

Festive Concert
by the Israel Philharmonic Orchestra
Dedicated to its founder, Bronislaw Huberman
Recorded live in The Fredric R. Mann Auditorium, Tel-Aviv
on Thursday, December 26, 1996, at 7.30 p.m.
Endowed by Ruth and Bruce Rappaport

CD 1

Carl Maria von Weber (1786–1826)

- 1 **Overture to the opera "Oberon" 9:53**

Daniel Barenboim, conductor

(The work was performed at the Israel Philharmonic Orchestra's first concert on December 26, 1936.)

Johann Sebastian Bach (1685–1750)

Concerto in D Minor for two violins and orchestra, BWV 1043

- 2 **Vivace 3:54**
3 **Largo, ma non tanto 6:41**
4 **Allegro 5:46**

Isaac Stern, Gil Shaham, violins

Zubin Mehta, conductor

Antonio Vivaldi (1678–1741)

Concerto in B Minor for four violins and orchestra, RV 580 (Op. 3, No. 10)

- 5 **Allegro 4:05**
6 **Largo 3:02**
7 **Allegro 4:03**

Shlomo Mintz, Gil Shaham, Maxim Vengerov, Menahem Breuer, violins

Israel Kastoriano, continuo

Zubin Mehta, conductor

Wolfgang Amadeus Mozart (1756–1791)

Serenade No. 6 in D, K.239 ("Serenata notturna")

- | | | |
|----|-------------------|------|
| 8 | March: Maestoso | 4:22 |
| 9 | Menuetto | 3:57 |
| 10 | Rondo: Allegretto | 4:48 |

Pinchas Zukerman, *conductor and violin*

Ariel Shamai, *violin* • **Miriam Hartman**, *viola* • **Peter Marck**, *double bass*

Johan Halvorsen (1864–1935)

- | | | |
|----|----------------------------------|------|
| 11 | Passacaglia and Sarabande | 6:42 |
|----|----------------------------------|------|

with variations on a theme by Handel for violin and viola

Itzhak Perlman, *violin*; **Pinchas Zukerman**, *viola*

CD 2

Johannes Brahms (1833–1897)

Symphony No. 2 in D, Op. 73

- | | | |
|---|---------------------|-------|
| 1 | Allegro non troppo | 15:20 |
| 2 | Adagio non troppo | 8:48 |
| 3 | Allegretto grazioso | 5:07 |
| 4 | Allegro con spirito | 9:53 |

Zubin Mehta, *conductor*

(The work was performed at the Israel Philharmonic Orchestra's first concert on December 26, 1936.)

Israel Philharmonic Orchestra

Audio Producer: Stan Taal

Engineered by Toine Mertens

Video Producer: Paul Smaczny

Director: Bob Coles

A&R Direction: Rick Hoffenberg

A co-production of BMG Classics and EuroArts Entertainment OHG

Art Direction for RCA Victor: J.J. Stelmach

The 60th Anniversary of the Israel Philharmonic Orchestra encompasses a celebration far beyond the usual scope of music performance. During times of crisis and violent insurrections, the orchestra has provided a sanctuary which to this day is perpetuated by a common love and admiration for the arts. On the occasion of this gala concert, BMG Classics is very proud to preserve for posterity the brilliant work of many of the musicians most responsible for, and most appreciative of, the orchestra's rich history. All of the soloists on this recording have graciously donated their performances as a testament to the Israel Philharmonic Orchestra.

—RICK HOFFENBERG

In music, as in other fields, the years of Nazism in Europe drove many of the continent's finest talents to seek shelter abroad. Europe's loss was America's and Asia's gain, and the history of music was forever changed. Today the Israel Philharmonic Orchestra is known as one of the world's outstanding ensembles, made up of leading musicians from Israel's music schools and abroad. Thanks to its origins in the century's greatest human tragedy, it has also served a humanitarian purpose unique among orchestras: its tour of West Germany in 1970, followed by concerts in Auschwitz and throughout Eastern Europe, were acts of reconciliation that resonated deeply with Jews and non-Jews alike. With its school and young-listener programs, and its many commissions to emerging composers, the Israel Philharmonic has always kept its eye on music's future. With this recording, however, the orchestra commemorates six decades of music-making by taking a look backward, to the very heart of the European musical tradition.

Carl Maria von Weber (1786–1826), for example, was a cousin of Mozart, and his Romantic operas were a formative influence on Wagner. Weber's opera, composed for an English audience unsympathetic with his goal of a "music drama" that integrated music and dialogue, was a failure onstage. Only in the Overture was Weber free to create an entirely musical drama around the figure of Oberon, the elf-king, and the mortals who pursue their destinies under his watchful eye. Using

themes from key moments in the opera, Weber produced a sonata-form movement that is both a lively curtain-raiser for an evening in the theater and a vivid evocation of this particular story's action and atmosphere.

The exemplar of the "modern" concerto, circa 1720, was Antonio Vivaldi (1678–1741). His fiery style captivated J.S. Bach (1685–1750), who tempered it with his own love of counterpoint and powerful grasp of musical form. In the Concerto for Two Violins, BWV 1043, Bach delights in the many ways he can cause the two soloists to intertwine, diverge, and play tag with each other. There is not much that is unusual about the second movement, *Largo ma non tanto*—just a melody of breathtaking simplicity and loveliness, again treated in a fugal style, as languid as the previous movement was taut. The vigorous finale is propelled by the little down-up motive, called a "mordent," that became Bach's melodic signature, and in fact Bach's mordant wit is everywhere, as when he inverts the usual order of things by having the two soloists "accompany" the orchestra with sonorous repeated chords.

For visitors to Venice in the 1720s, a must-see attraction was the Ospedale della Pietà, a home for indigent girls, where Antonio Vivaldi led his crack all-female orchestra. This group was so deep in talent that it was easy to find four virtuoso violin soloists in its ranks; hence this Vivaldi novelty, the Concerto for Four Violins, later published as No. 10 in the collection titled *L'Estro Armonico*, Opus 3. Vivaldi's first-movement *ritornello*, on a typically spiky theme, creates a dizzying "hall of mirrors" effect with close imitation among the four violin parts. The formal *Largo* experiments, in the middle section, with mixed articulations: the soloists playing various combinations of legato and staccato, all at the same time. At the beginning of the finale, Vivaldi allows the four violin sections to speak as one for the first time, to telling effect, and follows with rapid-fire dialogue for the soloists.

Intimidated by the example of Beethoven's symphonies, Johannes Brahms (1833–1897) took 22 years to produce his monumental Symphony No. 1—the piece that his partisans were already calling "Beethoven's Tenth" before they'd

heard a note of it. The following summer (1877), overcome with relief, Brahms composed his blithe and sunny Symphony No. 2 in a matter of months. The first movement may seem all summer-vacation leisure and tunes one can dance to, but it is cannily constructed from tiny motives heard in the opening bars. The most important of these consists of the piece's first three notes, down-up, that "mordent" again. As Johann Strauss (Brahms's friend and neighbor in Vienna) knew well, good cheer is keenest when tears are not far away; this happy symphony's meditative *Adagio* is a tender reminder of life's other side, painted in dark timbres and harmonies. Light-footed and charming as the serenade-like *Allegretto grazioso* is, unexpected shifts from G major to G minor give it a bittersweet taste. The finale's principal theme is neither complicated metrically nor rhythmically marked; its smooth quarter notes, launched by another mordent figure, seem to flow down "as mighty waters." A stomping second theme and a *Tranquillo* episode (subtly derived from the main theme) pull the music back a couple of times, heightening the suspense, before the brass cuts loose in a final blaze of pure joy.

W.A. Mozart (1756–1791) was not yet a citizen of Vienna, but still living in his home town of Salzburg when he composed his "Serenata notturna," K.239. Although serenades were often performed in the parks or streets, this one's wintry date (January 1776) and the inclusion of timpani suggest that it was played indoors for a wide-awake audience. Still it has a "nocturnal" sense of fantasy about it, starting with the acoustic and spatial effects it achieves by dividing the orchestra into large and small groups, in the manner of the Baroque concerto grosso. Outdoor serenades customarily began with a march to get the players to their new location, but never so suave and incorporeal a march as the one that opens the Serenata. The charming mini-episodes for timpani solo and pizzicato strings are particularly dreamlike. Even the following minuet is march-like! At least the soloists have the trio to themselves, and so can adopt more of a chamber-music style, with counterpoint, dialogue, and pauses to reflect. The last movement starts out in the buoyant manner of Mozart's concerto finales, with a generous helping of small-town enthusi-

asm, Salzburg style. The shift to *Adagio* at midstream recalls Mozart's experiments with two-tempo finales in his violin concertos K. 216 and 218, composed three months earlier. Not content with this mock-Handelian air, Mozart continues the potpourri with a folk dance tune straight from the village square, a full return of the rondo theme, more fun with pizzicato, and finally a rumbustious *Figaro*-style finish.

A passacaglia is a set of dance-inspired variations of Spanish origin, written in 3/4 time over a repeating bass. The only composition in this genre by G.F. Handel (1685–1759) is the final movement of his Suite No. 7 in G minor for harpsichord, published in 1720. Almost two centuries later, this substantial keyboard piece attracted the attention of Johan Halvorsen (1864–1935), a Norwegian violinist and composer of the post-Grieg generation. Halvorsen's transcription for violin and viola of the Handel work owes less to Grieg than to Ferruccio Busoni, whose Bach transcriptions for piano adapt, extend, and recompose the original music to suit a different instrument and a different era. Halvorsen follows Handel's keyboard original closely for the first five variations, but then introduces figurations that are more idiomatic for strings, and eventually composes entirely new variations. The last third or so of the piece is one-hundred-percent Halvorsen, with plenty of string-crossing pyrotechnics for both players. A splendid finale for a gala concert celebrating the "orchestra of soloists."

© 1997, DAVID WRIGHT



Itzhak Perlman is one of the Israeli artists who rank among the world's foremost musicians. Born in Tel-Aviv in 1945, he studied the violin from the age of 5 with Rivka Goldgart at the "Shulamith" Conservatory and later at the Tel-Aviv Academy of Music. While studying he performed frequently in Israel, and at the age of 13 he was chosen to appear on Ed Sullivan's coast-to-coast TV program in the USA. Following this he continued his studies in New York at the Juilliard School of Music with Ivan Galamian and Dorothy DeLay, aided by scholarships from the America-Israel Cultural Foundation and Juilliard. He made his debut at Carnegie Hall in 1963 and the following year won the coveted Leventritt Award, which catapulted him to a brilliant international career. Since then he has appeared throughout the world under the baton of the greatest conductors with the world's major orchestras, in recitals and in chamber music. He has also made numerous recordings. Itzhak Perlman regularly returns to Israel for appearances with the Israel Philharmonic Orchestra.

Pinchas Zukerman is one of the great violinists of our day, and is equally acclaimed as a violist, conductor, pedagogue and chamber musician. Born in Israel in 1948, he studied here with his father and with Ilona Feber, and in the USA with Ivan Galamian. Winning the prestigious Leventritt Award in 1967 opened before him a brilliant international career. In 1968 he made his debut with the Israel Philharmonic Orchestra and since then he has regularly appeared with the orchestra as violinist, violist and conductor. He has appeared with all the major orchestras and at all the prestigious festivals of the world. The orches-



tras he has conducted include the New York Philharmonic, the orchestras of Chicago, Philadelphia, San Francisco, Los Angeles, Montreal, Toronto, the Berlin Philharmonic and many others. He served as Music Director of the South Bank Festival for three years and of the St. Paul Chamber Orchestra for seven years. In 1996 he was appointed Music Director of the Baltimore Symphony Orchestra's Summer MusicFest. He gives recitals throughout Europe and the USA and features in many television specials in the USA. He regularly records for major international labels and has won several Grammy® awards for his recordings, and is currently an exclusive recording artist with BMG Classics/RCA Victor Red Seal. He is a recipient of numerous awards and honorary titles. Pinchas Zukerman is Artistic Director of the Ilona Feher Music Center in Holon, Israel, and of the Pinchas Zukerman Performance Program at the Manhattan School of Music..

Gil Shaham was born in 1971 in Illinois, USA, and came to Israel when he was 2. He studied at the Jerusalem Rubin Academy with Shmuel Bernstein, and with Chaim Taub; with Dorothy DeLay, Jens Ellerman and Hyo Kang at Juilliard, at an Aspen Festival course, and at Columbia University. He made his debut in 1981, at the age of 10, with the Jerusalem Symphony and Alexander Schneider. His IPO debut was in 1982 under Zubin Mehta, and that same year he won the Clairmont Award. He has



since appeared with the IPO in many concerts in Israel and abroad. Gil Shaham appeared as soloist with the Berlin Philharmonic, the Cleveland Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the London Symphony, the Philharmonia Orchestra, the Bavarian Radio Symphony, l'Orchestre de Paris, La Scala Orchestra, RAI Symphony, Japan Philharmonic and many others. He also gives recitals throughout Europe, America and Japan, and has released

many recordings. In 1990 he was awarded the prestigious Avery Fisher Career Grant. He plays a 1699 Stradivarius named after Countess Polignac.



Maxim Vengerov was born in Novosibirsk (former USSR) in 1974 and at the age of 10 had already won First Prize at the Junior Wieniawski Competition. He has appeared with great success in recitals and as orchestral soloist throughout the USSR, toured Italy with the Soviet State Symphony and played with the Concertgebouw Orchestra in Amsterdam, the BBC Philharmonic and others, and participated in the festivals of Salzburg and Lichfield (England). He has given recitals in London, Tokyo, Salzburg and Amsterdam. In July 1990 he won First Prize at the prestigious Carl

Flesch International Violin Competition, as well as special awards and the Audience Award. That same year he settled in Israel and made his debut with the Israel Philharmonic Orchestra. Following the success of these concerts, he was invited to join the IPO on its USA tour in March 1991. In February 1991 he made his USA debut with the New York Philharmonic. He has since appeared with the world's major orchestras, including the Berlin Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the London Symphony and more, under the baton of renowned conductors such as Barenboim, Abbado, Temirkanov, Giulini and others. His many recordings have won him prestigious awards. The outstanding violin used by Maxim Vengerov is by Antonio Stradivari, Cremona c. 1723, ex Kiesewetter on extended loan from Clement Arrison through the Stradivari Society, Inc. of Chicago.

Isaac Stern, one of the master violinists of our time, is also one of the busiest, most recorded and most honored of celebrities. His support of young talent is legendary and he continues to work with emerging musicians privately and in

"Encounters" seminars in Carnegie Hall, in Jerusalem, and elsewhere in the world. He continues his role as president of Carnegie Hall, Chairman of the Board of the Jerusalem Music Centre and is Chairman Emeritus of the America-Israel Cultural Foundation. Born in Kreminiecz, Russia in 1920, he was brought by his parents to San Francisco when he was 10 years old. He received his musical education there and made his professional debut with the San Francisco Symphony at the age of 15. Over the next decade he advanced to the front rank of contemporary violinists, around



whose names legends have grown. Well known to audiences in Israel from his many collaborations with the Israel Philharmonic Orchestra, two of the most memorable being his performance with Leonard Bernstein and the IPO on Mount Scopus following the Six Day War in 1967, and that with Zubin Mehta during the Gulf War in 1991. Among his numerous honours are the Commandeur de la Legion d'Honneur of France, Israel's Wolf Prize, the Commander's Cross of the Danish Government's Order of the Dennebrog, and America's highest civilian award, the Presidential Medal of Freedom.



Shlomo Mintz is one of the most prominent violinists today. Born in Moscow in 1957, he was brought to Israel at the age of two, and there began his musical studies with Ilona Feher. On the recommendation of Isaac Stern and with the support of the America-Israel Cultural Foundation, he continued his studies in the USA with Dorothy DeLay at Juilliard. He made his debut as soloist in 1968, at the age of 11, with the Israel Philharmonic Orchestra and has been appearing regularly with it ever since. His New York debut

in 1973 saw the start of his meteoric international career. Since then he has appeared with all the major orchestras, all the celebrated conductors, and at the world's prestigious festivals. Many of his recordings have won coveted prizes, including the Grand Prix du Disque. He also dedicates much of his time to conducting, and made his conducting debut with the IPO in 1986. He was Music Advisor of the Israel Chamber Orchestra and is now Artistic Advisor for the LSO Symphony Orchestra of Maastricht.



Menahem Breuer, a member of the Israel Philharmonic Orchestra since 1955, was for many years its Assistant Concertmaster and since 1988 has been its Concertmaster. He has often appeared with the orchestra as soloist in Israel and abroad, under such conductors as Mehta, Bernstein, Tennstedt, Masur and others. He also premiered many contemporary works. He is a founding member of the Israel Piano Trio, which is renowned throughout the world and gives concerts in Israel and abroad including the major festivals of Edinburgh, Schleswig-Holstein,

Maggio Musicale Fiorentino, and others. He is regularly invited to give master classes at the Royal Academy of Music in London and at the music academies in Germany, Scandinavia and the USA.

Ariel Shamai was born in Israel in 1976, studied the violin with Mme Valérie Bluthner and with Chaim Taub. He has been a regular recipient of America-Israel Cultural Foundation scholarships since 1986. In the 1990–91 season he won the Outstanding Violinist Award in a course at the Salzburg Mozarteum and has participated in the Salzburg Festival. He also regularly takes part in the Rolandseck Festival, Germany. He is a member of the Shavit Trio, with which he toured throughout Europe, and a member of the Young Artists' Unit at the

Jerusalem Music Centre, Mishkenot Sha'ananim. He appeared as soloist with the Camerata Orchestra and with the Israel Philharmonic Orchestra.



Zubin Mehta, one of the great conductors of our time, has been Music Director of the Israel Philharmonic Orchestra since 1969 and in 1981 his appointment was extended for life. He first appeared with the IPO in 1961 and the close contact between him and the orchestra has been maintained ever since. He conducts the IPO in subscription concerts, special concerts, major national events, in concerts at development towns, kibbutzim and army camps, often at times of crisis and war. Born in India in 1936, the same year the IPO was founded, he started

his professional career in Vienna and England and rapidly became one of the world's most sought-after orchestral and operatic conductors. He was Music Director of the Montreal Symphony (1962-67), the Los Angeles Philharmonic (1962-78) and the New York Philharmonic (1979-91), and serves as Music Director of the Maggio Musicale Fiorentino. He won countless awards and distinctions in many countries. In Israel he was awarded Honorary Doctorates by the Hebrew University Jerusalem, the Tel-Aviv University and the Weizmann Institute, and the Hebrew University also named a wing of the Musicology Department after him and his father, conductor Mehli Mehta. In 1991 he was awarded a special prize at the ceremony of the Israel Prize presentation, and he is the recipient of the 1995-96 Wolf Foundation Prize for Music. He is an Honorary Citizen of Tel-Aviv-Yafo. He made numerous recordings for major labels, many of them with the IPO.

Daniel Barenboim's reputation precedes him throughout the world as a first-rank pianist and conductor. He regularly appears as conductor, pianist or both



with all the world's major orchestras and opera houses. In 1992 he was appointed Music Director of the German State Opera "Unter den Linden" in Berlin. Born in Argentina in 1942, he made his debut as pianist there when he was 7. Two years later his family settled in Israel. His only piano teacher was his father and he studied conducting with Igor Markevitch in Salzburg. In 1952 Markevitch invited him to play at the Salzburg Mozarteum and that same year Wilhelm Furtwängler heard him in a recital in Vienna and was deeply impressed. In July

1953 he appeared for the first time as soloist with the Israel Philharmonic Orchestra. In 1954 he won both the Viotti and the Alfredo Casella Piano Competitions in Italy and was later awarded the Beethoven Medal in the Artur Schnabel Competition. He was the youngest artist to receive the diploma of the Santa Cecilia Academy in Rome. His worldwide career veers in recent years more towards conducting. He made his conducting debut with the IPO in 1967. In 1971-89 he was Music Director of the Orchestre de Paris and since 1991 he has been Music Director of the Chicago Symphony Orchestra. His numerous recordings display his versatile abilities as conductor, pianist and chamber musician. He maintains a close relationship with the IPO and appears with the orchestra almost every year.

The Israel Philharmonic Orchestra is one of Israel's oldest and most influential cultural institutions. Its founding in 1936 by famed Polish violinist Bronislaw Huberman predated by twelve years the establishment of the state itself. The inaugural concert was conducted by Arturo Toscanini, himself an impassioned anti-Fascist. In the Palestine Orchestra, as it was then called, he found an "orchestra of soloists"—first chair musicians from German and Eastern European orchestras who had lost their positions due to the Nazis' anti-Semitic policies—

recruited by Huberman to join the new ensemble. With Israel's independence in 1948, the orchestra was renamed the Israel Philharmonic Orchestra; since then, it has continued to play a central role in the nation's cultural life, especially in times of crisis. Giving more than 150 concerts a year, with fourteen concert series in the major urban areas, the Israel Philharmonic also appears in the more rural areas and continues its tradition of giving free concerts for the armed forces. Beginning with a tour to Egypt in 1937, the Israel Philharmonic Orchestra has served as a cultural ambassador, touring the U.S. many times, as well as making trips to many European countries, Japan, China, and India, where their live televised concert from Mr. Mehta's home city of Bombay drew an audience of over 200 million people. Throughout its history, the Israel Philharmonic Orchestra has collaborated with many of the finest conductors and soloists of the 20th Century. Leonard Bernstein maintained close ties with the orchestra since his Israel Philharmonic debut in 1947; he was named Laureate Conductor in 1988, and his influence and his loss are still deeply felt. Kurt Masur, presently music director of the New York Philharmonic and laureate conductor of the Gewandhaus Orchestra of Leipzig, was named honorary guest conductor of the IPO in 1992. And, of course, Maestro Mehta has been appointed its music director for life. The Israel Philharmonic Orchestra continues to uphold its commitments: to be a gathering point for musicians from all over the world, to support native-born Israelis and recent emigrés alike, to nurture promising young musicians and composers, and to develop an active educational program to foster the growth of new audiences at home and abroad.

Daniel Barenboim and Maxim Vengerov appear courtesy of Teldec Classics
Itzhak Perlman appears courtesy of EMI Classics
Gil Shaham appears courtesy of Deutsche Grammophon
Isaac Stern appears courtesy of Sony Classical

09026-68768-2



Explore the exciting world of classical music on the Internet! Visit Classical Now! at <http://www.classicalnow.com> today!
Toll-free 800-845-3333 • 1000 Broadway • New York, NY 10003 • © 1997 BMG Music • 17 0407 0000 Music • Manufactured and Distributed by BMG Entertainment, New York, NY • Printed in USA