruch to the concertos of Beethoven, Mendelssohn and Brahms. For just as the Bruch form was unorthodox, so Mr. Zukerman never passed it on as mere show piece. We know the violinist's own virtuosity, so all he had to do was play with an understated sense of drama, leading the music to have an uncommon significance.

Nobody doubted the significance of Bruckner's Sixth Symphony, but not every conductor can give it both expression and impetuosity When necessary, Mr. Eschenbach allowed the explosive bursts to explode. But mainly, this was laid out like an mammoth tapestry, with ornaments only adding to the conception.

Like Pinchas Zukerman allowing the notes to do their duty, Christoph

Eschenbach paced the opening movement with such sensibility that the crescendos and those splendid mirrored horn and trumpet duets to resonate from the orchestra. The Adagio was intense, of course, but it lacked that forced intensity which can make listeners uncomfortable.

In the Scherzo, conductor Eschenbach make the most of what is appreciated least in Bruckner. His sense of song. Not operatic or Austrian song, but an orchestral melody. Maybe it was the Wagnerian influence, but Bruckner never quite ended the song, and Mr. Eschenbach left it dangling for a second, so that other lyrics came through before returning to the original.

Unbelievably, some people noisily walked out during the Sixth Symphony. (Too much noise? The horns too unnerving?), but nobody would dare walk out of the finale, which Mr. Eschenbach conducted with splendor, drama and unerring volition to the last majestic notes.

PINCHAS ZUKERMAN

CHICAGO on the aisle
The performing arts and other splendors -- for cultural travelers and local enthusiasts

March 9, 2012

Virtuosity on display, CSO and Zukerman burnish Brahms concerto, 2nd Symphony

By Lawrence A. Johnson



Sometimes, in the course of a symphony orchestra season, it's good just to hear the band dial up the core German repertoire and show what it can do. That's exactly what the Chicago Symphony Orchestra and music director Riccardo Muti did March 8 in a sumptuous double dose of Brahms, the Violin Concerto with soloist Pinchas Zukerman and the Second Symphony.

Zukerman, now 63 and for many years divided in his commitments between playing the violin and conducting, engaged the Brahms concerto with the passion, daring and finesse of a musician whose soul resonates in the fiddle. It was a bravura performance, as earthy as it was brilliant, and one in which violinist and conductor shared an interpretative view that framed intimacy within unfettered expansiveness.

To hear Zukerman's fierce attacks in the opening movement, and the impulsive rhythms he brought to the finale, was to think back on the late Isaac Stern. Few violinists can deliver that blend of feverish romanticism and tonal luster, but here it was at full throttle in Zukerman's long, arching lines and magisterial sound. He transformed the famous cadenza into a rhapsodic soliloquy, concentrated, ruminative, elevated with the inflection of speech.



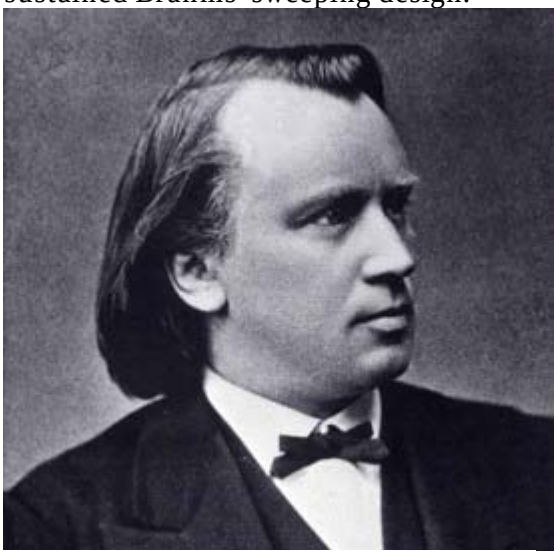
Yet no less captivating were the deep veins of lyricism that ran through those animated movements, to say nothing of the pervasive radiance Zukerman summoned in the concerto's central Adagio. In that intermezzo-like middle movement Muti's easy pulse might have been the violinist's second heartbeat, so naturally did the one match the other. And the CSO showed its warmest colors in enfolding Zukerman's gossamer phrases.



The pairing of the concerto with the Second Symphony was, well, a great deal of D major. But it also capturedBrahms at a moment in time, with his romantic wings fully spread.

The concerto and the symphony were produced in the consecutive years 1877 and '78. While their musical rhetoric is similar, their dramatic pitch and narrative are quite different. Whereas the Violin Concerto is almost Shakespearean in the way it casts the individual against the natural world, the Second Symphony might be construed as a landscape painting, Brahms' pastoral symphony.

That said, the grand architecture of the opening movement suggests less of Beethoven – whose shadow had so long loomed over Brahms – than of Bruckner. And the particular beauty of Muti's account lay in the clarity and cohesiveness with which he built and sustained Brahms' sweeping design.



From the start, Muti concentrated on a singing line, buoyed by silky string playing and rippling woodwinds, juxtaposed with the restrained power of gleaming brasses. The scherzo was pure folk dance, skipping and stomping.

With the finale, in which Brahms pulls out the stops of joyous engagement with the world, Muti tapped the music's full measure of ebullience, just as the CSO put on an exhibition of nuanced virtuosity.

It must be a great temptation for a conductor and a high-powered brass department to pour out the finale's

great, recurring fanfares in full voice at the first opportunity. But the clincher of this thrilling Second Symphony was Muti's forbearance. He piled up the tension by degrees and only at the very end allowed the CSO's brassworks to unleash its sunburst sound.

Small wonder the audience answered with hall-filling salvoes of its own. No other response would have been emotionally, or perhaps physically, possible.

PINCHAS ZUKERMAN

Palm Beach Daily News

January 6, 2012

Royal Philharmonic brings Kravis audience to its feet

By Joseph Youngblood

The Royal Philharmonic Orchestra appeared at the Kravis Center on Thursday, performing a program of music by Ludwig van Beethoven (1770-1827) and Edward Elgar (1857-1934). The conductor was Pinchas Zukerman, who was also the violin soloist.

Based in London, the Royal Philharmonic is one of the finest orchestras not only in England but in all of Europe. It is a large orchestra — the roster lists 81 players — yet it can play with the delicacy and responsiveness of a chamber group. The dynamic range is wide, and the ensemble is like that of a string quartet.

The program opened with Beethoven's Egmont Overture, Op. 84. This work dates from 1810 and is part of a series of pieces that Beethoven wrote for Goethe's play. The opening chords are solid and stately; the wind solos here are generally uninflected, though they are expressive in the second section. The sound in the second, fast section is a bit bottom heavy, making it difficult to make out the top lines, even when they are the melody. The final section is very triumphant. The scoring of this section is unusual in that the piccolo is heard in a prominent part in the final chords.

Zukerman functioned both as conductor and soloist in Beethoven's Violin Concerto in D, Op. 61. His playing is clean, clear and expressive; he can easily be heard, though he does not dominate the orchestra. He indulges in no virtuosic gestures, but integrates his part with the orchestra. He is most expressive in the second, slow movement, and it is here that his tone is the warmest. It is in the finale that one realizes how conditioned we have become to the balance between the orchestra and soloist in recordings. In the concert hall, the parts are more nearly equal. The performance was accorded an immediate standing ovation.

One realizes how disciplined the orchestra is when one realizes that this large ensemble is playing long passages without the aid of a conductor. With only the slightest of gestures, the concertmaster indicates entrances and cutoffs.

The final work on the concert was Elgar's musical tribute to his friends and colleagues: Variations on an Original Theme, Op. 36, also known as Enigma Variations. There are many beauties in this piece: how the music grows from nothing in Variation 5; how the brass shine in Variation 7; the utter beauty of Variation 8; the mighty growth of the funeral music of Variation 9; the beautiful cello solo in Variation 12; the boisterous good humor in the finale. This work epitomizes workmanship and pleasure; it is a wonderfully well crafted work, and it is as enjoyable as a piece of music can be.

The members of the audience were on their feet with the last note, and brought maestro Zukerman back several times. We are fortunate to have here a concert series that brings to the Kravis Center such outstanding organizations as the Royal Philharmonic Orchestra.

PINCHAS ZUKERMAN

The San Diego Union-Tribune.

October 14, 2011

Violinist Pinchas Zuckerman Plays and Conducts San Diego Symphony

By Kenneth Herman

For a musician to make the transition from star performer to lauded conductor is a risky venture. The Russian virtuoso pianist Vladimir Ashkenazy took up the baton midway in his career and became as recognized for his conducting prowess as for his keyboard ability. On the other hand, reigning tenor superstar Placido Domingo has been laboring for some time in the operatic orchestra pit and has yet to convince the critics who adore his singing that he should continue conducting.

After Friday's (Oct. 14) San Diego Symphony Concert at Copley Symphony Hall, I am happy to report that violinist Pinchas Zukerman wields the baton and violin bow with equal finesse. As guest conductor in works by Richard Strauss, Robert Schumann, and W. A. Mozart, and as soloist in J. S. Bach's "E Major Violin Concerto, BWV 1041," Zukerman not only charmed the ample audience, but elicited superlative results from the symphony players.

If someone had asked me after the concert which Zukerman I liked better—the conductor or the violinist—I would have stammered, "Well . . . both; who could choose?"

Perhaps it is his understated but supremely confident approach to both playing and conducting that sets him apart in a refreshing way. He played the Bach Concerto with a robust, almost jovial vigor that never sacrificed clarity of line or sleek, well-balanced Baroque proportions: it is his signature approach, which we have come to expect over his decades of performance.

But more instructive was his leadership of the Concerto, standing in the center front of the orchestra (his back to the harpsichord, crisply played by Mary Barranger). While he turned to the two dozen strings around him to cleanly commence each movement, once started, he gave them few conducting cues other than the drive of his own playing and some subtle but emphatic body language. Conductors who conduct and play Mozart Piano Concertos from the keyboard typically start waving their hands at the orchestra whenever there is a rest in the piano part, but Zukerman eschewed such directorial enthusiasms, and trusted his compatriots to stay with him.

With rock-solid leadership from Principal Contrabass Jeremy Kurtz-Harris—the bass line always drives Baroque music—the orchestra stayed with and supported Zukerman throughout the Bach. This collegial unanimity happily spilled over into Mozart's Symphony No. 35 ("Haffner"), which immediately followed the Bach Concerto, and Zukerman's supreme economy of gesture on the podium brought forth a welcome bouyant,

effervescent polish to this familiar symphony. His detailed account of the slow movement savored the bloom of each thematic idea without the slightest sense of affectation, and the spirited outer movements sported a well-disciplined dazzle, thanks in no small portion to the precise playing of the wind sections.

Zukerman opened the concert with Strauss's infrequently aired "Metamorphosen," a somber tone poem written just before the end of World War II. Indeed, the San Diego Symphony archivist noted in the printed program that this orchestra had never performed this work before Friday!

The piece, chastely scored for precisely 23 strings, was commissioned by the Swiss conductor Paul Sacher, and Strauss began composing a mere three weeks after the Allied fire-bombing of Dresden. It is a profound, densely woven meditation on loss, whose subtle contrasts of mood Zukerman and the players negotiated with sensitivity and structural clarity. Hearing it, however, I could not banish the moral censure I felt towards Strauss for grieving so deeply the loss of the great cultural treasures of Germany, e.g. the Munich opera house and the concert halls and museums of Dresden, but finding no musical voice for the despair over the human carnage and genocide that the war brought.

Principal Viola Che-Yen Chen and his section found aptly dark, even disturbing, colors for the central threnody motif that unifies "Metamorphosen," and the rich timbre of the strings overall drew the listener in, in spite of the unsettling subject matter. Compared to the ebullient concert openers that Music Director Jahja Ling usually chooses, Zukerman's choice of this Strauss work was as bold as it was rewarding.

Amanda Forsyth, Principal Cellist of Canada's National Arts Centre Orchestra and wife of maestro Zukerman, gave a sumptuous account of Schumann's "A Minor Cello Concerto." Less dramatic and structurally ambitious than, say, the Elgar Cello Concerto or the Brahms Double Concerto, Schumann's Cello Concerto is more of a lively, ambling conversation between the soloist and the orchestra. Conductor and cellist appeared in complete agreement as to tempo, phrasing, and all those myriad details of performance. Perhaps the concerto should have been subtitled "Symphonia domestica."

PINCHAS ZUKERMAN

The New York Times

November 22, 2010

Some Artist Favorites for Violin and Piano

By Vivien Schweitzer



Pinchas Zukerman and Yefim Bronfman, from left, performing at Carnegie Hall on Saturday evening.

In recent years the violinist and violist Pinchas Zukerman has often seemed afflicted with what could be called celebrity coasting syndrome. But on Saturday evening at Carnegie Hall, Mr. Zukerman, who is also the music director of the National Arts Center Orchestra in Ottawa, seemed back in form, offering committed performances in a thoughtful partnership with the excellent pianist Yefim Bronfman.

The two have been touring a program of duo favorites, including Beethoven's "Spring" Sonata, a work that was as popular with audiences in his time as it is now. Mr. Zukerman played the sunny melodies with a burnished tone, his collaboration with Mr. Bronfman particularly impressive in the Adagio, one of Beethoven's most beautifully lyrical slow movements. Mr. Bronfman played with his customary sensitivity throughout.

The program opened with Mozart's Violin Sonata in B flat (K. 454), one of his three dozen or so sonatas for violin and piano. He wrote many of them to highlight his own keyboard virtuosity, but the talents of the Italian violinist

Regina Strinasacchi inspired him to compose this work, which gives the violinist a more challenging role, played with flair by Mr. Zukerman. Mr. Bronfman performed with a light touch. The evening ended with Mozart as well: as the final encore, the duo offered a delightful, sparkling rendition of the finale of the Violin Sonata in C (K. 296).

Like Mozart, Brahms admired the mellow tones of the viola and wrote optional viola parts for his clarinet chamber works, including the Sonata in E flat (Op. 120, No. 2), which concluded the program in a warm-blooded, richly hued interpretation. Mr. Bronfman had a chance to show his muscular, passionate musicality in the fiery second-movement Allegro.

As their first encore, Mr. Zukerman and Mr. Bronfman offered an intimate, poised reading of the lovely fourth movement from Schumann's "Fairy Tales," also originally written for clarinet.

PINCHAS ZUKERMAN

The Star
THE KANSAS CITY STAR

November 21, 2010

THE CLASSICAL BEAT

Violinist Zukerman, pianist Bronfman in perfect harmony at Folly

By Robert Folsom

Violinist Pinchas Zukerman and pianist Yefim Bronfman practiced the art of making the difficult look effortless Friday night when the Friends of Chamber Music presented the venerated musicians in concert at the Folly Theater.

And in concert, they were, from the opening measures of Mozart's Sonata in B-flat Major for Violin and Piano, K. 454, to the encore, the fourth movement of Robert Schumann's "Fairy Tales."

Friday's duo recital was a unified program of violin and piano sonatas ranging from the Classical era to the Romantic.

The Mozart, covering the Classical period, had a gentle beginning with Zukerman, with his lyricism, and Bronfman, with his full-bodied tone, being partners as opposed to the piano merely accompanying the violin. The sonata is awash with doubled melodies, counterpoint and shared themes and variations.

The final movement was masterfully joyous: After a grand statement, the Allegretto sparkled with piano and violin interplay such as the piano playing the theme in the bass register while the violin sang in the upper register, approaching the melody from opposite ends of the gamut.



The evening's Classical and Romantic sonatas were bridged by Beethoven's Sonata No. 5 in F Major for Violin and Piano, Op. 24, "Spring." Zukerman's tone in the first movement, Allegro, was elegant yet not too dark, a blend with that full-bodied tone of Bronfman's. The Allegro also had the rolling, rumbling bass in the piano, as is so often heard in Beethoven's piano sonatas.

The duo played the second movement, Adagio molto espressivo, so artfully that it relaxed and enveloped this reviewer to the point that he almost forgot to take notes.

Then the Scherzo: Allegro molto and Rondo: Bronfman executed melodies

that Beethoven accented on unaccented beats.

Brahms' Sonata in E-flat Major for Viola and Piano, Op. 120, No. 2, brought the 660 or so members of the audience squarely into the Romantic era. Zukerman achieved a balanced tone on viola that fit the romance of the Brahms.

But Brahms is also known for his piano technique and compositions. Fortissimo chordal passages gave Bronfman more room to display his powerhouse artistry as this duo ended the night in bravura style.

PINCHAS ZUKERMAN

Chicago CLASSICAL REVIEW

November 18, 2010

Zukerman and Bronfman bring sense of discovery to their partnership

By Wynne Delacoma

Pianist Yefim Bronfman and violinist Pinchas Zukerman are regular visitors to Chicago, appearing downtown and at the Ravinia Festival in various musical guises—as soloists with the Chicago Symphony Orchestra, in solo recitals, as chamber musicians. Zukerman, who long ago added conducting to his musical tool box, appears often in the dual role of soloist and conductor with the CSO as well.

It was a pleasure, then, to hear Zukerman and Bronfman together in recital Wednesday night at Symphony Center. They are touring this season as a duo with violin and viola sonatas, and their repertoire Wednesday night was mother's milk to anyone longing to bask in the music of the masters. The program opened with Mozart's Violin Sonata in B-flat Major, K. 454, followed by Beethoven's Sonata No. 5 in F Major (*Spring*). After intermission Zukerman traded his violin for viola for Brahms' Viola Sonata in E-flat Major, Op. 120, No. 2.

Bronfman, who was born in the Soviet Union, emigrated with his family to Israel and now an American citizen, initially caught the world's attention as a powerhouse pianist in the grand Russian style. He still thunders through the big concertos with the world's major orchestras, but he has been able to forge a much more wide-ranging career than that. He works with contemporary composers, most recently Esa-Pekka Salonen, and chamber music has always had a place on his performance calendar.

Chamber music has been integral to Zukerman's career for decades. Music lovers of a certain age will remember when LPs featuring the very young, very hip-looking Zukerman, Daniel Barenboim, Itzhak Perlman and Jacqueline Du Pre were best sellers on the classical charts.

Barenboim's tenure as music director of the CSO from 1991 to 2006 had its ups and downs, but one of its unalloyed achievements was a steady stream of chamber concerts featuring Barenboim and some of his closest musical friends. There was something unusually relaxed and intimate about those recitals. No one expected the high polish and interpretive depth of long-established ensembles like the Emerson String Quartet. Instead, we caught a glimpse of something more improvisatory, the sparks that can fly when talented friends get together to play a little chamber music.

Wednesday's concert combined the best of both approaches. This was certainly not a performance on the fly. The balance between instruments was

meticulously shaded from the first moments of the Mozart sonata. Bronfman's piano was an attentive but never pushy partner, providing a genial, dappled undercurrent for Zukerman's insouciant flights.

But we also had a sense that both artists were discovering new things as they went along. The slow movement of the Beethoven was serenely introspective. Both Zukerman and Bronfman seemed to feel free to dig into their own thoughts, each confident that the other could accommodate their ideas.

In the more mercurial Brahms sonata, the two played off each other brilliantly in the final movement's theme and variations. Zukerman's darkly lyrical viola was an ideal partner for Bronfman's often stormy piano.

The encore, the fourth of Robert Schuman's *Fairy Tales* for viola and piano, was a lovely exploration of troubling shadows and delicate light.

PINCHAS ZUKERMAN

THE HUB REVIEW

November 24, 2010

Twin peaks

By Thomas Garvey

When does sheer virtuosity become its own reward? That was the question lingering over Sunday's Celebrity Series appearance by violinist Pinchas Zukerman and pianist Yefim Bronfman. It was a concert marked by no real artistic statement - the two virtuosi, in fact, seemed to orbit each other rather than connect, each quietly locked in his own pursuit of excellence. And neither was particularly interested in the niceties of historically-sensitive modes of interpretation, either - their Mozart sounded a lot like their Beethoven, which sounded a lot like their Brahms; a century of stylistic development was as nothing to this pair.



And yet the concert was wonderful anyway - a long, enveloping stretch of sensitively-rendered beauty that seemed to caress the listener, melting away the worries and weariness of the world (as well as any attendant intellectual aesthetic quibbles). It was the kind of concert you found yourself wishing all your friends could hear, too. *This is as fine as musicianship can be*, this duo seemed to demonstrate. *What else is there, really, to say?*

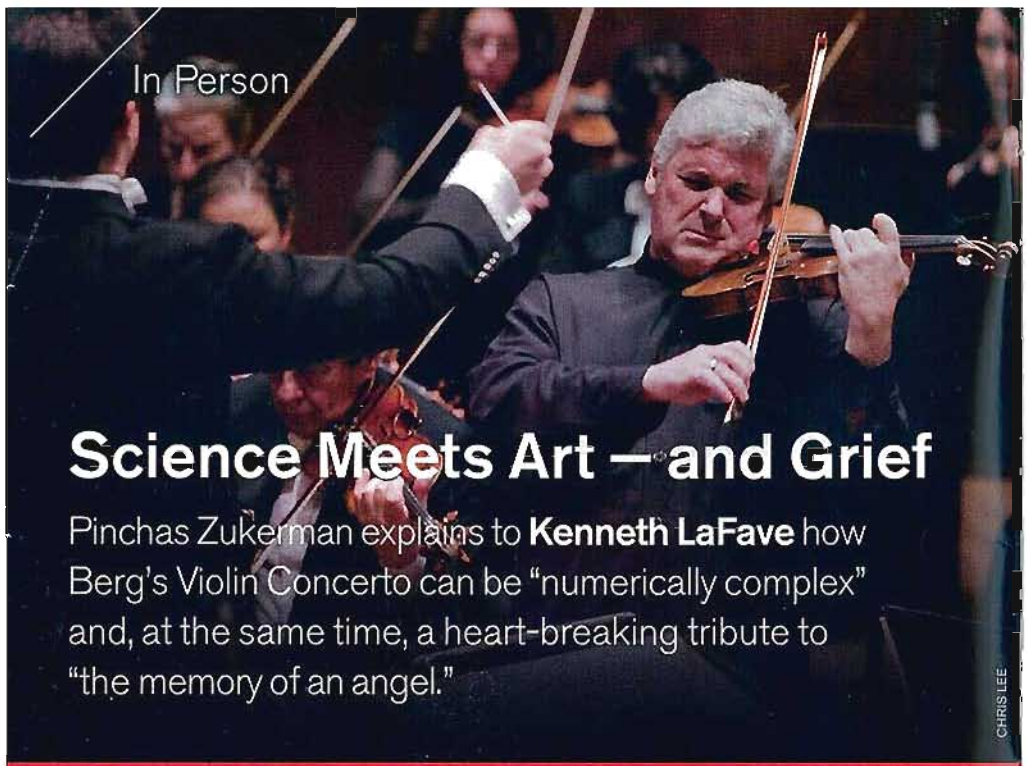
Well, maybe not much, but I'll try to say *something*. The concert at times had almost an off-hand air - pieces began without much ado, and at one point the two left the stage in search of Zukerman's music. Still, things never felt exactly *relaxed*, either. Bronfman is a reserved presence, Zukerman perhaps more self-absorbed - if that subtlety amounts to much. Bronfman's touch is cushioned but utterly precise, and hints at colors and modes you'd most identify with the late nineteenth and early twentieth centuries. Zukerman, by way of contrast, plays with a lighter attack that floats over burnished depths of feeling- his is not a resolutely "singing" tone; instead one senses in his interpreations a flexible, yet serious, musical

intelligence that might be most at home in Beethoven.

So it was no surprise that the great Ludwig van's "Spring" Sonata, (No. 5, Opus 24) was the high point of the concert - or rather, the highest point of a performance that operated consistently at an elevated plane. The sonata was not as bubbly as it has sometimes been played - this was an adult reading, in which autumn and winter were not entirely forgotten, and the landscape was lit by occasional flashes of lightning (particularly from Zukerman, who took the lead). Mozart's B-flat Major Sonata (K. 454) was likewise given a studied, but lovely, reading - it sounded a bit like Beethoven playing Mozart, but ya know - *that ain't bad*. The concert proper wrapped with Brahms's E-Flat Major Sonata (Op. 120), originally for piano and clarinet, with Zukerman switching to viola for the woodwind role. Here Bronfman was more prominent, and the piece came off beautifully - but it seemed, after the Beethoven, like a bit of an anticlimax. The duo offered only a single encore, Schumann's "Märchenbilder," (Op. 113), which actually burned with a bit more fire than the Brahms - and with that, the concert was over. Even though I'm sure the crowd would have been happy to sit and listen for hours.

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March 2010



Science Meets Art — and Grief

Pinchas Zukerman explains to **Kenneth LaFave** how Berg's Violin Concerto can be "numerically complex" and, at the same time, a heart-breaking tribute to "the memory of an angel."

CHRIS LEE

Talking with Pinchas Zukerman about Alban Berg's Violin Concerto is a window into the many layers of the venerated 1935 masterpiece that he will play with the New York Philharmonic, Christoph Eschenbach conducting, March 18–20. Although the music is missing, you can almost hear it through the passion and insights that he brings to his observations. "To play the Berg Violin Concerto, you need to understand its elegance and aristocracy," says Mr. Zukerman regarding the work that music lovers treasure as a high-water mark of the 20th century. "If you don't understand that about the Berg, don't touch it!"

Born in Tel Aviv in 1948, Pinchas Zukerman won the attention of violinist Isaac Stern and cellist Pablo Casals while still very young, and in 1962 he came to New York to study at The Juilliard School. Within five years he was a major talent, winning prizes and touring the globe. His appetite for music led him to master the viola as well as the violin. Eventually, he also became a conductor. Since 1998 he has been music director of the National Arts Centre Orchestra in Ottawa, Canada, and he is in demand as a guest conductor (he has led the New York Philharmonic, although in these appearances he is the violin soloist). Balancing the worlds of playing and conducting has never seemed a problem for him, although the current season does find him feeling a bit overcommitted. "I think this season – and I don't know how it happened – I'm busier than ever," he recently admitted to *The Denver Post*. "I think I had my blinders on or something. It seems like I'm playing and conducting nonstop."

Berg's Violin Concerto, the composer's last completed score, is a tightly constructed, emotionally potent work that balances the then-modern world of dodecaphony (i.e. the theory of twelve-tone composition) with the traditions of tonality. "Berg is extremely strict – more so even than Beethoven," Mr. Zukerman explains, adding that it's not nearly enough simply to follow the bravura solo part, dot by dot. Berg balanced numerically complex structure with deep-seated emotional content, and the soloist's imperative is to make structure and content speak to each other.

Mr. Zukerman reveals that he is repeatedly astounded by more than the solo part: "It will be lucky for us to have the New York Philharmonic to bring out the colors and nuances of Berg's orchestration. It's absolutely fantastic. I don't know any other score where the colors are so deep."

In 1972 Mr. Zukerman didn't know a note of Berg's music. He was introduced to it that year by Pierre Boulez, then the music director of the New York Philharmonic. Under Boulez, and with Daniel Barenboim as pianist, Mr. Zukerman learned and performed Berg's Chamber Concerto. After this introduction to Berg by one of his greatest champions (Boulez touted the glories of Berg and his fellow composers of the Second Viennese School, Schoenberg and Webern, when few others did) through one of the composer's most challenging scores, he found learning the Violin Concerto relatively easy.

Only relatively, of course, but then, nothing worth anything is really ever easy. "Two different things are always hard: meter and dynamics," he explains. "The hardest thing of all is to play *pianissimo* with a core sound." Berg's concerto requires the violinist to do precisely that, along with virtuoso acrobatics of every conceivable sort, packed into a numerically thought out and carefully controlled form.

But this work is not just a technical exercise. The composer wrote it as a balm for his shock and grief over the death of 19-year-old Manon Gropius, the daughter of his friend Alma Mahler, and dedicated it to "the memory of an angel."

How does Pinchas Zukerman maintain the integrity of the concerto's structure and still convey the bittersweet beauty of its expression? A review in *The Washington Post* of the violinist's 2005 performance of the work with the National Symphony Orchestra gives a hint: "From the mysterious opening of the first movement, Zukerman used his sweet tone and musicality to articulate Berg's rigorously constructed phrases. ... In the alternately chaotic and solemn second movement, Zukerman brought as much dexterity to the devilishly difficult cadenzas as a feeling of rapt spirituality to the Bach chorale that Berg infused toward the concerto's closing."

All of which is to say that Zukerman's Berg is, well, elegant and aristocratic: a delicate combination of his understanding of the science behind the score's structure, and his extraordinary talent that empowers him to do justice to the poignant loveliness of the score. It's a marriage of his intellect and his artistry.

In the artist's words: "I don't ever see this music as just notes on a page, because it's so amazing."

Kenneth LaFave composes and writes about music.

PINCHAS ZUKERMAN

The New York Times

January 16, 2009

For the Violinist Pinchas Zukerman, the Familiar Strains of a Complex Concerto

By Vivien Schweitzer

Gustavo Dudamel, the talented young Venezuelan conductor who becomes music director of the Los Angeles Philharmonic this fall, has made his name with repertory staples and Latin American works. On Thursday at Avery Fisher Hall, he demonstrated his facility with 21st-century music, leading the New York Philharmonic and Pinchas Zukerman in Oliver Knussen's striking Violin Concerto.

Mr. Zukerman gave the work its world premiere in 2002, with Mr. Knussen conducting the Pittsburgh Symphony. In recent years Mr. Zukerman has sounded underwhelming in performances of standard repertory, but he clearly enjoys playing this complex, intriguing and expressive 17-minute piece.

About the concerto, which adheres to the standard fast-slow-fast format, Mr. Knussen has written that "at times the violinist resembles a tightrope walker progressing along a (decidedly unstable) high wire strung across the span that separates the opening and closing sounds of the piece."

The titles of the three movements — "Recitative," "Aria" and "Gigue" — reflect Baroque forms filtered through an eclectic 20th-century prism. The "Recitative" opens with the sound of bells, with the violin floating in a high register before a cadenzalike interlude that unfolds over the lustrous, kaleidoscopic orchestral music. Mr. Zukerman employed his luxuriant tone to vivid effect in his soaring, expressive and virtuosic part and aptly illuminated the ruminative qualities of the "Aria."

The "Gigue," which uses the triple meter of its Baroque predecessor, is full of skittish volleys, complex rhythms and colorful orchestral effects.

The program concluded with a sweeping, engrossing rendition of Mahler's Fifth Symphony, rewarded with a well-deserved standing ovation.

The New Zealand Herald

August 15th, 2009

Dream team brings out the best of Elgar

By William Dart

Review: NZSO with Pinchas Zukerman at Auckland Town Hall



The first instalment of the New Zealand Symphony Orchestra's The Zukerman Experience certainly fulfilled the promise of its title. But then, should one have expected anything less?

This partnership of a soloist who knows the Elgar Violin Concerto as do few others and a conductor who has thrilled us time and time again in matters Elgarian, was a dream team.
It took just one phrase for James Judd to put his seal on the Concerto, drawing a palpable passion from the NZSO players.

The sound of the orchestra was bold and confident, yet infinitely flexible. Crescendos became roaring waves; moments of reflection were exquisitely shaded.

Before making his entry, Pinchas Zukerman tested the water, playing along with the orchestra; when his time came, he soared into action.
Indeed, it is difficult to remember such vibrant playing on a G string or such purity and sweetness of tone in the violin's upper reaches.

Such was the sympathy between soloist and orchestra, despite some fairly gargantuan orchestral forces, there was the intimacy of chamber music. Semplice passages were exquisitely accounted for.

Zukerman caught the fragile emotions of the second movement with sighing portamentos, almost but not quite falling into gemutlichkeit while Judd's body movements reminded us of the rhythms beneath the lyrical surface.
The final movement revealed Zukerman as the total virtuoso, with dead-on triple-stops and the subtlest of accompanied cadenzas.

After interval Elgar's Second Symphony proved itself to be a living, breathing wonder showing why film composer Bernard Herrmann considered this the most intimate and personal of the composer's scores, evoking the landscapes of Van Gogh and Samuel Palmer.

Judd caught all this and more. The great work hurtled into life and stormed through its first movement without compromising its nobilmente spirit. Virtuoso playing allowed Judd to give an almost Debussian sheen to the second movement.

Many must have wondered how the third movement could be such a sprightly Scherzo considering the mammoth forces being employed.
There were too many empty seats at this concert and there should not have been. One only hopes that more Aucklanders will make the effort to catch the violinist's final appearances this afternoon and tonight.

The Philadelphia Inquirer

February 27, 2009

by Peter Dobrin

Astonishing polish of Pinchas Zukerman

In recital at the Perelman Theater, the violinist displayed both precision and emotion.

If at some point during Pinchas Zukerman's recital Wednesday night at the Kimmel Center, someone had barged into the Perelman Theater and shouted that aliens were landing on Broad Street, it seems unlikely that the violinist/violist would have done anything more than cock an eyebrow and finish the phrase he was playing.

Zukerman is nothing if not phlegmatic. To some critics, that quality proves the charge of uninteresting playing. And their suspicion that this musician has been around long enough to gather up more popularity than two or three other big careers put together is correct. At this point, some listeners need only the sight of his thick, silvery aureole to produce a standing ovation.

But Zukerman, 60, didn't phone it in Wednesday night in his Philadelphia Chamber Music Society recital with pianist Marc Neikrug. Even if the program was shortish (an hour and 40 minutes, including intermission and encores) and the repertoire within easy grasp (relative to today's super-virtuoso standards), Zukerman proved once again a player of astonishing polish.

As a result, it would be to underappreciate how perfectly secure and in tune his octave double-stops were in the third of *Four Romantic Pieces* by Dvorák. Or how precarious that transition is between the second and third movements of Schubert's *Arpeggione Sonata, D. 821*, here played by Zukerman on viola. He does this thing where he makes his sound die away without any degradation in its quality. Emotion in his playing? Here it is, gorgeously delicate and full of vulnerability.

As violist, Zukerman's tone is lean - it has presence but not great richness. He is more satisfying as violinist. One of his characteristic tools is his control. And his accuracy - the ability to start notes with full volume and presence from the moment they begin, matching the pitch and movement of

the piano with razor precision - can be startling. That was the case in Janácek's 1921 *Violin Sonata*. I wasn't always on board with Neikrug interpretively, but there was no arguing with the rapport he and Zukerman have.

A word about the Perelman. A great deal of money is about to be spent on improving the acoustic of Verizon Hall, and justifiably so. But there's something else Kimmel management needs to put on its to-do list. Wednesday night, and on other nights recently, the sound of the bells calling the audience back to Verizon Hall seeped into Perelman. The acoustic of this smaller hall is near ideal - on the dry side, but clear and present. Now it's time for the Kimmel to either seal out disruptive sounds, or, in the short term, be smarter about when it makes noise itself.

PINCHAS ZUKERMAN

OTTAWA CITIZEN

September 25, 2008



Dynamic duo does composers justice

by Richard Todd

The National Arts Centre Orchestra's Mozart and Brahms Festival, and its 2008-09 season, got off to a solid start Tuesday night in the NAC's Southam Hall. It did not begin with a big orchestral piece, though, or any orchestral piece at all.

Instead violinist Itzhak Perlman and Pinchas Zukerman, this time playing the viola, opened with a Mozart Duo in G, K. 423.

If that seems a little odd, consider that Perlman and Zukerman are two of the finest string players of their generation and that just about any collaboration between them is likely to be worth hearing.

So it was last night. The Duo is in three movements and has the proportions of a major work. The two musicians, and friends, played it with due regard to its formal sophistication, not to mention with a lot of spirit.

The celebrated Sinfonia concertante for violin, viola and orchestra was even better. This is one of Mozart's greatest works and a perfect joy in a good performance, a concerto in all but name.

The performance, which Zukerman conducted from his viola, was not notable for its stylistic authenticity, but neither did it have quite the soft corners and velvety textures that Zukerman has been known to impose on Mozart.

What it did have was an unimpeachable musicality, especially evident in the slow movement, which was beautiful beyond description.

The Brahms part of the program was given to that composer's Symphony no. 1 in C minor. The NACO was augmented by about 10 players, mostly strings. The work doesn't necessarily require them, but the extra touch of richness they added to the sound was welcome.

Zukerman usually takes his Brahms symphonies at a slightly more deliberate pace, and last night's First was no

exception. The slow introduction was especially broad; it was also uncommonly lucid and engaging.

The remainder of the first movement was closer to what we might call a "standard" tempo, but the detail and

overall architecture of the movement were as clear as anyone could wish. The remaining movements were of similar mettle and the finale was altogether thrilling.

Zukerman's understanding of the score would have come to naught if it weren't for the orchestra's superb playing. We've come to take that for granted over the last couple of years, but it remains a pleasure.

THE ENQUIRER
Cincinnati.Com
April 25, 2008

Zukerman Soars with Symphony

by Janelle Gelfand

It's always an event when Pinchas Zukerman is in town. With the violin legend onstage, a full house and Paavo Järvi and the Cincinnati Symphony Orchestra just back from an extensive European tour, the sense of occasion was palpable in Music Hall on Thursday night. A larger-than-life personality both onstage and off (he was formerly married to movie star Tuesday Weld), Zukerman has been absent for a decade from Music Hall's stage. So what a joy it was to hear this extraordinary musician once again, as he performed Bruch's Violin Concerto in G Minor. Järvi and the orchestra, who returned Saturday from a 12-city, five-country tour of Europe, also performed Overture No. 2 by Estonian composer Veljo Tormis and Mozart's Symphony No. 39. Although the Israeli-born violinist has appeared with the orchestra many times, this was his first collaboration with Järvi conducting. Forget that Max Bruch's work is one of the most romantic, lyrical concertos ever written. In Zukerman's hands, it was simply extraordinary. From the first note, the violinist's sound on his rare Guarneri del Gesu was startlingly big, with a sweet upper register and a dark, soulful lower one. That he is also a virtuoso of the viola was evident in the throaty, almost vocal color he achieved. He moved little as he played, without the flamboyance of many of today's violinists, but there was something about his presence that was mesmerizing. Even the most difficult fireworks seemed effortless. If there was a moment that impressed the most, it was the adagio, where his phrasing was deeply personal. Järvi and the orchestra provided seamless support. The large audience continued ovations even after the lights were turned on, but there was no encore. The program opened with Tormis' Overture No. 2 in G Minor, a dramatic curtain-raiser that takes its cue from Shostakovich. Jarvi led his players with momentum, and the strings responded with agitated, intense playing. The piece included an attractive flute melody at its center (Randolph Bowman), but the writing became less interesting near the end. To conclude the evening, Mozart's Symphony No. 39 in E-flat Major, K. 543, one of Mozart's last three symphonies, was also full of drama.

Järvi's view clearly looked ahead to Beethoven. Using a full complement of strings, he achieved a sound that was robust and sometimes a bit heavy for my taste. But there was grandeur in the slow introduction, punctuated by pointed timpani, and the finale was a galvanizing combination of light and dark. The musicians, whose ensemble was ragged at first, pulled together a reading of intensity and character. One of the highlights was the minuet, with its charming duet for clarinets. Unfortunately, cell phones interrupted the mood several times this evening. The concert repeats at 11 a.m. Friday and 8 p.m. Saturday in Music Hall. Tickets: 513-381-3300, http://www.cincinnatisymphony.org/.

The New York Times

THURSDAY, JANUARY 27, 1994

Chronicle

■ When Pinchas Zukerman walks to work ■

PINCHAS ZUKERMAN was walking to a concert on Saturday evening in Vancouver, British Columbia, dressed in tails and carrying his violin, when an unkempt man with a plastic bag approached him.

" 'What do you do?' he asked me," Mr. Zukerman said yesterday. " 'I play the violin,' I responded. 'In the street?' he asked. 'No,' I said. 'Do you play jazz?' he asked. 'No,' I said. 'I play classical music, like Brahms.' "

With that, the man, who was described by Mr. Zukerman as "a street person, not a panhandler," announced that he knew the difference between Beethoven, Schubert and Schumann. So the violinist invited him to the concert he was about to give with the Vancouver Symphony Orchestra.

"After the performance," Mr. Zukerman said, "he came back to thank me and offered me the plastic bag — with his chicken dinner."

It is not unusual for the violinist to chat with strangers down on their luck or to invite them to concerts.

"I do the same in New York and the family always gets on me for it," he said. "The only way to make someone feel better about themselves is to say, 'Hey you're not so bad just because you're on the street,' to really talk to people. I don't even think about it.

"We must do more of this, not less. And if someone is dying to hear music, why not bring him in. When I was a kid, I used to sneak into Carnegie Hall because I had no money."

theStrad
VOICE OF THE STRING MUSIC WORLD SINCE 1890

December 2009

PEOPLE / NEWS

NEW CD After years on hold, a complete Schubert CD survey by **PINCHAS ZUKERMAN** is finally being released

A RECORDING OF SCHUBERT'S complete works for violin and piano by Pinchas Zukerman and Marc Neikrug – released this month – has taken 15 years to see the light of day. The pieces were recorded in New York in the mid-90s and have been laying dormant in Sony's archives ever since. A combination of factors, primarily management changes in the company, meant that plans to release the recordings were shelved indefinitely. When producer Eric Wen discovered their existence, he said it was like finding 'a gold mine of material'. He set about licensing them for general release and they are now available on Biddulph Recordings.



PAUL LABELLE

NEW CD Schubert's complete works for violin and piano (Biddulph Recordings)

'It's fun to think of these works as a "time capsule" for Marc and me,' says Zukerman. 'I expected to hear something that sounded completely different from the way I sound now, but I have learnt that this is generally not the case – although I think I may have to work a lot harder today to match certain aspects of my playing then!' When Neikrug heard the pieces again, he was struck by the memory of the piano he played on the recordings. 'I remember saying it was crucial to have an extraordinarily beautiful piano – I insisted on that,' he says. 'Some of these pieces are extremely difficult for violin and it's important to have the bass and the fundamental notes of the harmonies ringing and beautiful.'

Both Zukerman and Neikrug are happy with the results of the sessions. 'Marc and I decided to perform the works in concert so many times before going into a recording studio,' says Zukerman. 'These pieces are physically demanding, particularly the Fantasy and the *Rondo brillant*. They are just the type of pieces that require musicians to play them over and over again before they feel completely at home with them. One of the great things about playing Schubert's works is that one is challenged both technically and musically. Schubert was a master of phrasing, so we had to make sure to study and understand every single note and line. It is as clean an interpretation as I could ever hope for, and I think I would feel the same way in another 15 years, which is a great feeling.'

INTERVIEW BY CATHERINE PAYNE

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Educator

The Dallas Morning News

April 23, 2021

Dallas Symphony names Pinchas Zukerman to new artistic/education position

The renowned violinist and conductor will also work with Southern Methodist University music students.

By Scott Cantrell



The Dallas Symphony Orchestra has named veteran violinist and conductor Pinchas Zukerman to a new position as artistic and principal education partner, starting in September.

Zukerman will direct and play in chamber orchestra concerts with DSO musicians, appear as violin soloist with the orchestra and join DSO musicians in chamber music performances. In partnership with Southern Methodist University's Meadows School of the Arts, he also will offer students chamber music coaching and instrumental tutoring, in a mix of in-person instruction, distance learning and online masterclasses.

Zukerman emerged in the mid-1960s as a brilliant violinist, soon adding conducting to his credits. As a violinist, he first performed with the DSO in 1977. He went on to serve as the orchestra's principal guest conductor from 1993 to 1995, and he led the DSO Summer Music Festival from 1991 to 1995. He most recently appeared as guest conductor in December 2020.

the Strad

September 2, 2020

Playing & Teaching'Young players today should be realistic about making a career' - violinist Pinchas Zukerman

Interview by Pauline Harding

Lots of young string players today watch clips on YouTube and say, 'I want to be like that famous musician'. So they go and strive for that, but they find that it's very disappointing. Making a career is just not as simple as that.

Part of it is ego. If someone says, 'Oh, that was magnificent! That was the most wonderful concerto I've ever heard in my life!' it goes to a person's brain and is very hard to wash out. But it's not realistic. You may be young and talented, but there's no way that at 18 or 20 you can know what's going to happen at 35 or 50. Then, all of a sudden, you wake up 10 years later, and the person you thought you were is gone.

Part of the problem is society. My friend and mentor Isaac Stern knew that society is not good for talent. These young people need nurturing. And you need to slow down.

I teach my students a whole bunch of different layers: in terms of understanding, and how to very simply make a living. Usually we ask the students once a year at the Manhattan School of Music, 'What are you going to do when you leave school?' My God, have I heard stories - they really don't know. They have no idea, at 22, what they're going to do. If you ask a 21-year-old, 'Where do you think you're going to be in five years from now,' they get completely stuck.

These are the things we really need to dissect again, for the sake of the young, wonderful, vivacious, super person who wants to be in music. Because disappointment is the worst thing. And if you're not prepared for that disappointment, you're going to be in trouble.

Isaac Stern was so kind to a youngster like me who was coming up in the world - both he and his wife Vera. They were instrumental in doing such extraordinary things. It's that belief in the human soul, in the human being, that will make it better for the next generation.

PINCHAS ZUKERMAN

SERENADE
INDIA'S FIRST WESTERN CLASSICAL MUSIC PORTAL

April 5, 2019

"MUSIC IS THE TOTALITY OF WHAT I DO" – PINCHAS ZUKERMAN: IN CONVERSATION

By Priya Chaturvedi

Pinchas Zukerman needs no introduction, but the sheer breadth and depth of his versatility and contribution to music, does bear recounting. His prodigious talent was recognised by legendary musicians Pablo Casals and Isaac Stern when he was a child in Tel Aviv. Sent to study at New York's Juilliard School as a teenager, he went on to not only fulfil but surpass all expectations.

Violinist, violist, pedagogue, conductor, administrator: he has been all these, switching hats, or wearing them together, to dazzle audiences for over 50 years now. At 70, Zukerman still plays, by his own admission, "like a 30 year old". The years have only brought a depth and thoughtfulness to his musicianship, while retaining the famous Zukerman clarity and sparkle.

Audiences at Edinburgh's famous Usher Hall this weekend, will have the rare treat to see the maestro as conductor and performer, with the Royal Philharmonic Orchestra. The repertoire will feature well-known masterpieces: Beethoven's Violin Concerto, Elgar's 'Enigma' Variations and Vaughan Williams' Fantasia on a Theme by Tallis. The works, dramatic, brooding, dreamily poetic, with elements of comedy and wit to leaven the very substantial fare, are ideal showcases for Zukerman's vast canvas of sound and mood.

A couple of days ahead of the concert, I had the privilege of an interview with Zukerman. It was a free-wheeling, wide ranging one, where he spoke of matters musical and extra-musical, revealing of a personality that cares deeply, indeed passionately, about the young talent he mentors, the legacy he has inherited and the values that drive him.

On his early influences and beginnings in music

The ability of one's playing has to do with teaching, society, the cultural life a child will have from the teens onwards, and that's where we fail every time, except with a few. I may be the exception to the rule because I had phenomenal teaching. I had extraordinary luck, and don't forget the huge part luck plays! I had the greatest mentors that showed me the path to a very, very, very – and I keep saying "very, very" because it was – long journey, and I'm still doing it. At 70, I am still able to play like I am 30. But I was just practicing for one hour. That's because my discipline and self-esteem comes from playing in tune, with a nice sound. How do you teach that to a 12-year old? You bang it in their heads and you say: "NO, DON'T DO THAT!"

Now, the biggest problem is separation. We all have separation problems. Everyone is different, everyone is handling it in a different way, yet nevertheless, the bottom line is

separation. We are separating from being a baby, to being a teenager, to being an adult. Those are big emotional aspects. In my case, the violin was a friend. I didn't know any of that when I was 15-16, but I had people who said, "You had better do it". I also didn't live with my parents (*he was born in Tel Aviv, and after playing for Pablo Casals and Isaac Stern as a child, was sent to the Juilliard School in New York at the age of 14).*



Pinchas Zukerman teaching young Hillary Hahn

On the cult of the child prodigy, and the premium placed on virtuosity

I think there have always been child prodigies (*he himself was one, born with perfect pitch, beginning his violin studies at the age of 5 with his father, a professional violinist, and entering the Tel Aviv Academy by the age of 8).* People like Horowitz, Rubinstein, Rachmaninoff, Heifetz, these were all great prodigies. Probably in some ways they were even more amazing than those today, because they came from a culture that already understood the inner workings of music and art. Because of where it comes from: Europe, Russia—*that's* where the music came from. Not India, or Japan, or Korea. It came from those countries and therefore those prodigies were amazing. They still are! Beethoven, Mozart—these are huge prodigies. They are the ones who have really cultivated the Western hemisphere in the last 500 years to make us who we are today as a society.

Where the difference lies mainly today, is with the YouTube and smart phone generation. The television was a wonderful vehicle many decades ago to make music more accessible to people, to those who could not afford to travel from, for example, Novosibirsk to Moscow, or London to Berlin, to attend a concert. Today we have a very different set of aspects of communication between people. Yes, the child is definitely brought to the forefront as something unique and special. Such children are indeed unique and special, always have been, always will be. The problems begin when you get to teenage life, one being the hormonal changes that take place. We know the brain is the most wonderful thing in our body, yet we know very little about it. So what happens to these children? During their hormonal change, they go through a stiffness, an idiosyncratic self-examination. At that point teaching is so important. The home today wants to bring their child more and more to the forefront. I see parents being the biggest pushers today, and that is the biggest problem I have! In our classes, I can tell you there are no parents allowed and no visitations for the person studying with us. Because it is my private time with that person, and it instills discipline.

When you have a child that is very talented, it is a hard aspect to develop that talent, because they are very precocious and curious. You have to slow them down and make them practice scales. Stop the Paganini Concerto! Casals told me about the G major scale—he spent two hours on seven notes. Imagine that! It opened up a whole new life for me. So I love, I adore, talent; it's magic, but it has to be handled right.

Virtuosity is not a circus. Paganini didn't belong in a circus—he developed an ability to play an instrument because his ability was unique, and he wrote amazing and wonderful music. When you are developing muscles, you need to play those virtuosic pieces in order to confront the muscle dexterity in your body. By the time you are 16, that

dexterity is practically over, but you have developed something unique. Everyone is a little different: one will go further with it, one a little less. Virtuosity per se, is a good thing. It is society that takes advantage of that. I'm there to help kids. I know a bunch of them, 8, 9 years old and they play beautifully, with the sound of an old person, an old soul. Where does that come from? I don't know!

On the use of technology to reach out to developing musicians

Bernstein was a genius and created some amazing things on television for children. That's what we need to look at. Young musicians reach out to me all the time, and they say to me: could you show what you do? I say: no, because if I show you one little thing, who is going to show you how to do that tomorrow? The follow-up is so important, and we can only take so many.

Technology can help that if it's done right and used properly. The whole idea of the video conference, Skype, is unique. It can and does save lives. *(Pinchas Zukerman is known as a pioneer in the use of video-conferencing and webcasting technology. He launched the career of Russian violinist Ilya Gringolts after seeing a video sent by the boy's parents to him from Russia, arranging for him to study with Itzhak Perlman at Juilliard).*The future for communication is bright, They say, would you play on Mars? I say, if I could I would.

On guiding and preparing young people for a life as professional musicians

I think one of the most important aspects of helping a young person is to make him play chamber music. We have summer courses and also in the schools, they play chamber music. (*In 1998, Zukerman was appointed Director of the National Arts Centre Orchestra of Canada,* where he founded the Young Artists' Programme, which saw participation worldwide; he is the guiding spirit behind the Manhattan School of Music's Pinchas Zukerman Performers Programme). Such a group is a lifeline to communication. Even at 10 or 12 years, we make them immediately play in quartets and quintets, and within a few days they become different people in their attitude towards music.

Consecutive weeks of lessons is another key element. So is warming up before the lesson. About practicing, Freud said that the brain can only take 45 minutes of every hour. So these 8 hour practices just leave a child frustrated, angry, and with bleeding fingers!

The greatest disappointment for young people is, you know, for every 3 or 4 geniuses we have hundreds who are not. It is a long journey and it takes great dedication. But they get frustrated at having to work in an orchestra. My response is: What's wrong with that? Orchestras play the greatest music in the world. Furthermore, you are earning a living, which makes your confidence level go up. But they want to play in quartets! With whom/ How are you going to eat/ Where will you live? The really young ones say they'll find some way. But they don't. So we prepare them as much as we can to a better life in music. So far, cross my fingers, we are doing OK. We just celebrated 25 years of our programme at the Manhattan School of Music, and I must tell you, it was the greatest validation of what great music-making can be. And that's all: you have to teach and have a lot of patience. You have to show the path and not fake it. It is teaching the students how to teach themselves. And it takes time, because the brain is the slowest computer there is!

On the many platforms from which he engages in music and what the future holds

That's what I do and who I am. Music is my life, the totality of what I do. I eat and breathe music. It helps me in every other capacity in life, to understand people better, politics better—not that I like what is happening today, but I can't do anything about it except keep playing the violin.

I am also a husband, with a wonderful wife, a father and grandfather with

wonderful children, so I am a very lucky person. I have had an extraordinary trip, and hope to continue sharing that trip with people that like to listen. I don't divide it up.

Again, one has to go back to where the foundation was laid and it was laid at home with a conscious and conscientious effort to be real. You know my greatest and oldest friend is Zubin Mehta. His father was a violinist who threw him and his brother into the orchestra, planned to give Zubin the best possible musical education. So the whole family moved to Vienna and then to America, and the rest is history. So, a lot starts in the home.

All the greats of the last 100 years, Barenboim, for example, who is a phenomenon, Horowitz, Toscanini…they are all unique, but they all stem from the value system, and that value system is the score. If you start fooling around with that value system, you are finished. The capacity and ability of a person is how hard and honest they are with their own being.

For the future, I hope to build more institutes, to give institutes the ability to build on what they have already. And that requires money. And if I can help with that to raise the ante, it would be to contribute. There are still extraordinary amounts of money that are not being dedicated to the non-profit areas, not just music, but ballet, museums, languages, art schools. I hope that I can continue working in my own way to establish a better place for the generations to come.

On performing in India, Indian audiences and India in general

Audiences are all the same. If you play well, and with a beautiful sound, they love it. Because audiences are very smart, keen: they may not know how or why it's happening, but they know if it is good. (*He performed in Mumbai in 2016 with the Israel Philharmonic Orchestra conducted by Zubin Mehta)*. I haven't been to other parts of India, but I hope to do that without going to play. I just want to go and see places. If you saw what I wear, you'll say I am an Indian, because that's all I have now! All those wonderful shirts from Mumbai. I love the food, I always have. Zubin and Zarin are my family and in Los Angeles I would go over to eat the curry made in their home.

The heart and soul of a country comes from their art forms and how to behave with each other. And Gandhi—he was a miracle. He showed us the way.

OTTAWA CITIZEN

November 22, 2017

Pinchas Zukerman says embracing technology is key to saving the classics

By Lynn Saxberg

Can YouTube save classical music?

Pinchas Zukerman believes the popular video-sharing website is doing just that.

The celebrated violinist and former maestro of the National Arts Centre Orchestra, who now travels the world to perform and continues to teach in Manhattan, has no problem with patrons capturing a few minutes of video on their smartphones during concerts. He says it's not only a way to showcase the musicians, but it also helps educate students and bring classical music to a younger audience.

"I think it's great," Zukerman said in an interview. "You can find your performance the next day or two days later, maybe three-and-a-half minutes or so, or you might see still pictures with the music. You shouldn't prevent it. You should exploit it in the best sense. Let them listen. Let them look. It's marvellous marketing so I think we need to use that."

It's also an effective teaching tool that he didn't have when he was developing his technique as an instrumentalist and conductor. Born in Tel Aviv 69 years ago, Zukerman moved to New York City in 1962 to study music at Juillard School. He made his debut on a New York stage in 1963.

"I went to so many rehearsals and spent unbelievable hours in the libraries of orchestras looking at different parts," Zukerman recalls. "You don't need to do that anymore. You can get everything online today."

At Manhattan's prestigious School of Music, Zukerman heads the Pinchas Zukerman Performance Program, where students are always asking if they can record his demonstrations. He permits it, but only for a couple of minutes at a time.

"That's it, because when you get home you're going to be completely mixed up," he says. "So much information goes out without explanation. They can't just sit there and watch a class and record even 15 minutes of a movement, and say, 'Oh, now I know how to play that Brahms sonata.' Are you kidding? You still have to practise, and it still takes time."

Zukerman and his wife, Canadian cellist Amanda Forsyth, are back in Ottawa this week to check on their Rockcliffe home, which is still on the market, and for Zukerman, NACO's conductor emeritus, to appear with the orchestra in a program that includes two pieces by Haydn — Violin Concerto No. 1 and Symphony No. 84 — as well as Beethoven's Symphony No. 2. He's looking forward to occupying both sides of the familiar podium.

"Everything is a challenge," he says. "To make it convincing, it takes minding the parts and making sure you're hearing things that you can correct, if need be. In a way, it's nice to come back to an orchestra that you know. I just did the (Beethoven) piece in Baltimore, for example, and they hadn't played it in a long, long time. So it's good to be back with musicians you know will get it right."

After almost 17 years' experience with the NAC, Zukerman also has some advice for the person who will succeed Peter Herndorff as CEO of the recently revitalized institution (a search is underway for a new leader).

"I think the element of Peter's positive thinking was really central to the culture in Canada," he says. "It was the most important aspect of what he can do. He's a team player, a real people's manager. He would sit in the green room and have lunch with us. The challenge is to now bring someone who can first continue the tradition of music, the tradition of art, the tradition of theatre. It's essential to our being. And I hope they don't just look (within) the borders of Canada. Our audience today is not just here in Canada or America, it's worldwide, and I think the expansion of technology is very important for the next 20 or 40 years."

A longtime advocate of using technology in the arts, and a pioneer of long-distance learning, Zukerman says he saw the potential of livestreaming and video-on-demand concerts years ago.

"I said from the beginning I wanted to have screens on Elgin Street," he says. "People said I was out of my mind: 'We can't have a screen. We want people to come in.' Why not? Let's show them what's happening inside. They might get curious and come in. It would make Elgin Street come alive a bit, and not necessarily at concert time. There could be a broadcast of a concert that happened five years ago. Or they can do theatre in French or English.

Whether the screen is outdoors on the street or in the hands of a ticket buyer, the technology is here to stay.

"We're so oriented to screens now. Don't be silly, let them have them. They won't come if you block it."

sfexaminer.com
The Examiner

February 23, 2017

Zukerman calls for arts education, togetherness

By Tom Bemis

Even when he's not playing an instrument, Pinchas Zukerman is still performing.

The violinist, violist, conductor and arts advocate put on a bravura show, touching on everything from the desperate state of music education America to the internet in an interview to promote upcoming Bay Area appearances presented by Chamber Music San Francisco this weekend.

His concert pace, which currently has him flying from Calgary, to Florida, then back to the Bay Area and then to Europe, doesn't appear to be wearing on him: "I feel like I'm 20 years old again," he exults.

In the Bay Area, Zukerman will perform Mozart, Beethoven and Brahms violin sonatas in program he enjoys because, he says, "They're masterpieces and you want to visit those masterpieces from time to time."

While he himself is having a grand time, Zukerman, 68, is deeply troubled about music education in North America.

"We're fighting for survival," says the Israeli-born, Juilliard-trained virtuoso. "The art form is being questioned."

He puts the blame on political decisions about funding and curriculum in schools: "Music has been taken away from our society. It's no longer required."

Challenges extend beyond North America, Zukerman says, "You see a reduction in attendance, even in Austria," the home of a large portion of the classical repertoire.

"I want to see a global thinking tank of extraordinary people for the arts" to tackle the issues confronting music, he adds.

Zukerman says he would never perform in a stadium show, but adds, "I wouldn't mind doing a concert where it streams into movie theaters. We have a world-wide stadium today. It's called the internet."

He suggests performances could be live-streamed to schools and retirement facilities to provide expanded cultural opportunities for children and the elderly.

He also cautioned against the rightward shift in politics in the U.S. and elsewhere: "You've got to put people together. You can't isolate them with a wall on the West Bank or a wall here with Mexico. The walls of Jericho came down. Why don't we look at that?"

Ultimately, Zukerman remains focused on communication and sound, whether in an interview where "you can hear my intonation," or on the concert stage where the audience and musicians "become one community ... that wants to explain and understand better the depth of that meaning called arts."

PINCHAS ZUKERMAN

The Times
POWERING nj.com

January 11, 2017

Classical Music: NJSO's Winter Festival slated for Jan. 13-29

By Ross Amico



Widely regarded as one of the greatest violinists of the past half century, Pinchas Zukerman comes across as remarkably free of ego. He's more interested in cultivating the next generation of musicians. In fact, if you try to ask him anything about his upcoming concerts with the New Jersey Symphony Orchestra, education is all he wants to talk about.

He's especially excited about several initiatives being undertaken by the orchestra in the coming weeks, which include a plan to host young string players from the Manhattan School of Music. "It's a kind of side-by-side program with young musicians that will play in the orchestra and be mentored both by the orchestra members and myself," he says. "It's the best kind of training young people can have, you know. I think it's a real stepping stone to the future. They have to prepare the parts; they have to be playing properly. There's a special kind of energy."

Zukerman will curate this year's NJSO's Winter Festival, appearing as both soloist and conductor on three programs in as many weeks. Each concert will be performed in three separate venues across the state.

This weekend, Zukerman will appear as violinist in the "Melodie" from Tchaikovsky's "Souvenir d'un lieu cher" ("Memory of a Dear Place") and the same composer's "Serenade Melancolique." Then he will conduct the orchestra in Tchaikovsky's "Serenade for Strings" and Mendelssohn's Symphony No. 4 "Italian." The concerts will take place at NJPAC in Newark (Friday, 8 p.m.), Count Basie Theatre in Red Bank (Saturday, 8 p.m.) and State Theatre New Jersey in New Brunswick (Sunday, 3 p.m.).

Next weekend, Zukerman will be the soloist in Beethoven's Violin Concerto, while Christian Vasquez takes the podium. Also on the program will be

Samuel Barber's "School for Scandal Overture" and Camille Saint-Saens' Symphony No. 3 "Organ." Those concerts will be held at Richardson Auditorium in Princeton (Jan. 20, 8 p.m.), NJPAC in Newark (Jan. 21, 8 p.m.) and Mayo Performing Arts Center in Morristown (Jan. 22, 3 p.m.).

The third week of the festival will again feature Zukerman as violinist and conductor, in Bach's Violin Concerto No. 2, Arnold Schoenberg's "Verklarte Nacht" ("Transfigured Night"), and Beethoven's Symphony No. 3 "Eroica."

The concerts will take place at bergenPAC in Englewood (Jan. 26, 7:30 p.m.), State Theatre New Jersey in New Brunswick (Jan. 28, 8 p.m.) and NJPAC in Newark (Jan 29, 3 p.m.).

Prelude performances will be offered in the lobbies before this weekend's Friday and Sunday concerts, presented by young musicians of the NJSO Academy. On-stage discussions will be held with Vasquez and Zukerman one hour before the Jan. 21 & 22 concerts.

NJSO hornist Chris Komer will present a smooth jazz set following the concert on Jan. 28.

Vasquez, chief conductor of the Stavanger Symphony Orchestra in Norway, principal guest conductor of the Het Gelders Orkest in the Netherlands, and music director of the Teresa Carreno Youth Orchestra of Venezuela, is a Zukerman "discovery," of sorts. It was Zukerman who invited the younger conductor to make his North American debut with the National Arts Centre Orchestra in Ottawa.

A product of El Sistema, Venezuela's publicly funded music education program, Vasquez went on to be a conducting fellow with Gustavo Dudamel's Los Angeles Philharmonic.

El Sistema, as is fairly well-known by now, was conceived as a means to bring hope, opportunity and development to young people in impoverished circumstances.

Zukerman is principal guest conductor of the Royal Philharmonic Orchestra and artist-in-association with Adelaide Symphony Orchestra. This season, he is slated to perform over 100 concerts, from Cleveland to Tokyo. With over 100 recordings to his name, he has been the recipient of two Grammy Awards and 21 nominations.

He chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music, where he has pioneered the use of distance-learning technology in the arts. He also serves as conductor emeritus of the National Arts Centre Orchestra of Canada, as well as artistic director of its Young Artist Program.

Four students from the Manhattan School of Music will participate in the NJSO's performances of Beethoven's "Eroica" Symphony, following a period of intensive mentorship.

Even so, like any good teacher, Zukerman understands that education is an end in itself. "It doesn't really matter if you continue playing an instrument for the rest of your life," he says, "because playing music from an early age, regardless if you remain a professional or not, helps everything you do in life. That's really why music education, as far as I'm concerned, should be at the forefront of every organization anywhere in the world."

OTTAWA CITIZEN

October 30, 2015

Zukerman to lead NAC's Young Artist program

By Peter Robb



Amanda Forsyth and Pinchas Zukerman will be back on the Southam Hall stage Nov. 5 and 6.

He's baaack.

It was just last June that Pinchas Zukerman was conducting his final concert as music director of the National Arts Centre Orchestra.

And now he'll play two concerts with Amanda Forsyth and the NACO on Nov. 5 and 6 and in 2017 he will lead budding musicians as the artistic director of the NAC's Young Artists program. He will also become conductor emeritus of NACO, both appointments taking effect in September 2016.

"Pinchas Zukerman has a gift for teaching and inspiring young musicians. During his 16 year tenure as Music Director at the NAC, he not only founded the Summer Music Institute but he also pioneered distance learning by using broadband technology. He is also an internationally renowned performer and conductor and this appointment will mean a continued presence on our stages," said Christopher Deacon, NACO's managing director, said in a news release.

Being an emeritus conductor acknowledges the role Zukerman played in developing NACO into a excellent ensemble. But it is in the education of young musicians that the maestro has a large part of his heart.

In a recent phone interview from Boston, Zukerman says he wants to begin a process of real commitment to music education at the NAC.

Everywhere Zukerman works, he says, he tries to include an educational component. He is doing just that with orchestras in Australia and Germany this musical season.

"In Adelaide, where I have a commitment to the orchestra, I will also be teaching some master classes where I am hoping to help the community bring up the standard of teaching and help the young kids. It's shortlived, but it will put a seed in the place."

He is planting the same sort of seed at the Manhattan School of Music in New York, where he has taught for many years, and in other centres.

He says he was recently in Brazil, where they taught classes and auditioned some students for the SMI in Ottawa. Two will be coming, including one young man from the favellas (slums) of Rio de Janeiro. The young man chose the violin instead of the life that saw his brother killed in the street, Zukerman says.

He says he believes he has a long-term commitment from the NAC for the SMI "to make this into a real, formal institute over time, which is what I have wanted from the start 15 years ago." It started with six open rehearsals for 20 young people.

"What I am hoping to get is a real institute that is national and international, that houses 30 to 50 young people who form the essentials of an orchestra. It will have a diploma that they get after a two-year program." This new SMI will need a building, he says, and he seems determined to get one. Ideally, it would be in a complex that includes a concert hall and recital hall and a residence. But that is for someone else to build.

Zukerman does enjoy working with young people. But "it's not what I do, it's what they do. Talent is one of the great virtues of humankind. It is the nurturing of society. A talent will show you a new way of doing something. And that's what I look for, I look for that talent to show me a new way. And believe it or not, I learn from them a lot."

Zukerman founded the SMI in 1999 and many of the younger members of NACO were students in this program. The SMI has three parts: the Young Artists Program, a Conductors Program and a Composers Program. There are more than 1,000 alumni.

"The young people who have been through the SMI are amazing. They are teachers, they are players, they run orchestras. There are hundreds and hundreds of people."

At the NAC and elsewhere, Zukerman has been an innovator. He has helped build up distance learning initiatives at the NAC including broadband master classes that teach students as far away as China, from the Hexagon Studio at the NAC. He has also used technology for educational ConneXXions events while on tours.

Zukerman has been busy with performances around the world since he left Ottawa last June. But one upcoming show has him excited. He and Forsyth will join players from the Royal Philharmonic Orchestra, another of his employers, for a fundraising concert in the throne room of Buckingham Palace in London.

"I'm so looking forward to playing at Buck Palace."

But before that, on Nov. 5 and 6, Zukerman and Forsyth will conduct and play a cluster of music from the Baroque era. The concert will be recorded — something that has been made possible by Harvey and Louise Glatt. This will be the second recording the Glatts have helped. The first was recorded last season and featured Romantic-era repertoire.

PINCHAS ZUKERMAN

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VOICE OF THE STRING MUSIC WORLD SINCE 1890

March 25, 2015

How violinist Pinchas Zukerman helped me develop my musical voice

By Asi Matathias



How do you find your own musical voice while studying with one of the world's top performers?

There is no simple answer to this and there is definitely no magic formula. Indeed, studying under the great players can be a mixed blessing. On one hand you are working with the very best: benefiting from professionals who offer wonderful musical insights, have incredible technical command of the instrument and provide valuable tips that only an active soloist is able to give. However, there is also the charismatic and possibly dominant personality of the teacher, your admiration for them and sometimes a conscious or subliminal inclination to imitate them. It is important to balance these factors in order maintain your personal voice.

When I first started working with Pinchas Zukerman, he took me back to the fundamentals of violin playing. He wanted to 'clean the system' as he called it, and demanded that I cancel all scheduled concerts. I was, at first, a bit taken aback by this. We spent a great deal of time on how to approach a piece, how to analyse it, and especially how to practise. Putting in the hours of practice is not enough; it is vital to know how to work and what to work on in the most efficient way. With all that in mind, it is very easy to fall into the trap of imitating. When Zukerman plays, it is easy to think and feel that his is the only possible way of playing. This is the characteristic mark of only a handful of artists nowadays.

He has a complete knowledge of his hands, of what he does with the bow and his left hand in relation to the bridge. What he seeks is a complete command of the instrument, so he may always express his musical intentions. In the first year he subjected me to a regime of exercises and repertoire that he thought

appropriate and necessary: there was very little musical discussion.

It felt as if he was a gardener and I was a plant being grown in a certain way. Even if I wanted to grow differently, he would dictate the direction and the method. I had very strong musical ideas of my own and felt at times that I was not being given the chance to express them. What I didn't realise then, but do now, is that the discipline, far from hampering me, made for greater creativity. It gave me more tools and a bigger palate with which to express my own musical ideals: my voice.

Your personal voice is something that cannot be taught, because it comes from within. It is in you DNA. It connects your emotional life with your musical studies and experiences. The trick (easier said than done) is to figure out a way of shaping the theoretical knowledge you have accumulated during the years of study to the mold of your personal musical artistry.

There is something very exciting and fresh and about young players because their playing comes straight from the gut or the soul (in Hebrew *neshama*). However, there is often a wobbly element. It can fly or fall flat. Zukerman taught me how to control and discipline my emotional outpouring so that I was in command of my musical voice.

If I had to name the one thing I cherish the most in what I learned (even more than the incredible and inspiring musical input) I would say, without hesitation, the discipline of approach and drive for perfection – that nothing is good enough and there is always room for improvement. Small things that most performers take to be unavoidable blemishes were not tolerated by Zukerman, and he expected me to find them intolerable too. What it did for a youngster like me was open my ears and help me develop a more nuanced, keener way of listening. Throw in my inexhaustible curiosity, and that is where the journey beings.

Israeli violinist Asi Matathias debuts at Zankel Hall, Carnegie Hall, New York on 30 March, performing a recital of Brahms, Beethoven, Strauss, Takemitsu and Saint-Saëns with pianist Victor Stanislavsky.

PINCHAS ZUKERMAN

TORONTO STAR

June 28, 2013

Pinchas Zukerman gives back through National Arts Centre Summer Music Institute

'I just adore talent,' says violin virtuoso and NAC Orchestra leader

By Richard Ouzounian



NAC Orchestra conductor Pinchas Zukerman listens as student A. Timothy Chooi performs during a lesson in Ottawa.

Whoever coined the old cliché "Those who can, do; those who can't, teach," obviously never met Pinchas Zukerman.

The world-renowned maestro, violin virtuoso and leader of the National Arts Centre Orchestra is sitting in a cramped, stifling classroom at the University of Ottawa campus on this sunny summer morning.

Zukerman may be dressed in casual attire, but his attitude is far from informal. Eyes blazing, arms waving, voice constantly rising in delight or exasperation, he's the perfect portrait of an artist totally engaged.

And he's teaching. He's giving his all to one of the many master classes he conducts every year with the NAC's Summer Music Institute, a project that Zukerman launched in 1999 that has

seen close to 1,000 students from Canada and around the world come to Ottawa to work with the greats of the music world.

At first glance, the young man being instructed by Zukerman looks like any one of a hundred eager musicians, with equal parts of terror and delight shining in his eyes.

But all it takes is a few strokes of the bow across his violin for it to become obvious that this is not just an ordinary student diving through the complex melodic and rhythmic hoops of Saint-Saëns' *Violin Concerto No. 3*.

His name is A. Timothy Chooi, a 19-year-old from Victoria, B.C., who is already an award-winning recitalist. He will play this very piece with the National Arts Centre Orchestra in May 2014 and Zukerman himself will be at the conductor's podium.

"If I believe in an artist, then I believe in him," says Zukerman after the master class is through. "I am just trying to give back some of what I've learned over the years from some extraordinary people.

"And talent is extraordinary. I just adore talent. I love it. When you search the depth of someone's talent and find more talent, whoosh! That I find exhilarating."

When Zukerman came to the National Arts Centre in 1998, he made the establishment of a youth institute one of his three major priorities.

"Between the ages of 18 and 25, young people change. It's hormonal, it's physical, it's mental, it's emotional. That's when they become the people they're going to be for the rest of their lives and it's when they must have the highest quality of instruction available to them, whether they're scholars, or athletes or musicians."

The passion that pours out of Zukerman when he talks about musical education is infectious. He's turning 65 on July 16, but there's nothing retiring about the man in any way.

A full head of sleek, grey hair, a charmingly mongrel accent that mixes Israel with America, and eyes that flash with mischief or anger, depending on the moment, all combine to make him a magnetic personality.

It's no wonder his three wives have all been vibrant individuals: author/musician Eugenia Zukerman, actress Tuesday Weld and his current partner, Amanda Forsyth, the principal cellist in the NACO.

But when he revisits his origins in Tel Aviv, Zukerman speaks with the casual air of a skilled raconteur.

"Music was in my veins. I could hear it and understand it. You see, my father was a violinist, a tango kind of guy, self-taught, made a living from the age of 14. He also played the clarinet, the accordion and the saw. He had to do it all to make a living.

"He gave me a recorder first to learn to read music, then a clarinet, but one of his friends said, 'Yehuda, why not give the boy a fiddle?' So they gave me a violin at the age of 7 and that was the end of the story."

Or the beginning, more likely. His family moved to America when he was 13 so that his already burgeoning talent could have wider scope. With the great Isaac Stern as one of his teachers, he trained rigorously and started recording at the age of 21, releasing the first of more than 110 recordings that have earned him 21 Grammy nominations over the years.

But his magpie eye kept roaming over the horizon for different options.

"You know I wanted to be like (tennis champion) Jimmy Connors at one point, or (pool shark) Willie Mosconi," he laughs. "I guess those two disciplines are like playing the violin after all. It's all in the wrist, the fingering, the catch and release."

He conducted his first orchestra at 22 and has never really looked back, but as the years passed he devoted more and more time to working with students.

When asked what he looks for in a gifted student, he says, without hesitation, "You have to have three elements to play music.

"You have to have a brain, of course. Because without the brain, nothing matters. Then you have to have some heart. How much heart? That's a big question because there must be a balance between intellectualism and emotion. And finally, there has to be

something burning inside your belly which makes you want to do this above and beyond everything else."

But even if one is gifted with those three attributes, Zukerman warns that a lot of other elements come into play.

"There's good luck, of course. And proper surroundings. And a value system which I think comes mainly from the home base. And then come all those extraordinary experiences one gets over the course of one's life, which help one to grow."

One of Zukerman's mantras that his students frequently quote is, "Listen to your sound, not your emotions. You will always have your emotions. They will never leave you."

He nods his head o the truth of that and adds, "When it feels good, it sounds good and when it sounds good, it feels good. But that's a lifetime process, day in and day out."

Having been in the business for 45 years, he's noticed some changes. "I love the quirkiness of the language you can use with students today. Because of computers, if I don't like something they're doing, I just tell them to delete it and they understand.

"And the depth of all the young Asian musicians! If I was instructing kids in Salzburg, I'd tell them the right hand should be Mozart and the left hand should be Beethoven. With students from China, I say 'I want the right hand to be Szechwan and the left hand to be Cantonese' and everybody understands me."

One area in which Zukerman has had difficulty being understood is in the complex world of Ottawa politics and the funding it brings to his orchestra.

"When I came here, I said I had three goals. A music institute for young people: done. The size of the orchestra raised from 46 players to 61 without breaking the bank: done.

"But I wanted a separate home for the orchestra and I haven't been able to do that. We still have to rely on funding from the feds, the province and the city. Man, that's a triumvirate that's sick! Does it make anything better for us onstage? No, of course not."

He looks out at the scores of students walking across the sun-spattered campus.

"What will happen to all of them after I have gone? I don't know. All I know is that you always have to be vulnerable enough to say, 'I can do this better.' If you think you're greater than the mirror shows you, then you're dead in the water."

Five of Zukerman's Favourite Composers

Brahms

"When Zukerman plays Brahms, he balances strength and passion with poetry."

Chicago Tribune

Schubert

"Zukerman's Schubert is unusually serene and elegant."

New York Times

Mozart

"He conducts Mozart with elegance and joie de vivre, leading to an emotionally committed and completely engaging performance."

Minneapolis StarTribune

Elgar

"He brings to the work a combination of post-romantic expansiveness and Edwardian decorum that gives it all the nobility it deserves."

Ottawa Citizen

Beethoven

"Zukerman plays Beethoven with a sweetness of tone and stratospheric accuracy, as well as timeless grace and authority."

OTTAWA CITIZEN

July 12, 2011

Classical music can still thrive

By Pinchas Zukerman

For some it may seem like an alarming time for classical music. The Philadelphia Orchestra, which filed for bankruptcy in April, and the New York City Opera, which is leaving Lincoln Center in the wake of a multimillion-dollar budget shortfall, are two of the more recent casualties of today's difficult economy. Across North America, Europe and here in Canada some orchestras in the coming decades may face a similar future. As someone who travels the world playing music, I meet a lot of people who ask me why this trend is happening and what we should do about it.

For me, it's about recognizing that we are all living in the thick of great social change. With today's rapid advancements in information technology and social media, people's desire for information is as high as it has been in history. Last month I spent three weeks with incredible young classical performers, conductors and composers who came to the National Arts Centre's Summer Music Institute from across Canada and around the world to learn from me and a world-class, international faculty. And you know what? Before they even set foot in my office, these kids already knew every single thing I've ever done.

How, you might ask?

One word. YouTube.

"Why are you doing that on the downbow?" I said in a lesson with a young violinist.

"Because you did it on the downbow with the Berlin Philharmonic in 1982," she replied.

We can argue about whether that's good or bad that students now experience learning this way, and it's probably a little bit of both. But it is a perfect illustration of how fast information moves, how badly people want it, and how quickly they can get it. These students grew up in the information age. Scientists are studying how the information that floods our screens each day is affecting our brains, with some already suggesting that our quick-clicking addiction is changing the way our brains actually work.

What will never change, however, is our need to come together in a place and experience something that is beyond us, and for me that thing has always been music. Music is my connection to life, and above everything else - upbow or downbow - that is what I try to communicate to my students. In the Summer Music Institute and in all the teaching I do, I'm not trying to find the next great concertmaster, or the next

great soloist. I'm there to help them make beautiful music, because it gives them better lives and makes them better people. This is what all of the performing arts do for us as a society.

Let us go back to the brain, where we already know that music does wonders. It helps students do better at math, in languages and in conceptual thinking. As I said before, music leads us to something greater than ourselves, and I have been particularly struck with that this year. Two of our students, Adrian Anantawan (who happens to play violin beautifully despite being born without a right hand) and pianist Bryan Wagorn came to the Summer Music Institute seven years ago. Since then they have returned every summer for more. They were hungry for it.

Then last fall they approached us, but this time they were hungry for something else. They wanted to design a program to help the institute's younger musicians - kids between the ages of 12 and 18 - to bring classical music into schools, particularly to kids who have little access to it. The project, in essence, was about teaching kids how to bring classical music to other kids.

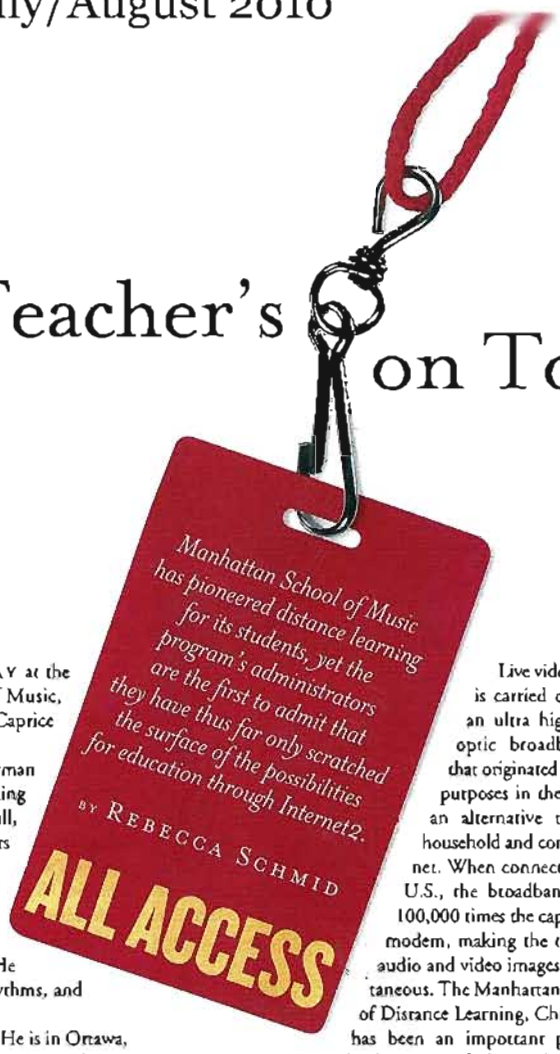
A few weeks ago a group of those young musicians made three presentations to public schoolchildren, and they were absolutely delighted by it. Adrian and Bryan's idea is an incredible one and we're going to see where it leads us. But one thing is sure. It is about making lives better. Music - even in the midst of the sometimes alarming information age - always does.

Pinchas Zukerman is music director at the National Arts Centre Orchestra and artistic director of the Summer Music Institute.

Chamber Music America

July/August 2010

When the Teacher's on Tour...



ON A WINTER DAY at the Manhattan School of Music, Jésus Reina, 23, has just played the Paganini Caprice No. 24 for his teacher, Pinchas Zukerman.

"Why don't you start like a real *Mensch*?" Zukerman says. He lifts his violin and demonstrates the opening passage. Suddenly the piece comes alive with a full, rich vibrato. Reina takes a deep breath and repeats the phrase, imitating what he has just heard.

Zukerman listens, contemplating, and then responds: "You are squeezing too hard," he says, explaining that it will affect the intonation. "Let's talk about how you're going to practice this." He advises Reina to play the passage in different rhythms, and repeat each exercise twenty times.

But Zukerman is not sitting in the same room. He is in Ottawa, watching his student in high definition and listening in real-time from a sound system at Canada's National Arts Centre. Back in New York, a pair of large television screens shows Zukerman on one monitor and Reina on the other. Zukerman's assistant, violinist/violist Patinka Kopec, sits at Reina's side and Tatiana Goncharova accompanies him on the piano.

The lesson is made possible by videoconference technology that the Manhattan School has been pioneering since 1996. Zukerman first brought the idea to then-president Marta Istomin so that he could teach despite his hectic, international touring schedule. In the years since its introduction at the school, distance learning is playing an ever-increasing role in the advancement of music instruction and performance. The Manhattan School, under the direction of the current president, Robert Sirota, continues to be at the forefront of this developing technology, using videoconferencing for auditions, masterclasses, concerts, and outreach, both in classical and in the school's extensive jazz program.

Live video conferencing is carried over Internet2, an ultra high-speed fiber-optic broadband network that originated for educational purposes in the mid-1990s as an alternative to the slower, household and commercial Internet. When connecting within the U.S., the broadband has a speed 100,000 times the capacity of a cable modem, making the transmission of audio and video images almost instantaneous. The Manhattan School's Dean of Distance Learning, Christianne Orto, has been an important partner in the development of this technology, having worked directly with the software provider Polycom to help develop a system capable of carrying the nuances and breadth of sound needed for instruction. The network has steadily expanded, and now links 212 American universities and more than 50 international partners.

The quality of transmission has become so good that Zukerman says he can sit back and enjoy his students' playing. "We've literally come from the walkie-talkie to the real thing," he says. He adds that the audio system allows him to pick up on details he would not necessarily hear in the same room. "The microphone is so sensitive to small differences in sound that we can discuss many ways of perfecting the students' playing," he adds.

From the student's perspective, distance learning allows for regular contact with Zukerman, but it may also add another level of pressure. "I find it easier to play on stage for a thousand people than in that little room with a camera, two or three other people,

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MSM's Glenn Dicterow, concertmaster of the New York Philharmonic, teaching students in Shanghai

and Zukerman on the screen," Reina says. Anne Margerethe Nilsen, 22, who has been in the program for the past year, finds that videoconference sessions make her work harder, because Zukerman can "drop in" so often. "You don't get many chances to play in front of important people like him," she says.

Students can continue to study from their dorm on DVDs that document every distance session. Nilsen says that the school's archive of recorded lessons has, in a sense, let her have more lessons with Zukerman. "You can watch tracks of each lesson over and over again and study lessons from years back to see how you have improved," she says. "You can also learn from watching other students' sessions." She adds that it is good practice to play in front of a camera and be recorded. Despite his nervousness in playing on camera, Reina says the ability to observe videos of himself side by side with Zukerman is invaluable. He also mentions that they have captured close-ups of Zukerman's fingerings and bowings that offer a perspective one couldn't have in person.

Zukerman believes that the video recordings can augment the learning process as much as tenfold, but adds that they are there only to help students correct their mistakes next time they pick up an instrument. "It still takes time to practice and make it part of your DNA," he says. "You learn from repeating and repeating and practicing. The brain cannot change fast. But the technology can show you where you came from, and that's tremendous."

While no one in higher education thinks that real-time instruction will replace one-on-one contact, it does allow a world-traveling performer like Zukerman to be a conscientious teacher. He returns to the Manhattan School as often as he can throughout the semester and reaches the students several times a month by videoconference. Students maintain their skills in weekly lessons with Kopec, who has studied with Zukerman since high school.

Nilsen says that after working through a piece in its early stages with Kopec, she can play it for Zukerman as if it were a performance. She adds that the presence of other people in the room sometimes creates more of a master-class atmosphere. Reina says that after working on "a good first draft" with Kopec, he can take the music to another dimension with Zukerman during distance sessions. "It's good to have a combination of live lessons and videoconferencing," he says.

Distance learning can be a challenge if the participants do not know each other beforehand, however. In 2007, as a professor of composition, Sirota had the opportunity to teach a masterclass to students in Shanghai. In order to transcend the cultural construct in Asia that doesn't encourage students to speak freely unless the teacher explicitly asks them to, Sirota began a roundtable discussion to see who was the least shy. He then picked that student first to demonstrate a composition. Once the session got into full swing, Sirota says, it was just like being in the room with the other participants. "The technology tends to recede," he says. "You're not so aware of it because the quality of transmission is so good." Kopec agrees that once you become comfortable with the camera, it is possible to talk and respond as naturally as one would in any teaching situation. She says that while people tend to feel like they're on TV at first, most are able to overcome this impression. Sirota likens distance technology to the telephone. While people used to scream into the receiver to compensate for the great distance and the poor sound quality, a transcontinental phone call is no longer a big deal because we can hear one another clearly under almost any circumstances.

Although slight delays may occur with increased distance and the number of parties involved, the network is constantly improving. Its members are involved in the process of perfecting the technology according to their specific needs. Internet2's senior program manager for arts and humanities initiatives, Ann Doyle, mentions a breakthrough in early March this year, when the conservatory of Trieste in Italy succeeded at having two pianists play a Bach duet across 110 kilometers (68 miles). "We may simply be too far to play simultaneously from Trieste all the way to L.A.," she says, "but we're closer and closer to being able do it from New York to Boston, New York to Cleveland, or Denver to L.A." As Internet2 expands internationally, the next challenge will be to connect all its affiliates with the same level of accuracy.

Otto says that while the technology used to be limited to a few privileged institutions, it has become more standards-based and affordable. She has helped implement real-time learning programs around the world. Most recently, the Aldeburgh Music Festival approached her to launch a videoconferencing system to coach a world youth orchestra for the 2016 Olympics in the UK. She has worked with the Kronberg Academy in Germany, the Spokane Symphony Orchestra, and is in close contact with Lawrence Dutton of the Emerson String Quartet to start a program at Stony Brook University. While an entry-level videoconferencing system costs between five and ten thousand dollars, she said that, for such institutions, a set-up would cost up to $50,000.

The Manhattan School recently teamed up with Australian National University in Canberra, where Otto also helped install facilities for the music school. Australia's large research cohort will combine with MSM's expertise in performance to determine the most efficient methodologies for distance learning. "The ramifications of the technology have not been completely absorbed by this school or anywhere else," says Sirota.

The school is just beginning to scratch the surface of ways distance technology might be used. In a survey two years ago, 75

percent of the school's faculty and students said they would prefer auditions by videoconference to sending in a DVD because of the opportunity to interact. Orto mentions travel costs and concerns about security as further incentives to turn to real-time interaction. With a student body that is 40 percent international, the school uses videoconferencing to forge closer bonds with the young artists' home countries. The school's friends and family weekend features a student showcase concert that is streamed live to Seoul, Korea.

Sirota says that events like this have made the Manhattan School more visible worldwide. He considers it a priority to foster the development of the Global Conservatory, an online platform for distance learning at the school that features a videoconference program series and an archive of masterclasses and concerts. Sirota hopes that faculty and students will have more and more opportunities to influence musical life around the world as teachers and performers. So far, the school has reached thirty states and fifteen countries through distance technology—including New Zealand, where the school has given classical guitar lessons.

The Manhattan School is currently devising a viable business model for its applications, live streams, and library of recorded lessons. Sirota explains that the issue has not been resolved any more in conservatories than in the recording industry. Since musicians can no longer make a living solely from concerts and cutting records, the challenge for both educators and professional musicians will be how to store, disseminate and make content available in a fair and profitable way, he says. Another challenge will be to retool music schools over the next twenty years so that students leave with a multimedia document. "I'm very careful what I call it because I don't think it's going to be called a DVD in twelve minutes," he says. "It will probably be something the size of a head of a pin, or just a place where you punch in a number." He adds that students must become very sophisticated in learning how to reproduce and market their product.

Although rapid technological developments are keeping faculty and young artists on their toes, distance learning may be able to carry Classical music and jazz through the digital revolution. Videoconferencing can reach any corner of the world, but it also preserves a tightly knit community through its intimacy. Zukerman considers real-time communication fundamental if serious music is to remain intact as an art form. "We can't go back to salon concerts," he says, "but we can certainly go to small venues through technology, which is kind of what we're doing with the lessons."



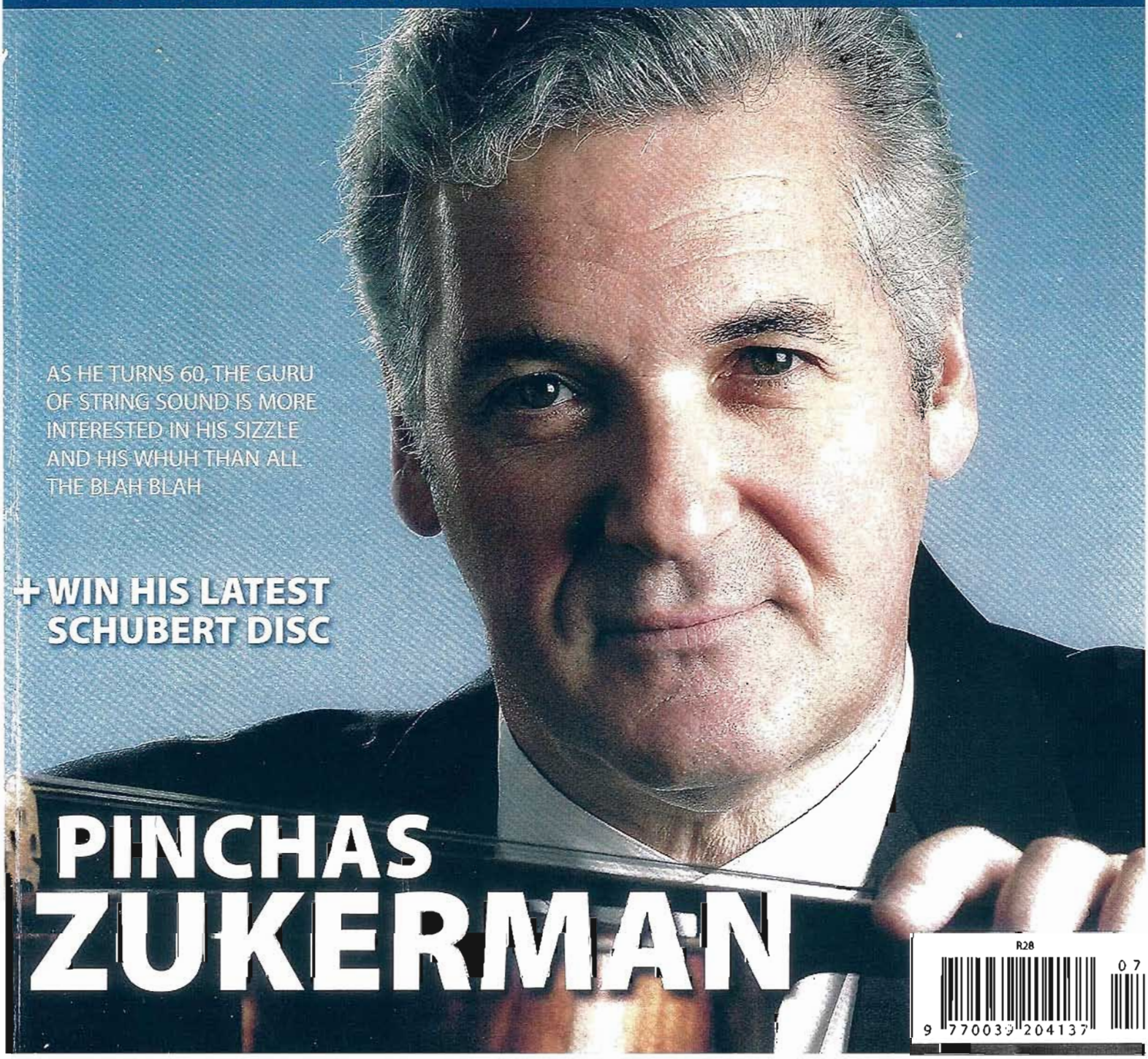
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PINCHAS ZUKERMAN

The violinist, violist and conductor turns 60 this year – although he's reluctant to celebrate his birthday in public. As he admits to , he's more interested in making sure his playing goes *sszz, whuh* and *pa-pa-pa-PUM*

inchas Zukerman points over the top of the coffee pot, taps the side of my right forefinger and says: 'I've learnt to tell my students, "This is your bank account."' He explains that this is essentially where a violinist's tone is produced. And the better the sound, the better the player's chances of earning a living. Simple.

Or is it? To discuss with Zukerman the elements that make up life and music – and for him the two are clearly inseparable – is to open up layer upon layer of thought and insight. It is more a stream of consciousness than a conventional interview, and ranges from a refreshing pragmatism to an overwhelming sense of wonder at the miracle of great art and its making. That wonder, as well as the intense, character-laden tone that makes Zukerman's playing instantly recognisable, hasn't diminished with the decades.

This month Zukerman turns 60. But he says he isn't taking much notice of this big round number: it's business as usual. 'I don't know why 60 is such a big deal,' he remarks. 'I certainly don't feel close to it.' There will be no birthday concert: 'I turned down a whole bunch of stuff. It's nice that people like to celebrate, but if I'm going to celebrate my birthday, it'll be on the beach!'

When we meet in London he's fresh off the plane from Ottawa, but seems not remotely jet lagged. He's been living in Ottawa for a decade as music director of the National Arts Centre (NAC) Orchestra – a base not only for conducting but also for chamber music and some



FRED CATTROLL

Zukerman in performance with the NAC Orchestra



ground-breaking education work. With seemingly tireless energy, he's launched, among other things, the NAC Young Artists Programme, Conductors Programme and Institute for Orchestral Studies. He declares himself well settled and happy in this flourishing Canadian city, and his wife, Amanda Forsyth, is the orchestra's principal cellist.

He's rehearsing in London before flying to Spain with the Royal Philharmonic Orchestra to play Beethoven as both conductor and soloist, including the Violin Concerto and the Fifth Symphony. Previously he's held posts as music director of the Saint Paul Chamber Orchestra (1980–7) and artistic director of the Baltimore Symphony Orchestra's Summer MusicFest (1996–9), to name but two. So how much of his work these days is conducting? He responds: 'I don't know – and anyway it doesn't matter, because tomorrow morning I have to go *pa-pa-pa-PUM*, and if it doesn't sound right, we have to work out why not, get it right, and play it properly.' Violin, viola or baton, in the end the aim is the same.

Zukerman's beginnings are well chronicled. He was born in Israel in 1948, to parents who had moved to Tel Aviv from Poland after surviving concentration camps. His father, Yehuda, was a klezmer violinist and all-round musician. 'He was a tremendous influence,' says Zukerman. 'I heard him playing right from the very start, and he taught me the clarinet and the recorder. He played the accordion as well as the violin and brought music towards me. It didn't matter what it was: Monti's *Csárdás* or Bach and Mozart. He was one of those well-rounded, good klezmers who had to earn a living. So that's my basic, real foundation.'

From the age of eight, Zukerman studied with the renowned Hungarian violinist Ilona Feher, who, like Zukerman's parents, had arrived in Israel after the war. Under her tutelage, his status as prodigy progressed at an impressive rate until Isaac Stern and Pablo Casals heard him play in 1961 and recommended that he should go to study in New York.

It wasn't easy at first. On arrival at the Juilliard School the young 'Pinky', as he was known, didn't speak much English, and although he was a student of one of the world's great violin pedagogues, »

Ivan Galamian, as well as coming under the continuing influence of Stern and his colleagues, the story goes that he rebelled against his teacher's insistence on rigorous discipline and learning the basics of violin technique, was none too pleased to find he was just one of many prodigies, and used to play truant frequently. He must have learnt his lesson, though, because discipline is now his watchword.

Zukerman explains: 'Students always ask me: "What's the secret of great playing?" And I say: "A lot of hours." They say: "No, really, there must be a secret." And I say: "Yes: a lot of hours." Then they ask: "What do you mean?" I say: "Play this 50 times. If you can play it 50 times, you can play it 5,000 times. It's that simple."

'I always open up my masterclasses to questions, and usually I get asked about how that sound is created. It's fascinating. There's so much intellectual blah blah about music, but, in the end, what you really want to know is how you create that sound. Sound is an element of connection. It's more important, maybe, than seeing and feeling. And when it sounds right, it hits you exactly where it should. I play a D major chord on the fiddle and then pluck the D minor chord – it's about intonation, the F sharp and the F natural. If you play the D major chord properly, the instrument has what I call a sizzle – a *sssz*. When you play the F in the D minor chord properly it has a *whish* to it. It's amazing. And the colours are astronomical. It's that simple.'

A player's sound, Zukerman says, is something as inborn and unchangeable as their voice. 'It's about DNA. Each of the great masters – the great singers, pianists, dancers, choreographers, violinists and so on – has their own DNA, which comes out in their sound. The choreographer's sound is on stage – I see sound as well as hearing it.' Zukerman has synaesthesia. On planes he often takes refuge behind noise-cancelling headphones to protect himself from the plethora of associations that the constant ambient rumpus sets up.

I ask Zukerman: 'So how do you create that sound?' He says: 'I'll show you.' He grabs a teaspoon and carefully arranges the handle into a surrogate violin bow hold, balanced against the north-west corner of his right thumbnail. 'Now press down.' I press the handle; it won't budge. 'You see?' says Zukerman. 'It's a physiological phenomenon. We have this incredible thing, the thumb: it's so important. There's an energy in there. If you do it properly, you can do anything you want with the thumb. But it has to be bent and it has to be in this spot.' He alters the position of the spoon very slightly. 'Push it now.' It drops instantly. 'It has no energy now. When a basketball player picks up the ball, they always pick it up this way, like a bow – it's the same thing. You have an energy here, a support system that will automatically give you pressure and counterpressure. When you have pressure you must have counterpressure – as in the case of an aeroplane: the wind comes at it and the plane can take off at a certain speed.'


An early performance with Jacqueline du Pré

> There's so much intellectual blah blah about music, but, in the end, what you really want to know is how you create that sound

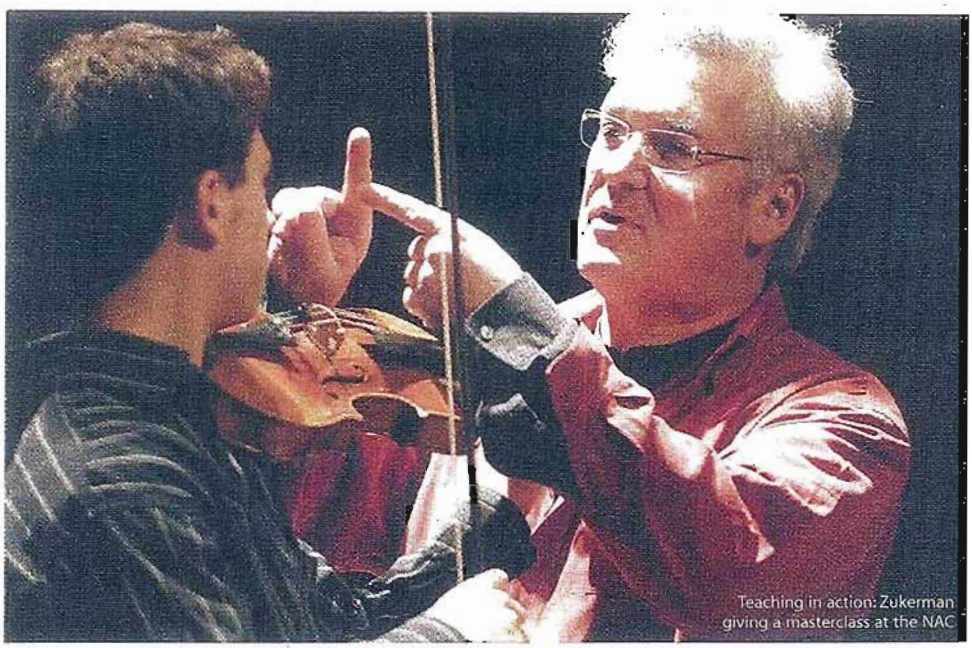

Zukerman's life partner: his 1742 Guarneri 'del Gesù' violin

MATTHEW TOLZMANNBEIN AND FUSHI

Zukerman's breakthrough came when he won joint first prize (shared with Kyung-Wha Chung) in the Leventritt Memorial Competition in 1967. Not long afterwards he hit the headlines when he stood in for an indisposed Stern. And with Daniel Barenboim, Zubin Mehta, Itzhak Perlman and Jacqueline du Pré, he was soon part of a circle of friends that has come to symbolise the vibrancy, hope and joy of music making in those heady days. Christopher Nupen fortunately preserved some of it on film.

'It was an incredible time,' Zukerman remarks. 'Sometimes I sit back and think: how did it happen? From the outgrowth of the war came a whole new population that brought us all together. Through the arts there was a resurgence of real human values, and so I'm not surprised all those talents were born.'

In 1964 Zukerman met his life partner for the first time: a 1742 Guarneri 'del Gesù' violin that had once been named the 'Plowden' and had previously »



Teaching in action: Zukerman giving a masterclass at the NAC



Conducting the NAC Orchestra

PHOTOS FRED CATTROLL

belonged to Samuel Dushkin. 'There are several Plowdens, and this one hasn't been in circulation very much,' Zukerman explains. 'I think I'm the fifth owner, and each of the previous owners had it for 50–60 years, which is probably one reason why it's still in good shape.' He first encountered the instrument at the Wurlitzer shop in New York, where it lived in a vault. 'Dushkin never really played it – he had another violin, a Stradivari. Somehow it came out of the vault and I started to try it. It took about 30 seconds before I thought, "Wow, this is amazing – old strings, old bridge, but something about the DNA." Then in 1979, three years after Dushkin died, Charlie Beare called and told me that the instrument was for sale and that Mrs Dushkin would really like me to have it. I opened the case: same old strings – and it was amazing. Absolutely amazing.

'It has incredible depth. It doesn't seem to have a bottom at all – it's always singing. It has a wonderful treble – the E string, which has a coating around it, doesn't shriek at you, the G string is fantastic, and the middle is just very smooth and easy to play. It's one of those things: you meet your match. It's been 29 years – that's a long time with a fiddle. What's interesting is that the back and sides of my viola are by Andrea Guarneri, grandfather of "del Gesù", and the front is by "filius Andrea", his father. So that's going back to the period 1640 to 1680, and my fiddle is 1742. That's 102 years of the same DNA.

'I'm still amazed by it. Every morning I get up, open the case and start tuning the violin, and I think: "How lucky am I to have this?" In Ottawa this morning the sun was shining, we'd had snow and I was just playing around with scales and a couple of pieces and thinking, "Wow, this is incredible."'

By this stage of the interview it seems ridiculous even to think of asking Zukerman whether he'll ever retire. However, he ends up revealing his attitude to the idea through a touching story about one of his mentors, Nathan Milstein, to whom he was close for many years. 'I was visiting him one night and he had his violin case open – he usually did, because he would spend his spare time in hotels transcribing Liszt pieces for himself to play. He said: "You know the Bach Chaconne? You know the second chord has a B flat?" He took the violin and plucked the first chord; I could see he was having a problem with the first finger of his left hand. And he said: "You know I've played the Chaconne in hot as well as cold Siberia, maybe 400,000 times? Well last night I played it, and I had to pick up my first finger and put it down again." He had a tendon that had to be operated on – he was about 74 years old. "This is the first time I've had to pick up my first finger." He sat down, despondent, and said: "Maybe this is a signal that Milstein should stop." Shocked by this, I took hold of his face and exclaimed: "Please don't!"

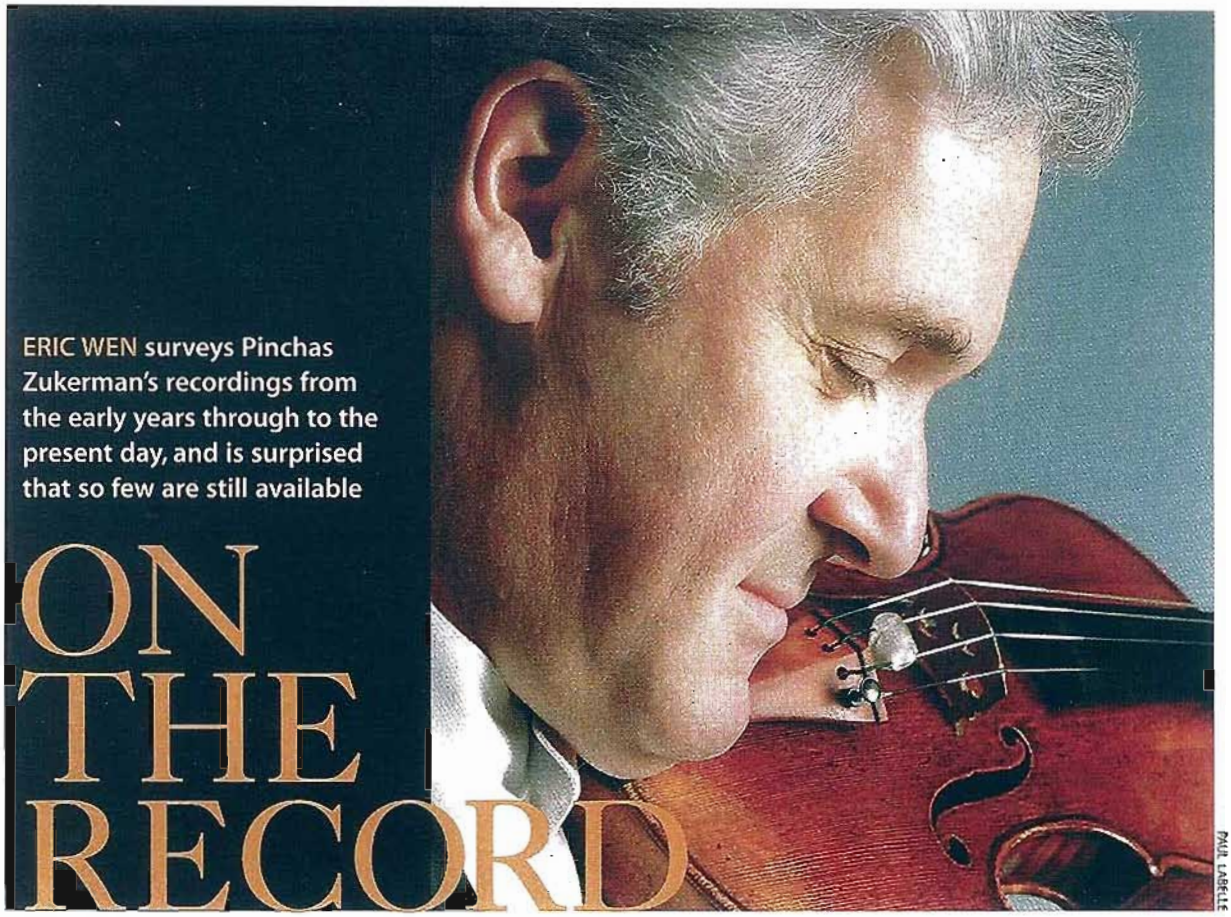
'What a symbol Milstein was. His clarity of thought and honesty were remarkable. He continued playing for another seven or eight years, then had another operation. By the time he decided he couldn't play any more he was 82 years old. What a miracle. The *Mona Lisa* is a miracle, and so is Milstein, and a hundred years from now people will remember that. He died 16 years ago, yet today he's still here because of the standards and value system that are his legacy and that he embedded in me, among others.

'When I see that coming, when I lose the ability to pick up my fingers properly and don't have the energy to undo the zipper on my violin case, then that's it. It might happen tomorrow – and if it does, that's all right: adios! I've been doing it for over 50 years; I've been playing since I was seven.'

But Zukerman's fans – lining up for the non-birthday concerts he's continuing to give far and wide and enjoying his latest recordings (string quintets with his Zukerman Chamber Players on the Altara label) – will be hoping that there's no adios for a long, long time. There's no doubt about it: Zukerman is still in the pink. ■

WIN PINCHAS ZUKERMAN'S NEW CD

WE HAVE TEN COPIES OF ZUKERMAN'S NEW CD OF SCHUBERT'S 'TROUT' QUINTET AND MOZART'S PIANO QUARTET IN E FLAT MAJOR (SONY/BMG) TO GIVE AWAY. For a chance to win one, send a postcard marked 'Zukerman', with your name, address and telephone number, to the address shown on page 3, or enter online at www.thestrad.com/zukerman. The first ten entries picked out of the hat will each receive a copy of the CD. Closing date: 31 August 2008



ERIC WEN surveys Pinchas Zukerman's recordings from the early years through to the present day, and is surprised that so few are still available

ON THE RECORD

Pinchas Zukerman has been making recordings for two thirds of his 60 years. Beginning his career as a dashing virtuoso, he cut his first LP of the Mendelssohn and Tchaikovsky concertos (with Bernstein and the New York Philharmonic, and Dorati and the London Symphony Orchestra respectively) for Columbia at the age of 20. This debut album catapulted him to international fame, and was followed by two further LPs of Romantic works, featuring concertos by Vieuxtemps, Wieniawski and Kabalevsky, as well as showpieces by Saint-Saëns and Wieniawski, Bloch's 'Nigun' from *Baal shem*, and Chausson's *Poème*.

These three early albums confirmed Zukerman as one of the violin superstar elite, and displayed him as a virtuoso of the highest calibre. Nevertheless, he has generally shunned the pyrotechnics of Paganini and Sarasate in favour of more serious fare. He has recorded virtually all the standard violin repertoire, making two recordings each of the popular 'big four' concertos by Beethoven, Mendelssohn, Brahms and Tchaikovsky. In addition, he has explored lesser-known works such as the long-forgotten Classical concertos of Leclair, Nardini and Haydn; nearly two dozen concertos by Vivaldi (excluding *The Four Seasons*) and, as a superlative violist, works by such diverse composers as Telemann, Weber and Schumann.

Although Zukerman was initially under an exclusive contract with Columbia, his close partnership with EMI artist Daniel Barenboim resulted in a reciprocal arrangement between the two recording companies. As a result, Zukerman made the complete Beethoven violin sonatas and piano trios for EMI with Barenboim and Jacqueline du Pré. When Barenboim later signed with Deutsche Grammophon, he and Zukerman continued their collaboration, resulting in the complete Brahms violin and viola sonatas. Barenboim also conducted Zukerman in the violinist's first Beethoven and Brahms concerto recordings, as well as his only recording of the Sibelius on Deutsche Grammophon. One of the gems of their partnership is a richly atmospheric rendition of Vaughan Williams's *The Lark Ascending*.

With Zukerman's technical finesse and elegant phrasing, it's no surprise that Mozart figures prominently in his discography. His first complete Mozart concerto cycle was made with Barenboim and the English Chamber Orchestra in the early 1970s; for his second, he directed the Saint Paul Chamber Orchestra from the violin. Characteristically, he went beyond the five standard concertos, also recording three of the composer's serenades that incorporate solo violin concertos. Along with the Concertone K190 for two violins and the Sinfonia concertante for violin and viola K364 (both recorded twice, with Stern and later with Itzhak Perlman), Zukerman has also recorded several Mozart chamber masterpieces: the two violin–viola duos with Perlman; the great E flat major Divertimento K563 for string trio, with Stern and Leonard Rose; and the two masterful string quintets in C major K515 and G minor K516, with the Tokyo String Quartet. Another recording of the Mozart duos with Stern was made in the mid-1970s but was never issued, even though the LP was announced as a release by Columbia.

Early in his career Zukerman recorded a host of Baroque trio sonatas with his then-wife, the flautist Eugenia Zukerman, and there are several inspired performances with the Guarneri Quartet of quintets by Beethoven, Mendelssohn and Brahms. Zukerman's most delightful collaborations have been with Perlman, in works for two violins or violin and viola, ranging from Wieniawski's *Etudes-caprices* op.18 to Bartók's 44 Duos. Together with the American cellist Lynn Harrell, Perlman and Zukerman also recorded the complete Beethoven string trios, and Dohnányi's dazzling Serenade in C major op.10.



Zukerman has been making exceptional recordings for 40 years, but few of them are currently available

Beginning in the late 1970s, Zukerman established a regular partnership with pianist Marc Neikrug. They recorded sonatas by Franck, Saint-Saëns, Fauré, Debussy, Strauss, Prokofiev and Bartók, and made an album of short encore pieces that featured the first recording of Howard Brockway's Cavatina, which Zukerman played on the soundtrack of *The Prince of Tides* (1991). In the 1990s they rerecorded three of the French works and the complete Beethoven and Brahms sonatas for BMG, also adding two Schumann sonatas and five CDs of Mozart violin sonatas to the catalogue.

Zukerman's collaborations in multiple string concertos include such staples as the Bach 'Double' (four times, with Stern, Perlman, José-Luis Garcia and Midori) and the Brahms 'Double' (twice, with Harrell and Kirshbaum), but also more esoteric fare such as three Classical sinfonia concertantes – not Mozart's ubiquitous K364, but those by Stamitz, Pleyel and J.C. Bach.

In 20th-century repertoire Zukerman has made benchmark recordings of Bartók's Viola Concerto and Second Violin Concerto and Berg's Violin Concerto, besides such chamber masterpieces as the latter's Chamber Concerto for piano, violin and winds (with Barenboim) and Schoenberg's *Pierrot lunaire*.

How can the major labels allow so many recordings by one of today's greatest violinists to become unavailable?

All told, one of Zukerman's greatest interpretations is of the Elgar Violin Concerto. In both his recordings, he captures the nostalgic melancholy of this glorious work, but it is the earlier version (1976), with Barenboim and the London Philharmonic Orchestra (LPO), that is arguably most special. It is perhaps the only recording that matches the heartfelt freshness of Menuhin's legendary 1932 recording with the composer conducting. Furthermore, the LPO under Barenboim delivers a more precise, yet soaring, accompaniment than the London Symphony Orchestra conducted by Elgar himself.

Zubin Mehta is another conductor with whom Zukerman has a special affinity. They made a number of excellent recordings together, including such Romantic favourites as Lalo's *Symphonie espagnole*, Bruch's First Concerto (twice) and Zukerman's second recording of the Brahms. However, it is their 1984 version of the Tchaikovsky Violin Concerto with the Israel Philharmonic Orchestra that stands in a class of its own. This work is a true test of violinistic prowess, requiring not only virtuosity but singing tone, and Zukerman delivers a technically flawless yet intensely expressive and utterly distinctive interpretation. Of all the recordings made in the digital era, Zukerman's reading of the Tchaikovsky with Mehta surely joins the ranks of such legendary recordings as those by Heifetz, Huberman, Kogan, Milstein and Oistrakh.

As for Zukerman recordings that are currently available, I found to my surprise and consternation that there are hardly any. (The violinist is not even listed by EMI, Deutsche Grammophon nor Decca/Philips on their websites.) Furthermore, most of his recordings can now only be found in compilations

Considering Zukerman's stature, this situation is deplorable. How can the major labels allow so many recordings by one of today's greatest violinists to become unavailable?

Fortunately, Zukerman's magical Elgar with Barenboim and the LPO is available on a two-disc Elgar compilation (Sony SB2K 63247) which also includes du Pré's live recording of the Elgar Cello Concerto with Barenboim. Sadly, neither of Zukerman's commercial recordings of the Tchaikovsky Concerto (his 1969 debut recording with Dorati and the LSO, and the spectacular 1984 performance with Mehta with Israel Philharmonic) are available. However, an exciting taping of his 1969 German debut with Rafael Kubelik and the Bavarian Radio Symphony Orchestra is available on Audite 95.490.

Zukerman's stunning debut recording of the Mendelssohn Concerto is available on a 'Bernstein Century' CD, coupled with the 'Italian' Symphony (Sony SMK 61843), but it is his more eloquent second recording with the violinist himself directing the St Paul Chamber Orchestra on a five-disc set entitled *Ultimate Mendelssohn* (Decca 001084202) that is worth pursuing. Finally among the violinist's concerto recordings, Zukerman's heartfelt interpretation of the Berg Concerto with the London Symphony Orchestra and Pierre Boulez can be found on Sony SMK 68331.

In recent years, Zukerman has been active in chamber music in the recording studio, and two discs of string quintets by Brahms, Dvořák and Mozart performed by the Zukerman Chamber Players are available on Altara (ALT 1011 and ALT 1025). His latest disc is of Schubert's much-loved 'Trout' Quintet and Mozart's E flat Piano Quartet K493, both with Yefim Bronfman on piano (Sony BMG 886971604 42). Hopefully, this release will mark a renewed interest by Sony BMG in making further recordings of Zukerman. Perhaps they could persuade him to record Schubert's works for violin and piano and the Arpeggione Sonata on viola, which he has often performed, or to complete his Mozart violin sonata cycle. Could they be bold enough to record Miklós Rósza's expansive Viola Concerto, which Zukerman premiered with André Previn and the Pittsburgh Symphony Orchestra in 1984? In the meantime, I implore the record companies to restore Zukerman's splendid violin and viola performances to the catalogue.

PINCHAS ZUKERMAN

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July 27, 2010

Long-distance Learner: The Benefits of Videoconference Lessons

So easy, violin virtuosos can do it. But here are a few pointers on getting started

By Rory Williams

Pinchas Zukerman—the highly respected violinist, teacher, and music director—will tell you he's computer illiterate. Onstage, he's been described by the Los Angeles Times as being a "forever-young virtuoso: expressively resourceful, infectiously musical, technically impeccable, effortless."

In front of his Mac? Not so much.

"My daughters are so much better at this," Zukerman says. "I just know how to do e-mails. I don't even know how to copy and splice and all that. You know, people do that for me. I don't have to worry about it. But I love being on there. I can get information—all sorts of historical stuff."

Though he might not be a computer whiz, Zukerman knows a good innovation when he sees one. And such has been the case with online videoconferencing.

For the past 15 years, Zukerman has been teaching three to ten students annually at the Manhattan School of Music. Yet, half of that time he hasn't been physically present. Here's why. A student in the Pinchas Zukerman Performance Program receives four in-person visits by Zukerman, four online lessons a semester, and full-time attention from Manhattan teaching associate and program coordinator Patinka Kopec. In a street-level studio at the National Arts Centre in Ottawa, Ontario, Canada, Zukerman is broadcast over Internet2 to a classroom in New York, an endeavor known as the Hexagon Project. The two-way system allows the student to see and hear Zukerman as the teacher keeps a watchful ear and eye on the student's phrasings and postures, among many other things.

As a sort of educational memento, a DVD of the lesson is given to the student for later reference. But that lesson doesn't end with the individual student. Zukerman archives the video lessons and shows them to other students who are working on the same piece. He also offers access to a selection of in-person and long-distance online sessions through the Pinchas Zukerman Video Violin Lessons Archive (pzvln.com/videos).

"It's been very useful and extremely convenient with technology really racing ahead in fifth gear," Zukerman says. "It saves time, it saves money. If you talk to my students, they'll tell you they learn things tenfold, practically."

Internet Teaching Goes Trad

Zukerman is one of the first to offer lessons by way of online videoconferencing, but these days, as the technology and equipment becomes less expensive and labor intensive, even

more teachers and coaches are expanding their reach via the Web.

One is Irish fiddler James Kelly.

He comes from a long line of fine County Clare fiddlers and has the unique distinction of holding both the Florida Folk Heritage Award and the Gradam Ceoil TG4 2006 Irish Musician of the Year Award, in addition to other accolades. He's been touring and recording since his teens. He's played in the folk group Planxty, the Grammy-winning Irish group the Chieftains, as well as plenty of others groups, and he can be heard on no less than 18 albums.

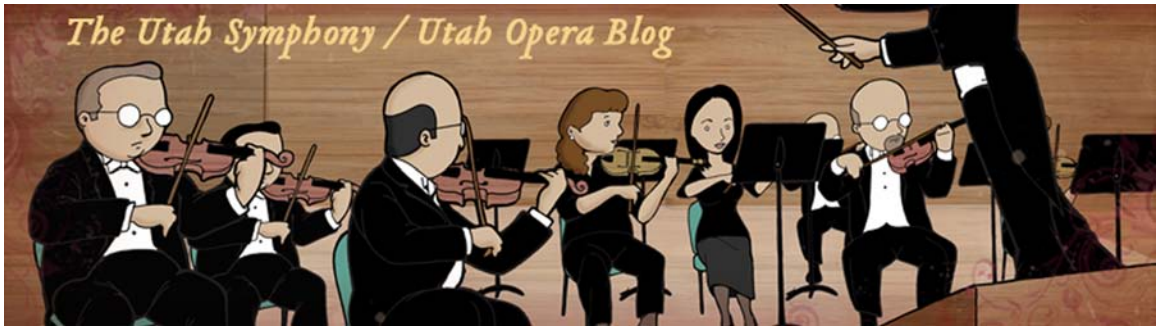
Three years ago, Kelly began offering online lessons. "If you don't have somebody to help you play the music that you want to play, the next best thing is to talk to a living person electronically over the Internet," Kelly says.

Students far and wide have taken him up on his offer. Kelly, who lives in Miami, Florida, can count them in Anchorage, Alaska; Atlanta, Georgia; Toronto, Canada; Tasmania in Australia; and Spain. "The extraordinary thing is that geography is no longer an issue," Kelly says. "Instead of somebody taking a trip to go to a workshop or take lessons from you, all they have to do is walk to their computer and go online."

Kelly's lessons begin with an exchange of MP3 files and sheet music. He sends the students a few samples of ornamentations and tunes, and the students in turn choose what they want to learn. After the lesson plan is agreed upon, the students and teacher make an online videoconference date. Kelly does not have a high-tech studio with advanced Internet2 capabilities at his disposal, but his laptop includes a camera and he gets along well by using free videoconferencing websites [see sidebar]. "I'm a living person," Kelly says. "I'm on the other side of the screen. I can ask you to stop. I can ask you to play. I can look at your bow grip. I can get you to do something. I can get you to repeat—whatever the interaction might be."

Like Zukerman, Kelly is not a computer programmer. The learning curve for using this technology is about as extreme as a couple of clicks of the mouse. But the advantage it gives teachers and students is tremendous. "It's an enhancement," Zukerman says. "That's the most important thing you can say about this technology. It's not a substitute and it will never be a substitute. When you hug somebody, there's nothing better in the world. Or when somebody plays a beautiful phrase, you go up to them and you just give them a kiss. That you can't do through technology. But we can do other things through technology that gives us the opportunity to be able to hug those people.

"And that's what it's about."



November 5, 2009

Lessons with Mr. Zukerman

When I arrived at Manhattan School of Music in the fall of 1995 to study with Pinchas Zukerman and Patinka Kopec, I knew the next few years would be defining ones in my life as a musician. However, those years were nothing like I'd ever anticipated.

My first lesson with Mr. Zukerman jolted me out of a lot of ideas I had about myself. I entered the studio wearing my most chic ensemble, a taupe double-breasted suit (from Penney's, of course) with a floral tie and burgundy wing-tips. It was the 90s, I was in New York City, and I was destined to be the "next big thing" in the viola world. I put bow to string and began Bartok's viola concerto, a piece that for the last year or more I'd destroyed the competition circuit all over Oklahoma and Kansas. I made it through the first eight bars when Mr. Zukerman, decked out in green sweatpants, stopped me. "When I close my eyes," he said, "I hear nice things. But when I look at what you're doing I have no idea how you're making it work." The viola went back into the case and the rest of that first lesson was spent with pencil in hand in place of bow. By the time I'd figured out how to hold the thing, raise it up and down using curling motions of my fingers, examined the way the right thumb completed a circle and itself curled and straightened, and made crisscrossing motions using my weak pinkie finger I was exhausted. And blissfully released until next week.

That first lesson should have been a clue. I wasn't there to blast through repertoire, win competitions, or be a viola idol. I was to be rebuilt from basic fundamentals. It was difficult. I resisted and didn't have enough maturity or humility to admit that this was exactly what I needed. There were tears. There was the frustration of doing well in the school orchestra auditions but falling miserably short at lessons. There was the frustration of enduring months of D-major scales and simple Kreutzer etudes. At least this is what I perceived. What was actually happening was that skill by skill, day by day, week by week I was building a vocabulary on my instrument. I was developing a concept of sound and a philosophy of efficiency.
By the time the first semester ended I was given a movement of Bach to learn. I took it home and planned my interpretation. Rubato here, color change here, senza vibrato here. Next lesson: the first measure of the heartbreaking d-minor Prelude reduced to half-bow (down), half-bow (up), whole bow (sustain!), return to frog (lightening pressure so as to not change tone quality), whole-bow to the tip.

Again. Again. Every note, shift, bow change, and string crossing had a plan. FLAT HAIR! I had expected a deep and meaningful conversation about Bach, style, phrasing, love, life, and death. You know, "artistic" stuff. It wasn't time for that yet.

I suppose all of that seems a bit dry. It certainly seemed tedious to me at the time. But when I look back, I never fail to be deeply touched and honored that an artist of Mr. Zukerman's stature had the patience, time, and enormous energy to try to create from the bottom up a complete player out of me.

In one of my final lessons before graduating, Mr. Zukerman summed it up: "We don't expect you to leave here and be done. What we've tried to do is give you a vocabulary to work with when you're out in the world." It took me a few more years to start putting it all together, but now, when confronted with a daunting new piece, I realize that performing every phrase is just a matter of going back to that vocabulary, stringing it together into sentences, and making music. Mr. Zukerman's and Ms. Kopec's attention to the long-term growth of their students has helped me become "the next biggest thing...onstage at Abravanel Hall (besides the piano)" where I get to play great music with amazing colleagues in a most beautiful part of the world. Thanks, Mr. Zukerman, and enjoy your time here in Utah.

Brant Bayless is the Principal Violist for Utah Symphony. Don't miss Maestro Pinchas Zukerman conducting the Utah Symphony Nov. 6 – 7 on an all-Brahms program.

NEWS AND INSIGHT FOR LEAGUE MEMBERS The Hub

October 22, 2009

Zukerman in China, teaching and performing

During the month of October, violinist and conductor Pinchas Zukerman has been in China performing and leading a series of master classes at the Beijing and Shanghai conservatories. During the initiative, part of the Rolex Institute Educational Programme, Zukerman leads 30 hours of master classes over seven days; Zukerman's master classes in Beijing took place from October 12 to 15; those in Shanghai, from October 20 to 23, are currently underway. For the master classes, Zukerman is joined by Patinka Kopec, a teaching associate and program coordinator of the Pinchas Zukerman Performance Program at the Manhattan School of Music.

During the trip, Zukerman also performed with the Guangzhou Symphony Orchestra and with the China Philharmonic as part of the Beijing Music Festival. At the October 13 concert with the China Philharmonic, the Beijing Conservatory awarded Zukerman an Honorary Professorate for his commitment to the next generation of classical artists. Zukerman was also a mentor for the 2006-07 cycle of the Rolex Mentor and Protégé Arts Initiative, an international philanthropic arts program pairing master artists with young musicians for a year of one-to-one collaboration.

The New York Times
Magazine
November 4, 2007

PINCHAS ZUKERMAN & DAVID AARON CARPENTER

DAVID PATRICK STEARNS

One of today's most respected violinists, Pinchas Zukerman, has a special love for the viola. In choosing as his protégé the highly gifted string player David Carpenter, Zukerman has found someone who can benefit abundantly, as he has, from the rich interchange between the two instruments.

The questions that ultimately confront any young musician considering a mentorship with Pinchas Zukerman are "How much do you want it?" and "How much is it worth to you?"

One of the premier violinists and violists of his generation, as well as the charismatic music director of Ottawa's National Arts Centre (NAC) Orchestra, Zukerman offers a calibre of wisdom best appreciated by those entering artistic maturity. Such were the three candidates selected by the Rolex Mentor and Protégé Arts Initiative for his consideration – two violinists and one violist, each of them extremely talented, none of them a stranger to strong-minded instruction, but still knowing that the more self-regenerating knowledge they have at the beginning of their careers, the longer their creative lives will be.

"The big question," says 59-year-old Zukerman as he considered the difficult task of choosing who would be his protégé, "is how far that person can reach."

In order to find that out, Zukerman invited the three finalists to play for him in two periods separated by several months, meaning that the selection process was longer than in other disciplines of the Rolex Arts Initiative.

Ultimately, he chose violist David Aaron Carpenter, who at 21, is already an intense performer and impressive technician. He won the 2006 Walter W. Naumburg Viola Competition, which has launched numerous high-profile careers. Carpenter's intellectual curiosities are such that his senior thesis at Princeton University is on comparative democracies in Turkey, France and Romania. What creates a natural connection with Zukerman, though, are Carpenter's years in the Juilliard School pre-college divi-

sion leading a double life as a violinist and violist. Zukerman has done much the same, claiming that one instrument informs the other.

"The first time I met him [through Rolex]," says Carpenter, "everything clicked. And after two weeks with him in Ottawa, I felt a huge difference in my playing. Everything he did just fit." Often, the bigger the talent in a young artist, the more they seek out a strong mentor personality. Another finalist, Moscow-based Alena Baeva, 22, harbours numerous questions behind an outwardly self-confident manner. She has won titles in three international competitions, including the prestigious Queen Elisabeth Competition in Belgium. Nonetheless, she says, "I have many doubts [about myself]. I'm missing this strong personality whom I will trust completely. Zukerman is full of energy – inner energy. He's very sure of what he's saying and what he knows. And that attracts me."

That kind of openness is essential to the time and concentration Zukerman demands from anyone studying with him. Having been on the faculty of the Manhattan School of Music for 14 years, Zukerman is well acquainted with teaching gifted young musicians and generally thinks beyond the year-long partnership established in the Rolex Arts Initiative. But, in contrast to the Manhattan School's audition process, the Rolex Arts Initiative selected finalists through a panel of Zukerman's peers. Always intrigued by talent – particularly ones as evolved as these finalists – Zukerman agreed to take part, especially in view of the support given to the protégés by the Rolex programme which frees them up to concentrate on the music.

"Mentoring string players is a journey," he says. "How long? A lifetime! It's a combination of knowledge, knowledge, knowledge and knowledge. It comes from tradition. For example, we look back at Leonardo da Vinci again and again. How else do you learn? They [Zukerman's students] have to have patience. I say, you live to be 85. What's three years? What's the percentage? It's nothing! It's two per cent of your life'."

In a sense, Zukerman offers insurance against the kind of crisis that afflicts many young artists when what they learned as instinctive youngsters has to be relearned analytically as adults. One was now-popular violinist Julian Rachlin, a child prodigy who made many high-profile recordings and woke up one day hating everything about his playing. With Zukerman's help, he closed for repairs. "It was important for me to be nobody again, in New York, just another pupil," says Rachlin, now 33. "Mr Zukerman didn't try to kill what was there from nature. He was very careful about that. The greatest responsibility of a teacher is not to put talent into a box and say: 'You have to play like this'."

The point, says Rachlin, is to give students the means to express themselves more fully than ever before. Part of that, says Zukerman, is taking pupils back to fundamentals, such as discussing how a string vibrates, or the simple act of opening the instrument's case, which he likens to starting off on the right foot. "We have four to six weeks of basics," he says. "And it works."

From there, the Zukerman method includes eight or so face-to-face lessons between September and May (whether in Ottawa, where the NAC Orchestra is based and where Zukerman makes his home, on the road during his tours, on weekends or in country houses), plus four to five video-conferences, which Zukerman recommends strongly. Because they're recorded, they can be revisited numerous times. Any learning relationship with him also involves work with his like-minded colleague, Patinka Kopec, at the Manhattan School of Music. The process, he explains somewhat abstractly, entails analysing the particular province of left- and right-brain activities – splitting them apart, in a manner of speaking – and then putting them back together. Zukerman uses tennis analogies. "The brain will tell you what the arm has to do both in the backhand stroke and the forehand. But in music, the end result isn't a ball going over the net. It's an incredible, complete, physical manifestation that's totally indigenous to who we are as people," he says. "Everybody will sound a little different, synonymous with your DNA, language, environment and everything we know."

Zukerman realises he is asking a lot of his students. He even asks them to cut back on hard-won

music engagements for the simple reason that absorbing changes is difficult when they are under pressure to prepare for recitals. It's just for a year or two, Zukerman says, "though if you've got the Berlin Phil, you'd better do it." Too many concerts is not a problem for Carpenter. He does not have a calendar full of recital engagements – in contrast to Baeva, who, between auditions for Zukerman in spring of 2007, was preparing to record Karol Szymanowski's two challenging violin concertos without the benefit of a single dry run in concert.

Carpenter feels Zukerman is offering precisely what he needs. "I've relied more on talent than musical knowledge. Especially for the viola, he has so many great ideas – what the sound production should be," he says. "When [Zukerman] played the Beethoven Violin Concerto with the New York Philharmonic in the spring of 2007, I felt like there was a boom box inside of his instrument. I've never heard a sound like that. The bow, the fluidity, it just worked. My brother and I were in the audience; we just looked at each other the whole time and said: 'Wow! This is what we should aspire to be'."

Born in Great Neck, Long Island, Carpenter grew up in somewhat isolated circumstances, the youngest of three in a family that was musical enough to form a string trio. Though Long Island is not exactly a hotbed of classical musical culture, the Carpenters stuck close to each other and their music. "We were always there for each other," he says, "so it really worked out. We played for the love of music. We weren't pushed."

Though he played the Sibelius Violin Concerto in Carnegie Hall as recently as 2004, he veered more towards viola than the more glamorous violin during his years at the Juilliard School of Music pre-college division (2003-2005). By the time he enrolled in Princeton (following the example of his siblings), he had fallen in love with the viola's less trammelled repertoire. While on scholarship at Switzerland's Verbier Festival in 2003, he found himself among viola royalty, such as the Russian Yuri Bashmet and Roberto Díaz, with whom Carpenter subsequently studied privately in Philadelphia. The commitment Carpenter feels extends into a desire to raise the instrument's stock in the world of concert soloists. And that's exactly what Zukerman, in his own way, has done. Perhaps no world-class violinist before him has devoted so much time to the viola, or insisted that his students at least try the instrument. It's there, though, that the similarities between Zukerman and Carpenter end. Zukerman's roots are in different continents and another time.

Born in 1948 in Tel Aviv, Zukerman was part of a cultural immigration, manifested closest to home by his musically literate parents, who survived Nazi Germany. During an all-night 1945 train journey from Warsaw to Berlin (the jumping off point for passage to Palestine), his father passed the time with a bottle of vodka and his violin, on which he played, again and again, Mendelssohn's Violin Concerto, the most perfect work in its genre but one that had been banned because the composer was Jewish. Classical music was central to European cultural identity then – and continued to be in Israel, where the great Jewish musical cultures from Germany and Russia melded among refugees.

Zukerman has played the Mendelssohn concerto some 500 times and ends every concert with some backstage vodka. But, in 1962, he was among the first of several great violinists to emerge from the Academy of Music in Tel Aviv, from which he migrated to the Juilliard School in New York. There, he studied with the great violin pedagogue, Ivan Galamian (1903-81). Much of what Zukerman teaches is, he says, influenced by Galamian's fusion of French and Russian schools of violin-playing. Within a few years, Zukerman was a highly acclaimed violinist – by the age of 30, he was playing viola in a string trio with the legendary Isaac Stern and great cellist Leonard Rose. What Zukerman is passing on to his students, however, is not the good luck that also allowed him to record over 100 works, nab 21 Grammy Award nominations plus two Grammy Awards and work with the best in the business, but something elusive with no formal methods of conveyance. Zukerman is one of a dwindling number of musicians who enjoyed the direct transmission of a music culture that died after the Second World War. That's the sort of thing musicians get by osmosis, and may not know they have it until they find themselves phrasing in ways that get to the truth of the matter, but can't say where the idea came from.

"The more time and information you have, the more questioning you bring to yourself," says Zukerman. "The absorption of information is always interesting if you keep your mind open. Isaac [Stern] said to me: 'Be a sponge! Be a sponge!' I'd say: 'I am!' And he'd say: 'No! Do it more'!"

Carpenter is a sponge in the extreme, his studies ranging from political science theory to the philosophies of Immanuel Kant. "Will it help your Brahms sonata? Will it tell you how to vibrate? Definitely not," says Carpenter. "But it gives you room for openness and willingness to learn a different style and technique."

But with so many possibilities – and so many brain cells at Carpenter's disposal – Zukerman admits to having to rein in the young violist. "Sometimes in the given hour of a lesson, I have to go to absolutely black-and-white with him," the mentor explains. "He's so deep and so curious. I have to say: Let's make that bow work and get the right hand to manage the sound of what the phrases are about. I've seen very few people his age with so much understanding. I'm glad Rolex brought us together."

"In music, the end result is an incredible, complete, physical manifestation that's totally indigenous to who we are as people"



Carpenter's viola case also carries a gallery of personal and musical memories wherever he goes.
Dans l'étui de son alto, Carpenter emporte aussi des souvenirs personnels et professionnels.

Carpenter, the youngest of three, grew up in a family musical enough to form a string trio

Zukerman is passing onto his students something elusive with no formal methods of conveyance



In the string family, the viola, here played by David Carpenter (centre), has sometimes been seen as the lesser cousin. Like Pinchas Zukerman, Carpenter wants to change that image.
Dans la famille des instruments à cordes, l'alto, joué ici par David Carpenter (au centre), a parfois fait figure de parent pauvre. Comme Zukerman, Carpenter veut changer cette image.




"We played for the love of music. We weren't pushed"
« Nous jouions pour l'amour de la musique, sans aucune pression »
DAVID AARON CARPENTER

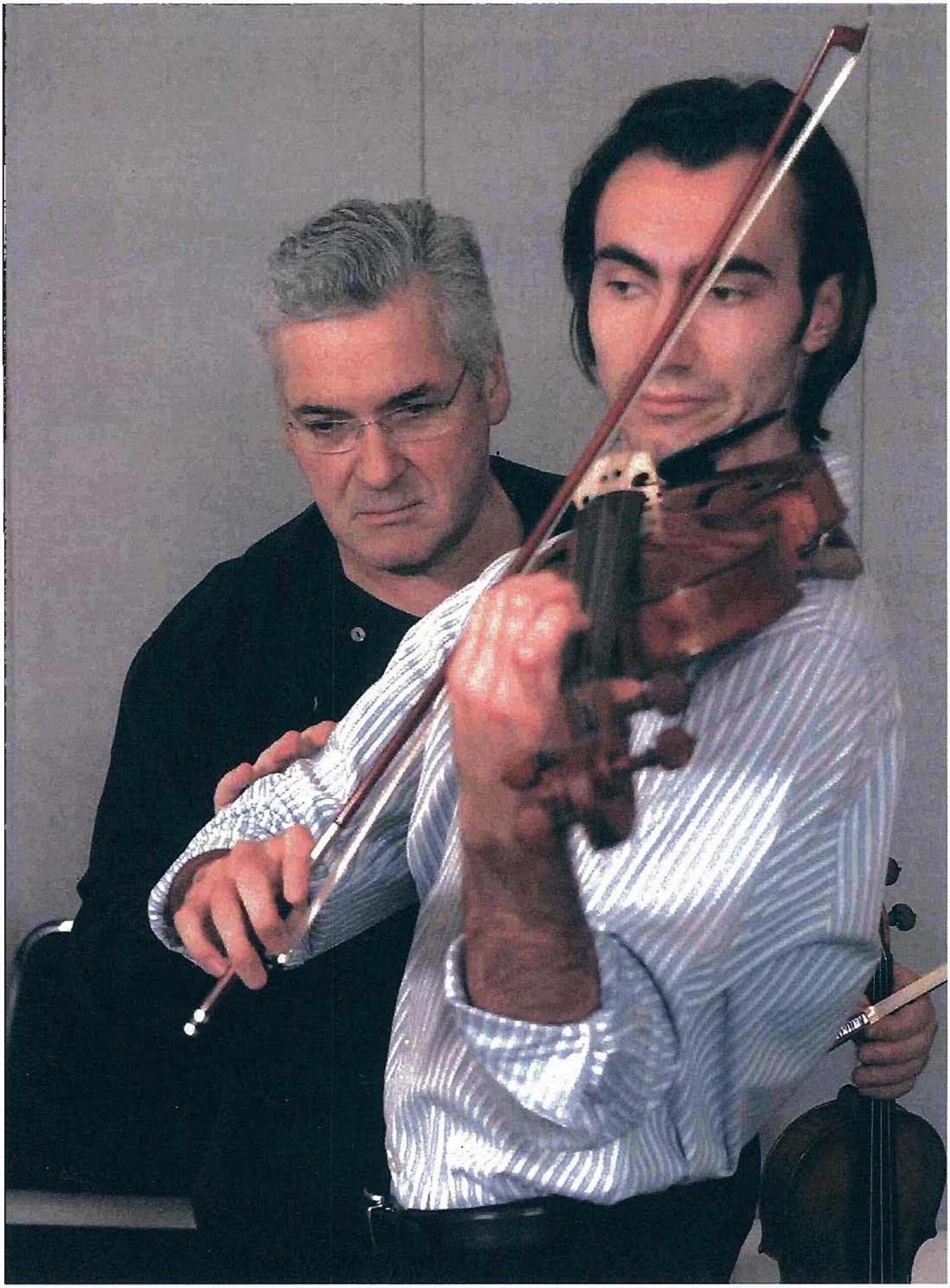




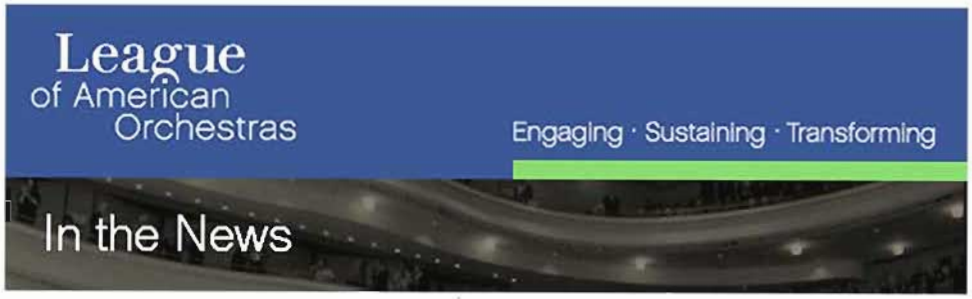


Pinchas Zukerman's knowledge and David Carpenter's energy allow the protégé to make rapid progress.
"He understands everything so fast," says Zukerman.
Le savoir de Pinchas Zukerman et l'énergie de David Carpenter permettent au protégé de progresser rapidement.
« Il comprend tout tellement vite », déclare Zukerman.





PINCHAS ZUKERMAN



January 30, 2007

National Arts Centre Orch announces mentoring program

In Tuesday's Ottawa Citizen, Steven Mazey reports: "As part of what the [National Arts Centre] says is the first program of its kind in North America, four Canadian students and one American will rehearse and perform with [National Arts Centre Orchestra] musicians, who will act as mentors to the students, offering feedback and advice. The students will have individual coaching sessions, orchestral repertoire study sessions and chamber mu sic coaching with NAC musicians. They will also meet orchestra administrative staff and take part in mock auditions to get an idea of what's expected in an orchestra audition ... The NAC has officially named the five students the Richard Li Young Artists in honor of Li, a Hong Kong communications mogul and music lover who in September gave the NAC Foundation $1 million -- the largest one-time gift in the Foundation's history. The funds went to the NAC's National Youth and Education Trust, which helps to pay for programs like the new Orchestra Institute and the Summer Music Institute for young musicians established by NACO [Music Director] Pinchas Zukerman in 1999."

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theStrad
VOICE OF THE STRING MUSIC WORLD SINCE 1890

January 2007

CAUGHT ON CAMERA

Using the latest video technology, originally developed for long-distance business meetings, students can continue their lessons even when their teachers are thousands of miles away. TIM HOMFRAY explores the surprising reality of instrumental lessons over the internet

ALL PHOTOS R. ANDREW LEPLEY



Pinchas Zukerman believes that distance learning 'is the greatest enhancement since the light bulb'

Distance today is no object. Well, not much of one anyway. We can chat to someone on the other side of the planet while walking down the street, watch live television reports from all over the world and order fancy goods from foreign parts on the internet.

Some things, however, are still best done face to face, and having an instrumental lesson is generally seen as one of them. This works fine as long as teacher and students stay in one place, but it goes awry if the teacher is constantly on the move – a common enough feature of musical life. For many advanced students, irregular lessons are a price to be paid for studying

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with a busy soloist. For others the lack of any teachers within a manageable distance can just mean no lessons at all.

This problem is now being addressed seriously by a number of music institutions on both sides of the Atlantic, with the aid of technology originally developed to help businesses conduct meetings between remote colleagues. The key exponent is Pinchas Zukerman, who saw a demonstration of video-conferencing 15 years ago and realised how he might use it to teach his students at the Manhattan School of Music when he couldn't be there in person. Manhattan, along with the National Arts Centre in Ottawa, where Zukerman is music director, is now leading the field in the use and development of distance learning.

The principle is simple. Teacher and student each have a camera, a microphone and a screen, and they can see and hear each other and themselves. It is a practice familiar to anyone who has watched foreign correspondents talking to studio anchormen on television news programmes. But what is also familiar is the time delay involved and the occasionally poor sound quality. These are the technical challenges that the colleges have been striving to meet. Now, ten years after Zukerman gave his first video lesson, the technology has not only caught up, it is all set to race ahead. Many who saw it as a barely adequate second best a few years ago are now excited about where it might lead. But more of that later.

Most students take to it immediately. According to Zukerman, 'They take about a minute at most. Young people are so geared towards the screen.' Zukerman always has a colleague, Patinka Kopec, in the room with his students to give him physical backup. He and Kopec both studied with Ivan Galamian at the Juilliard School, and, according to their students, the rapport between Zukerman and Kopec is such that no words need be spoken. 'In a remote lesson you can't always see a shoulder going up or feel tension,' says Kopec. She insists, however, that it is not necessary to have someone else there, and she and Zukerman appear to be the only people who work this way.

One of Zukerman's students, Béla Horvath, finds Kopec's presence vital, however. 'In teaching, the tangible is important. Mr Zukerman is extremely concerned with the right hand and the bow, and in the beginning I had to go through a lot of changes. Ms Kopec has been the biggest help with this.'

Daniel Khalikov, another student, agrees. 'If ever you don't understand what Mr Zukerman means, Patinka Kopec is there to help. Without her it would take more time for a student to understand what he is trying to say.'

Khalikov is a self-confessed big fan of technology: 'My first impression of video-conferencing was that it is very exciting.

Many who saw distance learning as a barely adequate second best a few years ago are now excited about where it might lead

It was amazing quality, and it has improved a lot in five years. It will never be the same as real life but the equipment now covers a greater sound range. A few years ago the sound used to break up but it rarely does now. High on the E string it doesn't scream and the G string has a beautiful singing quality.'

Zukerman agrees there is no substitute for being there, but points to advantages of video teaching that cannot be matched in face-to-face lessons. 'I have learnt to teach in ways that you can't in a studio. You can't get as close to people's hands and fingers as you can with a camera. And it works both ways. If I am demonstrating something the camera can go right in close. ▸



Zukerman coaches violinist Daniel Khalikov and cellist Aaron Anderson

SEEING IS BELIEVING: HOW VIDEO TECHNOLOGY IS USED BY MUSICAL INSTITUTIONS

>> The Sibelius Academy works with students in remote parts of Finland and also records lessons within the college for later comment and discussion.

>> In Ottawa Pinchas Zukerman runs a remote violin clinic, in which violinists send in brief video clips with technical queries and he sends back video replies.

>> The Manhattan School of Music presented a remote honorary doctorate to Mstislav Rostropovich in France. It is now considering the possibility of conducting classes with a teacher coaching a remote student working with an orchestra.

>> Violinist Howard Davis, who has pioneered distance masterclasses at the Royal Academy of Music, can see a day when a conductor could remotely rehearse an orchestra: 'There might be a slight delay after the baton goes down, but that happens anyway.'

Video-conferencing doesn't suit everybody, but it tends to be teachers as much as students who have reservations. These are often to do with the quality of the technology. At the Royal Academy of Music in London, which is increasingly exploring the possibilities of distance learning, registrar and projects manager Philip White recalls a teacher who disliked it because the nuances of dynamics were not sufficiently clear. 'Now we can cater for that,' says Milton Mermikides, the Academy's head of technology. 'The sound now is above CD quality.'

Henriette van der Woude-Rantalaiho, senior lecturer in violin pedagogy at the Sibelius Academy in Finland, started using distance learning a couple of years ago. 'It was exciting,' she says, 'I had to learn new skills.' However, she found the equipment left much to be desired, and while she works with students via recordings she is less keen on live distance teaching. 'First you need a system so good that it's worth doing.'

The technology is developing at such a rate that most concerns of this nature can now be allayed. The equipment that Zukerman first saw demonstrated 15 years ago was designed for people to talk to each other. 'We inherited a video-conferencing system that is geared to conversation,' says Mermikides. 'What they want is an even level of volume, and mono is fine because it doesn't matter where the sound is coming from. Of course, that's exactly what we don't want.' There were also problems synchronising the audio with the visual. Kopec recalls that in the early days, 'If you looked at the screen the bow was going one way but the sound was going another.' The delay now is down to about a third of a second.

The early equipment also used phone lines, which were inadequate and very expensive. Now many institutions are linked to a dedicated academic internet that gives sufficient bandwidth and speed. Dedicated technology has been developed for live music exchange. The receiving and transmitting equipment, or codec, now costs under £10,000 and will get cheaper. The Royal Academy of Music recently tested new software, DVTS (digital video transport system), which will run on a couple of PCs, with the addition of a few audio-visual accessories.

As the possibilities open up, institutions are using video linking more and more for masterclasses and community outreach work. When the National Arts Centre Orchestra and Zukerman go on tour they bring interactive music kits for local schools. On a recent tour of the US and Mexico they linked up children from Mexico, Chicago and Ottawa for a session with Zukerman. A National Arts Centre violinist, Elaine Klimasko, teaches students in Grand Prairie, Alberta. They also have a video-conferencing kit in a box, which they lend out.

The Manhattan School of Music runs video masterclasses as part of its orchestral performance programme, and serves a number of elementary schools in the tiny town of Godley in Texas. It also links regularly with other music institutions, among them the Cleveland Institute, the Cincinnati Conservatory and the Eastman School, and is developing an association with the Shanghai Conservatory. 'I see this as a very important expansion of what we do,' says the School's president, Robert Sirota. 'A place like the Manhattan School is increasingly international, and although we can't have campuses on every continent, we can reach every corner of the world. We are only beginning to find out what we can do.' Already the school has 100 distance learning programmes reaching 1,700 students annually. 'It won't replace one-on-one tuition and it is not a substitute for the kind of apprenticeship at one of our schools. But it is a wonderful supplement.'

> For some reason, with distance learning, students are not as shlumpy as they would be if they just walked into the lesson

The Royal Academy of Music has done workshops with the Sibelius Academy, and White can see a day when masterclasses could be scheduled and available to conservatoires all over the world. All these colleges see the possibility of holding remote auditions.

For Zukerman, distance teaching 'is the greatest enhancement since the light bulb'. He explains, 'Eventually we will have live concerts for people who can't go to a concert hall. I think the retired community deserves to be there. It's an obligation for our society. This system is a communication vehicle, a barrier breaker, between people and between countries.'

'The technology is changing so rapidly,' says Geber, 'that I don't think we will know for some years yet what the full potential of distance learning is. It's part of our shrinking world and it's incredibly exciting.'



David Geber, the Manhattan School of Music's dean of performance, in a distance learning class with students from Cleveland Institute of Music

'It also develops objectivity. We make students look at themselves on the screen. It is quite wonderful. Then they are able to listen. That used to be a process that took a long time, for someone to be able to hear, in their subconscious, what the sound is doing out in the hall, or ten feet away. With this technology it comes much faster to them. They understand it fully without having to talk about it at all.

'In my day Galamian had a video camera and he would tape maybe five minutes, and you would then go to a video player and watch it, but it's not the same because that is already once removed. This is immediate.'

Cellist David Geber, dean of performance and co-chair of strings at Manhattan, who has been using this technology since 1999, sees another advantage. 'There is a way in which the attention of the student is sharpened, because it has to be. In weekly lessons sometimes they let their focus down, but in distance learning they have to keep their focus. It's an outstanding supplement to having face-to-face lessons.'

Zukerman has seen another difference in his students' behaviour. 'For some reason, perhaps because the screen has such enormous power over us, they dress differently. They're not as shlumpy as they would be if they just walked into the lesson. The shirt is tucked in and the hair is combed.'

Students can keep copies of video lessons to watch as often as they want and (if they agree) copies can also be put in the college library. Christianne Orto, assistant dean of distance learning at Manhattan, recalls a student studying the Sibelius Concerto who also watched recordings of Zukerman teaching the cadenza to several different players. 'They can see that they're not alone in this world,' says Zukerman, 'that other people have gone through the same very difficult, highly disciplined process in order to play the violin properly.' ▸

Violinist Wu Jie recalls working with Pinchas Zukerman through video

'The experience of seeing Mr Zukerman on television was very different from being in his real presence. Visually, it was interesting to be able to see him on one screen and myself on the other. It was easy to compare the physical motions between the two of us. It was also nice to have instant visual feedback. In terms of the audio, the TV did distort the sound a bit, so it was harder for me to hear the difference in sound when he demonstrated a stroke on the violin.

'I prefer it when Mr Zukerman is in the same room with me, and being able to have physical contact when I am learning something. However, the video-conferencing technology allowed me to have many more lessons with him than I would have been able to have had face-to-face. Also, all the video conference lessons are recorded, so anytime I forget something from the lesson, I can check the video. I gain something new each time I watch the video. The experience of using video-conferencing was easy for me to get used to. It only took me a few times. I think it's a great technology.'

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Pinchas Zukerman
Discography

DECCA CLASSICS

0289 478 9386 8	**Vaughan Williams · Elgar** (2016) (Pinchas Zukerman: conductor, violin and viola; the Royal Philharmonic Orchestra)

DEUTSCHE GRAMMOPHON

0289 479 5983 0	**Complete Recordings on DG and Philips** (2016): Works by Bach , Beethoven , Brahms, Franck , Mendelssohn, Mozart Schubert , Vivaldi a.o (Pinchas Zukerman violin, viola; Daniel Barenboim, conductor; Charles Dutoit, conductor; Zubin Mehta, conductor; Los Angeles Philharmonic; St Paul Chamber Orchestra; Orchestre Symphonique de Montréal ; Ensemble InterContemporian).
2707 098*	**Bach**: Brandenburg Concertos Nos. 1-6 (Members of the Los Angeles Philharmonic, Pinchas Zukerman, violin/viola/conductor).
2530 903*	**Beethoven**: Violin Concerto in D, Op. 61 (Pinchas Zukerman, violin; Chicago Symphony Orchestra; Daniel Barenboim, conductor).
423 237-2*	**Berg**: Chamber Concerto for Piano and Violin with Thirteen Winds (Daniel Barenboim, piano; Pinchas Zukerman, violin; Ensemble Inter Contemporain; Pierre Boulez, conductor).
415 989-2*	**Brahms**: Sonatas for Violin and Piano Sonata No. 1 in G, Op. 78; Sonata No. 2 in A, Op. 100; Sonata No. 3 in d, Op. 108 (Pinchas Zukerman, violin; Daniel Barenboim, piano).
2530 552*	**Sibelius**: Violin Concerto in d, Op. 47 (Pinchas Zukerman, violin; London Philharmonic; Daniel Barenboim, conductor).
429 179-2*	**Beethoven**: Romance No. 1 in G, Op. 40; Romance No. 2 in F, Op. 50 (Pinchas Zukerman, violin; London Philharmonic; Daniel Barenboim, conductor).
419 748-2	**Vaughan Williams**: The Lark Ascending; Fantasia on Greensleeves (Pinchas Zukerman, violin; English Chamber Orchestra; Daniel Barenboim, conductor).
2531 251*	**Brahms**: Violin Concerto in D, Op. 77 (Pinchas Zukerman, violin; Orchestre de Paris, Daniel Barenboim, conductor).
2530 907*	**Haydn**: Violin Concerto No. 1 in C; Symphonia Concertante in B-flat, Op. 84 (Members of the Los Angeles Philharmonic; Pinchas Zukerman, violin/conductor).
415 983-2*	**Marc Neikrug**: "Through Roses" - Music/drama for an actor and eight solo instruments (Will Quadflieg, speaker; Pinchas Zukerman, violin; Michel Rouilly, viola; Wolfgang Bogner, cello; Gunter Rumpel, flute; Eduard Brunner, clarinet; Anne Leek, oboe; Pierre Beboux, percussion; Marc Neikrug, piano; Christoph Eschenbach, conductor).

ANALETKA

AN 2 8783 (2016) **Baroque Treasury**: Works by Handel, Tartini, Vivaldi, Bach, and Telemann. (Pinchas Zukerman, violin/conductor; Amanda Forsyth, cello; Charles Hamann, oboe; National Arts Centre Orchestra.)

Brahms: Double Concerto (Pinchas Zukerman, violin; Amanda Forsyth, cello, National Arts Centre Orchestra

BIDDULPH RECORDINGS

80250-2 (2010) **Schubert**: Complete works for violin and piano: Sonata in A; Sonata in A minor; Rondeau brillant in B minor; Fantasy in C (Pinchas Zukerman: violin and viola; Marc Neikrug: piano)

AUDITE

97.535 (1996/98) **Mozart:** Violin Concerto K 219; **Strauss:** Symphonia Domestica (Vladimir Ashkenazy, Piano; Live Recording: Berlin Philharmonie)

SONY

88697160442 (2008) **Schubert:** Trout Quintet; **Mozart:** Eb Major Piano Quartet (Yefim Bronfman, piano; Pinchas Zukerman, violin; Jethro Marks, viola; Amanda Forsyth, cello; Joel Quarrington: Double Bass;)

ALTARA

ALT 11025 (2008) **Mozart:** String Quintet in D major, K. 593; **Dvořak:** String Quintet in E Major, Op 97. (Zukerman ChamberPlayers: Pinchas Zukerman, violin; Jessica Linnebach, violin; Jethro Marks, viola; Ashan Pillai, viola; Amanda Forsyth, cello)

ALT 1011 (2006) **Mozart**: String Quintet in C Major, K. 515; **Brahms**: String Quintet No. 2 in G Major, Op. 111 (Zukerman ChamberPlayers: Pinchas Zukerman, violin; Jessica Linnebach, violin; Jethro Marks, viola; Ashan Pillai, viola; Amanda Forsyth, cello)

CBC RECORDS

SMCD 5230-2 (2003) **Mozart**: Divertimento for Strings in D Major, K. 136; Violin Concerto No. 5 in A Major, K. 219 "Turkish"; Symphony No. 29 in A Major, K. 201; String Quintet in G minor, K. 516; Clarinet Quintet in A Major "Stadler", K. 581 (National Arts Centre Orchestra of Canada; Pinchas Zukerman, conductor/violin; Kimball Sykes, clarinet; Donnie Deacon, violin; Jane Logan, viola; Amanda Forsyth, cello; Jessica Linnebach, violin; Jethro Marks, viola).

SMCD 5221 (2002) **Schubert**: Symphony No. 2 in B-flat, D. 125; Symphony No. 3 in D, D. 200; Rondo for Violin and Strings in A, D. 438 (National Arts Centre Orchestra of Canada, Pinchas Zukerman, conductor/violin).

MVCD 1143 (2001) **Mozart**: Flute Quartet in D, K. 285; Flute Quartet in G, K. 285a; Flute Quartet in C, K. 285b; Flute Quartet in A, K. 298; **Hoffmeister**: Duo-Concertante No. 3 in

F for Flute and Viola (Joanna G'froerer, flute; Martin Beaver, violin; Pinchas Zukerman, viola; Amanda Forsyth, cello)

SMCD 5201 (2000) **Beethoven**: Symphony No. 1 in C, Op. 21; Symphony No. 2 in D, Op. 36 Romance No. 2 for Violin and Orchestra in F, Op. 50 (National Arts Centre Orchestra of Canada, Pinchas Zukerman, conductor/violin).

SMCD 5194 (1999) **Vivaldi**: *The Four Seasons*; **Haydn**: Symphony No. 49 in f, "La Passione" (National Arts Centre Orchestra of Canada, Pinchas Zukerman, conductor).

BMG Classics/RCA Victor Red Seal

09026-68964-2 (1998) **Brahms**: "Double" Concerto; **Beethoven:** "Triple" Concerto (Pinchas Zukerman, violin; Ralph Kirshbaum, cello; John Browning, piano; London Symphony Orchestra, Christoph Eschenbach, conductor).

09026-68768-2 (1997) **The Israel Philharmonic Orchestra 60th Anniversary Gala Concert**: includes music by Weber, Bach, Vivaldi, Mozart, Halvorsen, and Brahms. (Israel Philharmonic Orchestra; Pinchas Zukerman, conductor/violin/viola; Daniel Barenboim, conductor; Zubin Mehta, conductor; Isaac Stern, violin; Gil Shaham, violin; Maxim Vengerov, violin; Menahem Breuer, violin; Ariel Shamai, violin; Itzhak Perlman, violin.)

09026-61697-2 (1996) **Brahms**: Sonata No. 1 in G, Op. 78; Sonata No. 2 in A, Op. 100; Sonata No. 3 in d, Op. 108; "Sonatensatz" Scherzo in c, WoO2 (Pinchas Zukerman, violin; Marc Neikrug, piano).

09026-68433-2 (1996) **Vivaldi Violin Concertos**: Concerto in C, RV 187; Concerto Op. 8, No. 7, RV 242; Concerto in D, RV 209; Concerto in B-flat, RV 364; Concerto in D, RV 204; Concerto in C, RV 195; Concerto in c, RV 197 (English Chamber Orchestra; Pinchas Zukerman, conductor/violin).

09026-68052-2 (1995) **Schumann Works for Violin/Viola and Piano**: Sonata No. 1 in a, Op. 105; Grand Sonata No. 2 in d, Op. 121; Fantasiestücke, Op. 73; Drei Romanzen, Op. 94; Märchenbilder, Op. 113 (Pinchas Zukerman, violin/viola; Marc Neikrug, piano).

09026-62697-2 (1995) **Fauré**: Sonata No. 1 in A, Op. 13; **Debussy**: Sonata for Violin and Piano in g; **Franck**: Sonata for Piano and Violin in A (Marc Neikrug, piano; Pinchas Zukerman, violin).

09026-68046-2 (1995) **Brahms**: Violin Concerto, Op. 77 in D, cadenza by Joachim; **Bruch:** Violin Concerto No. 1 in G minor, Op. 26 (Pinchas Zukerman, violin; Los Angeles Philharmonic; Zubin Mehta, conductor).

09026-62696-2 (1993)** **Haydn**: Symphony "Concertante" No. 105 in B-flat for violin, cello, oboe, bassoon and orchestra; Symphony No. 6; Concerto for Cello and Orchestra (Pinchas Zukerman, violin and conductor; Ralph Kirshbaum, cello; Gordon Hunt, oboe; Robin O'Neill, bassoon; English Chamber Orchestra).

09026-61219 (1992)** **Beethoven**: Violin Concerto, Op. 61 (cadenzas by Kreisler); Sonata No. 10 for piano and violin, Op. 96 (Pinchas Zukerman, violin; Los Angeles Philharmonic; Zubin Mehta, conductor; Marc Neikrug, piano).

09026-61672-2 (1992)	**Elgar**: Violin Concerto in b, Op. 61; Salut d'amour, Op. 12 (Pinchas Zukerman, violin; Saint Louis Symphony Orchestra; Leonard Slatkin, conductor).
09026-60797-2 (1991)	**Haydn**: Violin Concerto No. 1in C, Hob. VIIa; Symphony No. 22 in E-flat; Violin Concerto No. 4 in G, Hob.VIIa (Pinchas Zukerman, violin/conductor; National Arts Centre Orchestra).
09026-61276-2 (1991)	**Brahms**: Sonatas for Viola; Songs for Contralto, Viola, and Piano Op. 91 (Marilyn Horne, mezzo-soprano; Marc Neikrug, piano; Pinchas Zukerman, viola).
09026-60940 (1991)	**Mozart**: String Quintet in C, K. 515; String Quintet in g, K. 516 (Tokyo String Quartet; Pinchas Zukerman, viola).
09026-60991 (1990-91)**	**Beethoven Complete Sonatas for Violin and Piano**: *Disc 1*: Sonata No. 1, Op. 12, No. 1 in D; Sonata No. 2, Op. 12, No. 2 in A; Sonata No. 3, Op. 12, No. 3 in E-flat; *Disc 2*: Sonata No. 4, Op 23 in a; Sonata No. 5, Op. 24 “Spring” in F; *Disc 3*: Sonata No. 6, Op. 30, No. 1 in A; Sonata No. 7, Op. 30, No. 2 in c; Sonata No. 8, Op. 30, No. 3 in G; *Disc 4*: Sonata No. 9, Op. 47 "Kreutzer" in A; Sonata No. 10, Op. 96 in G (Pinchas Zukerman, violin; Marc Neikrug, piano).
60718-2-RC (1990)	**Bach**: Concerto No. 1 in a, BWV 1041; Concerto No. 2 in E, BWV 1042; Concerto in g, BWV 1056; Concerto for two violins in d, BWV 1043 (English Chamber Orchestra, Pinchas Zukerman, violin/conductor; Jose-Luis Garcia, violin).
60447-2-RC (1990)	**Mozart Sonatas for Violin and Piano**, Vol. 1: Sonata in F, K. 377; 6 Variations on *Helas, j'ai Perdu mon Amant* in g, K. 360; Sonata in B-flat, K. 8; Sonata in G, K. 379 (Marc Neikrug, piano; Pinchas Zukerman, violin).
60740-2-RC (1990)	**Mozart Sonatas for Violin and Piano**, Vol. 2: Sonata in B-flat, K. 454; Sonata in G, K. 27; Sonata in C, K. 303; 12 Variations on *La Bergère Célimène* in G, K. 359 (Marc Neikrug, piano; Pinchas Zukerman, violin).
09026-60743-2 (1990)	**Mozart Sonatas for Violin and Piano**, Vol. 3: Sonata in D, K. 306; Sonata in G, K. 301; Sonata in B-flat, K. 378 (Marc Neikrug, piano; Pinchas Zukerman, violin).
09026-60742-2 (1990)	**Mozart Sonatas for Violin and Piano**, Vol. 4: Sonata in A, K. 526; Sonata in C, K. 28; Sonata in F, K. 30; Sonata in e, K. 304 (Marc Neikrug, piano; Pinchas Zukerman, violin).
09026-60744-2 (1990)	**Mozart Sonatas for Violin and Piano**, Vol. 5: Sonata in C, K. 296; Sonata in E-flat, K. 26; Sonata in B-flat, K. 31; Sonata in G, K. 9; Sonata in F, K. 547 (Marc Neikrug, piano; Pinchas Zukerman, violin).
60749-2-RC (1990)	**Bartók**: Violin Concerto No. 2 (1938); Viola Concerto (1945) (Pinchas Zukerman, violin/viola; Saint Louis Symphony Orchestra; Leonard Slatkin, conductor). ***GRAMMY NOMINATED RECORDING***
60735-2-RC (1990)	**Mozart**: Duo No. 1 in G, K.423 for violin and viola; Duo No. 2 in B-flat, K. 424 for violin and viola; **LeClair**: Sonata Op. 3, No. 4 in F for 2 violins (Pinchas Zukerman, violin/viola; Itzhak Perlman, violin).
09026-61561-2 (1990)	**Beethoven**: Sonata No. 5 "Spring" and Sonata No. 9 "Kreutzer" (Marc Neikrug, piano; Pinchas Zukerman, violin).

CBS MASTERWORKS

MS 7313*	**The Phenomenal Pinchas Zukerman (Debut Recording)** - **Mendelssohn**: Violin Concerto No. 2 in e, Op. 64 (Pinchas Zukerman, violin; New York Philharmonic, Leonard Bernstein, conductor); **Tchaikovsky**: Violin Concerto in D, Op. 35 (Pinchas Zukerman, violin; London Symphony Orchestra, Antal Dorati, conductor).
MS 7422*	**Vieuxtemps**: Violin Concerto No. 5 in a, Op. 37; **Wieniawski**: Polonaise in D, Op. 4; **Saint-Saëns**: Introduction and Rondo Capriccioso, Op. 28; **Chausson**: Poème, Op. 25 (Pinchas Zukerman, violin; London Symphony Orchestra, Charles Mackerras, conductor).
MG 34586*	**Mozart Marches & Serenades**: Serenade No. 4 in D, K. 203; Serenade No. 5 in D, K. 213a (204); March in D, K. 215; March in D, K. 237 (English Chamber Orchestra, Pinchas Zukerman, violin/conductor).
MT 30055	**Mozart**: Violin Concerto No. 5 in A, K. 219; Violin Concerto No. 4 in D, K. 218 (Pinchas Zukerman, violin; English Chamber Orchestra, Daniel Barenboim, conductor).
M 30644*	**Bloch**: Nigun from "Baal Shem"; **Kabalevsky**: Violin Concerto in C, Op. 48; **Wieniawski**: Violin Concerto No. 2 in d, Op. 22 (Pinchas Zukerman, violin; Royal Philharmonic Orchestra, Lawrence Foster, conductor).
M 31072*	**Zukerman Plays and Conducts Bach**: Violin Concerto No.1 in a, BWV 1041; Violin Concerto No. 2 in E, BWV 1042; Brandenberg Concerto No. 3 in G, BWV 1048 (English Chamber Orchestra, Pinchas Zukerman, violin/conductor).
M 31309*	**Beethoven**: Serenade for Flute, Violin & Viola in D, Op. 25; **C.P.E. Bach**: Duet for Flute and Violin in G; **Telemann**: Trio Sonata for Flute, Violin & Harpsichord in a, PE 856 (Pinchas Zukerman, violin; Eugenia Zukerman, flute; Michael Tree, viola; Charles Wadsworth, harpsichord).
MT 31369+	**Mozart**: Sinfonia Concertante in E-flat, K. 364; **Stamitz**: Sinfonia Concertante in D (Isaac Stern, violin; Pinchas Zukerman, viola; English Chamber Orchestra; Daniel Barenboim, conductor).
M 31378*	**Music of Fritz Kreisler**: Allegretto in the Style of Boccherini; Andantino in the Style of Padre Martini; Chanson Louis XIII & Pavane in the Style of Louis Couperin; Liebesfreud; Liebesleid; Menuet in the Style of Porpora; Polichinelle-Serenade; La Precieuse in the Style of Couperin; Preghiera in the Style of Padre Martini; Scherzo in the Style of Dittersdorf; Sicilienne & Rigaudon in the Style of Francoeur; Tempo di Minuetto in the Style of Pugnani (Pinchas Zukerman, violin; Lawrence Smith, piano).
M 31798*	**Vivaldi**: The Four Seasons (English Chamber Orchestra, Pinchas Zukerman, violin/conductor). ***GRAMMY NOMINATED RECORDING***
M 32230*	**Vivaldi**: Concertos for 2,3 and 4 Violins Concerto for 2 Violins in a, Op. 3, No. 8, RV 522; Concerto for 3 Violins in F, Op. 23, No. 1, RV 551; Concerto for 4 Violins in b, Op. 3, No. 10, RV 580 (Pinchas Zukerman, Kenneth Sillito, Jose Luis Garcia, and John Tunnell, violins; English Chamber Orchestra; Pinchas Zukerman, conductor).

M 32301* **Mozart**: Violin Concerto No. 1 in Bb, K. 207; Violin Concerto No. 3 in G, K. 216 (Pinchas Zukerman, violin; English Chamber Orchestra, Daniel Barenboim, conductor).

M 33415* **Verdi**: String Quartet; **Rossini**: String Sonata No. 1 in G (English Chamber Orchestra, Pinchas Zukerman, conductor).

M 32693* **Vivaldi**: Violin Concertos Op. 8, Nos. 5-8 (English Chamber Orchestra, Pinchas Zukerman, violin/conductor).

M 32840* **Vivaldi**: Violin Concertos, Op. 8, Nos. 9-12 (English Chamber Orchestra, Pinchas Zukerman, violin/conductor).

M 31405* **Isaac Stern/Pinchas Zukerman/Greatest Hits - Mendelssohn**: Concerto in e, "Allegro molto appassionato" (Pinchas Zukerman, violin; New York Philharmonic, Leonard Bernstein, conductor); **Kreisler**: "Liebesfreud"; "Liebesleid" (Royal Philharmonic Orchestra, Pinchas Zukerman, violin/conductor); **Saint-Saëns**: Introduction and Rondo Capriccioso (Pinchas Zukerman, violin; London Symphony Orchestra; Charles Mackerras, conductor); **Dvořák**: Humoreske; **Brahms**: Hungarian Dance No. 5; **Rimsky-Korsakov**: Flight of the Bumblebee (Isaac Stern, violin; Columbia Symphony Orchestra, Milton Katims, conductor); **Mozart**: Concerto No. 5 in A, K. 219, Finale (Isaac Stern, violin; Columbia Symphony Orchestra, George Szell, conductor).

MT 32842+ **Music for Violin, Viola and Flute - Beethoven**: Allegro & Minuet in G, WoO26; **Telemann**: Canonic Sonatas Nos. 1, 2, 3, & 5; Suite in G; **Kraus**: Sonata for Flute and Viola in D (Eugenia Zukerman, flute; Pinchas Zukerman, violin/viola).

M 34216* **C.P.E. Bach**: Three Trios for Flute, Violin, and Continuo Trio in C; Trio in b; Trio in B-flat (Eugenia Zukerman, flute; Pinchas Zukerman, violin; Samuel Sanders, harpsichord; Timothy Eddy, cello).

M 32937* **Mozart**: Concertone for 2 Violins in C, K. 166b (190); **Pleyel**: Sinfonia Concertante for Violin and Viola in B-flat, Op. 29 (Isaac Stern, violin; Pinchas Zukerman, violin/viola; English Chamber Orchestra, Daniel Barenboim conductor).

M 33206* **Mozart**: Violin Concerto No. 2 in D, K. 211; Adagio in E, K. 261; Rondo in C, K. 373; Rondo in B-flat, K. 269 (Pinchas Zukerman, violin; English Chamber Orchestra, Daniel Barenboim, conductor).

M 33266* **Mozart**: Divertimento in E-flat for String Trio, K. 563 (Isaac Stern, violin; Pinchas Zukerman, viola; Leonard Rose, cello).

MT 33310+ **The Bach Family**: **Trios and Quartets - J.C. Bach**: Quartets in C and D for 2 Flutes, Violin (or Viola), and Cello; **W.F.E. Bach**: Trio in G for 2 Flutes and Viola; **W.F. Bach**: Duets for Flute (Eugenia Zukerman and Jean- Pierre Rampal, flutes; Pinchas Zukerman, violin/viola; Charles Tunnell, cello).

M 33979* **Pinchas Zukerman Plays and Conducts Viola Concertos - Weber**: Andante e

	Rondo Ungarese; **Stamitz**: Concerto in D; **Telemann**: Concerto in G; **Handel/Casadesus**: Concerto in b (English Chamber Orchestra, Pinchas Zukerman, viola/conductor).
M 34517*	**Elgar**: Violin Concerto in b, Op. 61 (Pinchas Zukerman, violin; London Philharmonic Daniel Barenboim, conductor).
M 34520*	**Mozart**: Flute Concerto in G, K. 313; Flute Concerto in D, K. 314; Andante in C, K. 315 (Eugenia Zukerman, flute; English Chamber Orchestra, Pinchas Zukerman, conductor).
M 34541*	**Berlioz**: Harold in Italy, Op. 16 (Pinchas Zukerman, viola; Orchestre de Paris, Daniel Barenboim, conductor).
M 34571*	**Vivaldi**: Violin Concerto in a, R. 356; Violin Concerto in c, R. 199; **Nardini**: Violin Concerto in e; **LeClair**: Violin Concerto in C (Members of the Los Angeles Philharmonic; Pinchas Zukerman, violin/conductor).
MK 35128	**Bolling**: Suite for Violin and Jazz Piano (Pinchas Zukerman, violin; Claude Bolling, piano, Max Hediguer, bass; Marcel Sabiani, drums).
M 35132*	**Bruch**: Violin Concerto #1 in g, Op. 26; **Lalo**: Symphonie espagnole, Op. 21 (Pinchas Zukerman, violin; Los Angeles Philharmonic; Zubin Mehta, conductor).
M 35142*	**Mozart**: "Exsultate Jubilate" K. 165; Concert Arias (Judith Blegen, soprano; Mostly Mozart Orchestra; Pinchas Zukerman, conductor).
MT 35152+	**Dohnanyi**: Serenade in C, Op. 10; **Beethoven**: Serenade, Op. 8 (Itzhak Perlman, violin; Pinchas Zukerman, viola; Lynn Harrell, cello).
M 35156*	**Bartók**: Violin Concerto (Pinchas Zukerman, violin; Los Angeles Philharmonic, Zubin Mehta, conductor). ***GRAMMY NOMINATED RECORDING***
MT 35179+	**Debussy**: Violin Sonata No. 3 in g; **Faure**: Sonata, Op. 13; Berceuse (Pinchas Zukerman, violin; Marc Neikrug, piano). ***GRAMMY NOMINATED RECORDING***
M 35871*	**Mozart**: Serenade No. 7 in D, K. 250, "Haffner" (Members of the Los Angeles Philharmonic, Pinchas Zukerman, violin/conductor).
YT 39499+	**C.P.E. Bach**: Flute Concerto in d; **Stamitz**: Flute Concerto in G; **Vivaldi**: Flute Concerto in D (Eugenia Zukerman, flute; English Chamber Orchestra, Pinchas Zukerman, conductor).
M 35894*	**Brahms**: Concerto for Violin and Cello in a, Op. 102; Academic Festival Overture (Pinchas Zukerman, violin; Lynn Harrell, cello; New York Philharmonic, Zubin Mehta, conductor).
M 36689*	**The Virtuoso Violin -** Stravinsky/Bartók/Schumann/Paganini, etc. (Pinchas Zukerman, violin; Marc Neikrug, piano). ***GRAMMY NOMINATED RECORDING***
IMT 36697+	**Bartók**: Sonatas Nos. 1 and 2 for Violin and Piano (Pinchas Zukerman, violin; Marc Neikrug, piano).

MK 36710	**Vivaldi**: The Four Seasons (St. Paul Chamber Orchestra, Pinchas Zukerman, violin/conductor).
MK 37278	**Bach and Vivaldi: Concerti for 2 Violins - J.S. Bach**: Concerto for 2 Violins in d; Concerto for Oboe/Violin in c; **Vivaldi**: Concerto for 2 Violins in a, Op. 3, No. 8 (Isaac Stern, violin; Richard Killmer, oboe; Layton James, harpsichord; St. Paul Chamber Orchestra, Pinchas Zukerman, violin/conductor).
MK 37290*	**Mozart**: Violin Concertos Concerto No. 3 in G, K. 216; Concerto No. 5 in A, K. 219 (St. Paul Chamber Orchestra, Pinchas Zukerman, violin/conductor).
MDK 44653	**Mozart - The Violin Concertos, Vol. I**: Concerto No. 1 in Bb, K. 207; Concerto No. 2 in D, K. 211; Concerto No. 3 in G, K. 216 (St. Paul Chamber Orchestra, Pinchas Zukerman, violin/conductor).
MDK 44654	**Mozart - The Violin Concertos, Vol. II**: Concerto No. 4 in D, K. 218; Concerto No. 5 in A, K. 219; Adagio in E, K. 261; Rondo in C, K. 373 (St. Paul Chamber Orchestra, Pinchas Zukerman, violin/conductor).
M3T 37871*	**Brahms**: The Complete Concertos Piano Concerto No. 1 in d, Op. 15; Piano Concerto No. 2 in B-flat, Op. 83 (Daniel Barenboim, piano); Violin Concerto in D, Op. 77 (Isaac Stern, violin); Concerto for Violin and Cello in a, Op. 102 (Pinchas Zukerman, violin; Lynn Harrell, cello; New York Philharmonic; Zubin Mehta, conductor).
MYK 38478	**Vivaldi**: The Four Seasons (English Chamber Orchestra, Pinchas Zukerman, violin/conductor).
MK 38982	**An Isaac Stern Vivaldi Gala**: Concerto for 2 Violins in a, F.I, n. 177; Concerto for 3 Violins in F, F.I, n. 34; Concerto in d, F.I, n. 100; Concerto for 2 Violins in g (Isaac Stern, Itzhak Perlman, David Oistrakh, Pinchas Zukerman, violins; Jean-Pierre Rampal, flute).
MGT 39016+	**Three Favorite Violin Concertos - Bruch**: Concerto No. 1 in g, Op. 26 (Pinchas Zukerman, violin; Los Angeles Philharmonic; Zubin Mehta, conductor). **Tchaikovsky**: Concerto in D, Op. 35 (Pinchas Zukerman, violin; London Symphony Orchestra; Antal Dorati, conductor). **Mendelssohn**: Concerto in e, Op. 64 (Pinchas Zukerman, violin; New York Philharmonic, Leonard Bernstein, conductor).
MK 39563	**Tchaikovsky**: Violin Concerto in D, Op. 35; Serenade Melancolique, Op. 26; Melodie, Op. 42, No. 3 (Pinchas Zukerman, violin; Israel Philharmonic; Zubin Mehta, conductor).
MK 39741*	**Berg**: Violin Concerto; Three Pieces for Orchestra, Op. 6 (Pinchas Zukerman, violin; London Symphony Orchestra; Pierre Boulez, conductor).
MGT 39798+	**Bach**: The Complete Violin Concertos Violin Concertos No. 1 in a and No. 2 in E (English Chamber Orchestra, Pinchas Zukerman, violin/ conductor); Triple Concerto for Violin, Flute, and Harpsichord (Igor Kipnis, harpsichord; Hans-Martin Linde, flute; London Strings; Neville Marriner, violin/conductor); Concerto for Two Violins in d (Isaac Stern, Itzhak Perlman, violins; New York Philharmonic; Zubin Mehta, conductor); Concerto for Violin and Oboe in c (Isaac Stern, violin; Harold Gomberg, oboe; New York Philharmonic; Leonard

Bernstein, conductor).

MGT 39799+ **Mozart**: Violin Concertos (Pinchas Zukerman, violin; English Chamber Orchestra, Daniel Barenboim, conductor).

MGT 39800+ **Vivaldi**: Eight Favorite Concertos

MK 39964 **Boccherini**: Cello Concerto in B-flat, G. 482; **J.C. Bach**: Symphonie Concertante for Violin and Cello in A: Grand Overture for Double Orchestra in E-flat, Op. 18, No. 1 (Yo-Yo Ma, cello; Layton James, harpsichord; St. Paul Chamber Orchestra; Pinchas Zukerman, violin/conductor).

SMK 48466 **Schoenberg**: Pierrot Lunaire, Op. 21 (Yvonne Minton, sprechstimme; Pinchas Zukerman, violin/viola; Lynn Harrell, cello; Michel Debost, flute/piccolo; Antony Pay, clarinet/ bass clarinet; Daniel Barenboim, piano; Pierre Boulez, conductor).

MGT 42354+ **Mendelssohn**: Violin Concerto in e, Op. 64 (Pinchas Zukerman, violin; New York Philharmonic, Leonard Bernstein, conductor); Capriccio Brillant, Op. 22; Piano Concerto No. 1 in g, Op. 25 (Rudolf Serkin, piano; Philadelphia Orchestra, Eugene Ormandy, conductor); Piano Concerto No. 2 in d, Op. 40 (Rudolf Serkin, piano; Columbia Symphony Orchestra, Eugene Ormandy, conductor).

MGT 42366+ **Mozart**: The Complete Wind Concertos, Vol. I

MGT 42357+ **Mozart**: The Complete Wind Concertos, Vol. II

MDK 44643 **Tchaikovsky**: Violin Concerto in D; Piano Concerto No. 1 (Pinchas Zukerman, violin; Emil Gilels, piano; Israel Philharmonic; Zubin Mehta, conductor).

MDK 44644 **Vivaldi**: Four Seasons; **Purcell**: Trumpet Sonata; Theatre Music (St. Paul Chamber Orchestra; Pinchas Zukerman, violin/conductor; English Chamber Orchestra; Raymond Leppard, conductor).

MK 36692 ***WINNER OF 1981 GRAMMY AWARD FOR BEST CLASSICAL PERFORMANCE: INSTRUMENTAL SOLOIST WITH ORCHESTRA:*** **Isaac Stern 60th Anniversary Celebration- Bach**: Concerto for 2 Violins in d (Itzhak Perlman and Isaac Stern, violins); **Vivaldi**: Concerto for 3 Violins in F (Pinchas Zukerman, Itzhak Perlman, and Isaac Stern, violins); **Mozart**: Sinfonia Concertante for Violin and Viola in E-flat, K. 364 (Isaac Stern, violin; Pinchas Zukerman, viola; New York Philharmonic).

PHILLIPS

412 212-2 **Mendelssohn**: Violin Concerto in e, Op. 64; Octet in E-flat, Op. 20 (St. Paul Chamber Orchestra; Pinchas Zukerman, violin/conductor).

412 215-2 **Pachelbel**: Canon and Gigue in D; **Vivaldi**: Violin Concerto in E-flat, "La tempesta di mare" RV 253; **Purcell**: Ciacona in g; **Handel**: Concerto grosso in G, Op. 6/1; Arrival of the Queen of Sheba; **Telemann**: Viola Concerto in G; **Rameau**: Tambourin en Rondeau (St. Paul Chamber Orchestra; Pinchas Zukerman, violin/viola/conductor).

412 737-2 **Mozart**: The Horn Concertos Concerto in E-flat, K. 447; Concerto in E-flat, K. 417; Concerto in D, K. 412; Concerto in E-flat, K. 495 (Hermann Baumann, horn; St. Paul Chamber Orchestra; Pinchas Zukerman, conductor).

416 157-2* **Franck**: Violin Sonata in A; **Saint-Saëns**: Violin Sonata No. 1 in d (Pinchas Zukerman, violin; Marc Neikrug, piano).

416 158-2* **Salut d'amour - Falla**: Spanish Dance; **Ravel**: Piece en forme de habanera; **Albeniz**: Tango, Op. 165, No. 2; **Brahms**: Hungarian Dance No. 1; **Paradis**: Sicilienne; **Brockway**: Cavatina, Op. 13; **Elgar**: La Capricieuse, Op. 17; Salut d'amour; **Dvořák**: Romantic Pieces, Op. 75; **Kreisler**: Liebeslied; Liebesfreud (Pinchas Zukerman, violin; Marc Neikrug, piano).

416 389-2 **Bach & Vivaldi: Double Concertos/Violin Concerto - Bach**: Concerto in d for 2 Violins; Concerto No. 2 in E; **Vivaldi**: Concerto in a, Op. 3, No. 8 for 2 Violins; Concerto in c, "Il sospetto" (Midori, violin; St.Paul Chamber Orchestra, Pinchas Zukerman, violin/conductor).

420-168-2 **Beethoven**: Romance No. 1 in G, Op. 40; Romance No. 2 in F, Op. 50; **Dvořák**: Romance, Op. 11; **Schubert**: Polonaise in B-flat, D. 580; Konzertstuck in D, D. 345; Rondo in A, D. 438 (St. Paul Chamber Orchestra; Pinchas Zukerman, violin/conductor).

420-243-2 **Telemann**: Concerto in a for Recorder and Viola; Trio in C for Recorder, Violin, and Continuo; Trio in F for Recorder, Viola, and Continuo; Duet in C for Recorder and Violin; **Heberle**: Concerto in G for Recorder (Michala Petri, recorder; St. Paul Chamber Orchestra; Pinchas Zukerman, violin/viola/conductor).

ANGEL/EMI

SZ-37738* **C.P.E. Bach**: Cello Concerto in A, W. 172; **Vivaldi**: Cello Concerto in G, R. 413; Cello Concerto in g, R. 417; **Couperin**: Pieces en concert (Lynn Harrell, cello; English Chamber Orchestra; Pinchas Zukerman, conductor).

SZ-37668* ***WINNER OF 1980 GRAMMY AWARD FOR BEST CHAMBER MUSIC:*** **Moszkowski**: Suite for 2 Violins and Piano; **Shostakovich**: 3 Violin Duets; **Prokofiev**: Sonata for 2 Violins, Op. 56 (Pinchas Zukerman and Itzhak Perlman, violins; Samuel Sanders, piano).

SZ-37540* **Bartók**: 44 Violin Duos (Pinchas Zukerman and Itzhak Perlman, violins). ***GRAMMY NOMINATED RECORDING***

S-37406* **Violin Duets - LeClair**: Sonata for 2 Violins in e, Op. 3, No. 5; **Spohr**: Duo Concertant in D, Op. 67, No. 2; **Wieniawski**: Etudes caprices Nos. 1&2; **Handel/Halvorsen**: Passacaglia for Violin and Viola in g (Itzhak Perlman, violin; Pinchas Zukerman, violin/viola).

SZ-37756* **Oboe Quartets - Mozart**: Quartet in F, K. 370; **J.C. Bach**: Quartet in B-flat; **Stamitz**: Quartet in E-flat, Op. 8, No. 4; **Wanhal**: Quartet in F, Op. 7, No. 1 (Ray Still, oboe; Itzhak Perlman, violin; Pinchas Zukerman, viola; Lynn Harrell, cello). ***GRAMMY NOMINATED RECORDING***

DS-37815* **Trio Sonatas - C.P.E. Bach**: Sonata for 2 Violins in g; **J.C. Bach**: Sonata for 2

	Violins in B-flat; **J.G. Goldberg**: Sonata for 2 Violins in C (Itzhak Perlman and Pinchas Zukerman, violins; Samuel Sanders, harpsichord; Timothy Eddy, cello).
S-38196*	**Tchaikovsky**: Piano Trio in a, Op. 50 (Daniel Barenboim, piano; Pinchas Zukerman, violin; Jacqueline DuPre, cello). ***GRAMMY NOMINATED RECORDING***
CDC-47856	**Bach**: Violin Concerto No. 1 in a; Violin Concerto in g; Concerto for 2 Violins in d (Pinchas Zukerman and Itzhak Perlman, violins; English Chamber Orchestra; Daniel Barenboim, conductor).
CDMC-63124	**Beethoven**: Complete Piano Trios (Daniel Barenboim, piano; Pinchas Zukerman, violin; Jacqueline DuPre, cello).
CDM-69021*	**Beethoven**: Sonatas for Piano and Violin Sonata No. 5 in F, Op. 24, "Spring"; Sonata No. 9 in a, Op. 47, "Kreutzer" (Daniel Barenboim, piano; Pinchas Zukerman, violin).
CDMB-69707	**Beethoven**: Piano Trio No. 5 in D, Op. 70, No. 1, "Ghost" (Daniel Barenboim, piano; Pinchas Zukerman, violin; Jacqueline DuPre, cello).
4AM-34726+	**Bach**: Violin Concertos Concerto No. 1 in a, and Concerto No. 2 in E; Concerto for 2 for Violin/Oboe in c (Pinchas Zukerman and Itzhak Perlman, violins; Neil Black, oboe; English Chamber Orchestra; Daniel Barenboim, conductor).
4XG-60496+	**Mozart**: Serenade No. 7 in D, K. 250, "Haffner" (English Chamber Orchestra; Pinchas Zukerman, violin/conductor).

RCA Records

ARL1-3354*	**Beethoven**: String Quintet in C, Op. 29; **Mendelssohn**: String Quintet in B-flat, Op. 87 (Guarneri Quartet; Pinchas Zukerman, viola).
ARL2-4054*	**Brahms**: The String Sextets Sextet No. 1 in B-flat, Op. 18; Sextet No. 2 in G, Op. 36 (Cleveland Quartet; Pinchas Zukerman, viola; Bernard Greenhouse, cello). ***GRAMMY NOMINATED RECORDING***
ARC1-4849*	**Brahms**: The String Quintets Quintet in F, Op. 88; Quintet in G, Op. 111 (Guarneri Quartet; Pinchas Zukerman, viola). ***GRAMMY NOMINATED RECORDING***
60136-2-RV	**Mozart**: Piano Concerto No. 17 in G, K. 453; Piano Concerto No. 18 in B-flat, K. 456 (Emanuel Ax, piano; St. Paul Chamber Orchestra; Pinchas Zukerman, conductor).

LONDON RECORDS

455-685-2	**Schubert**: The Piano Trios (Pinchas Zukerman, violin; Vladimir Ashkenazy, piano; Lynn Harrell, cello).
421-193-2	**Berlioz**: "Harold In Italy" (Pinchas Zukerman, viola; Montreal Symphony, Charles Dutoit, conductor).

Vox Cum Laude

9040* **Beethoven**: Piano Trio No. 1 in E-flat, Op. 1, No. 1; Piano Trio No. 3 in c, Op. 1, No. 3 (Daniel Barenboim, piano; Pinchas Zukerman, violin; Jacqueline DuPre, cello).

9024* **Beethoven**: Piano Trio No. 4 in D, Op. 70, No. 1, "Ghost"; Piano Trio No. 5 in E-flat, Op. 70, No. 2 (Daniel Barenboim, piano; Pinchas Zukerman, violin; Jacqueline DuPre, cello).

9077* **Beethoven**: Piano Trio No. 6 in B-flat, Op. 97; Piano Trio No. 10 in B-flat, WoO 39 (Daniel Barenboim, piano; Pinchas Zukerman, violin; Jacqueline DuPre, cello).

9045* **Beethoven**: Sonatas for Piano and Violin Sonata No. 5 in F, Op. 24, "Spring"; Sonata No. 6 in A, Op. 30, No. 1 (Daniel Barenboim, piano; Pinchas Zukerman, violin).

9025* **Beethoven**: Sonatas for Piano and Violin Sonata No. 7 in c, Op. 30, No. 2; Sonata No. 10 in G, Op. 96 (Daniel Barenboim, piano; Pinchas Zukerman, violin).

9060* **Flute and Violin Music - Doppler**: Andante & Rondo for Flute, Violin, and Piano, Op. 25; **Kohler**: Valse de Fleurs for Flute, Violin, Piano, Op. 87; **Saint-Saëns**: Airs de Ballet d'Ascanio for Flute and Violin; **Kuhlau**: Duo for 2 Flutes, Op. 81, No. 3 (Eugenia Zukerman, flute; Pinchas Zukerman, violin; Samuel Sanders, piano).

BOOK OF THE MONTH CLUB

41-7503* **Bach Family - J.S. Bach**: Concerto for Flute, Violin, and Harpsichord; Brandenburg Concerto No. 5; Musical Offering; Sonata in e; **C.P.E. Bach**: Trio Sonata in D; **W.F. Bach**: Trio Sonata in B-flat; (Eugenia Zukerman, flute; Pinchas Zukerman, violin; Anthony Newman, harpsichord/ fortepiano).

* Denotes out of print
+ Denotes available on cassette