

THE TIMES

...At the centre of the evening, one of Prokofiev's most freshly lyrical works: the First Violin Concerto. Vadim Gluzman was the fine soloist, recalling both the strength and the sweetness of David Oistrakh in his unmannered, yet refined and iridescent, playing.

Hilary Finch

theguardian

...the Ukrainian-born, Israeli violinist Vadim Gluzman displayed his shining tone and effortless technique in a superb account of Prokofiev's First Concerto, its endless thematic flow finding in him an ideal advocate...

George Hall

www.classicalsource.com ...making sense out of noise

... Prokofiev's First Violin Concerto gave great pleasure. It marked the welcome Proms debut of Vadim Gluzman, an excellent Russian-born violinist, now an Israeli citizen, who has played frequently in the UK. There is something agreeably old-fashioned about Gluzman's playing, warm, committed and not afraid to wear its heart on its sleeve, the very antithesis of clinical coolness. He is also remarkably secure in the violin's stratospheric upper reaches, no mean advantage in this particular music, added to which he brings a real sweetness to lyrical passages. (Significantly he has received the Henryk Szeryng Foundation Career Award.) Bělohlávek produced an understated accompaniment which nonetheless fitted Gluzman like a glove. There was an encore, the first, Bach-obsessed movement of Ysaÿe's Second Sonata.

Douglas Cooksey

MusicalCriticism.com

Violinist Vadim Gluzman plays the violin as if it was the easiest thing on the earth to do. He produces a beautiful *cantilena* violin tone – not even in passionate musical moments does he force the sound – and he delivers strong rhythms and virtuosity as natural components. Gluzman fully observes the musical score and invests it with nuances which cannot be notated but which reach the spirit of the musical content. Prokofiev's violin concerto (No. 1, D major) starts with a violin solo over divided tremolo violas. Probably more for the sake of expression than for actual dynamic level, it is marked *pianissimo* for the violin. Gluzman managed to be soft yet easily audible and used tasteful *agogics* (that is very slight *rubato* within the bar) to express the spirit behind the notes. Gluzman's ability to make his violin sing extended even to *pizzicato* passages. His energetic playing in the relentless, long semiquaver runs seemed natural (rather than laboured) and his double-stop *cantilena* solo towards the end of the first movement was perfect. Gluzman employed virtuosity, humour and discipline in the technically demanding second movement. In the final (third) movement the long sections of solo violin scale runs sounded like soaring but gentle songs over the rhythmic orchestral texture. The last five bars of the concerto, with clear and expressive rise of the solo violin (taken over by the flute for one bar) felt like rising to Heaven. One could not ask for more although Gluzman still gave a breath-taking performance of 'Obsession', the first movement of Ysaÿe's second solo violin sonata.

Agnes Kory



The soloist in Prokofiev's *Violin Concerto no. 1* was the Israeli violinist Vadim Gluzman making his Proms debut. He gave a well-articulated and polished performance, at times gutsy but never compromising his sweet and silky tone which floated effortlessly above the orchestra... Gluzman brought both technical finesse and expressive colour to this piece... the audience appreciated his virtuosity and as an encore, he treated us with a breezy account of the first movement of Ysaÿe's second solo sonata.

Nahoko Gotoh