

Zubin Mehta and Pinchas Zukerman with Bruch's First Violin Concerto

Thursday, November 12, 2026 · 20:00 · Philharmonie Berlin
Zubin Mehta, conductor · Pinchas Zukerman, violin

TONIGHT'S PROGRAMME		MIN
1	MOZART 1756–1791 <i>Le nozze di Figaro, K. 492: Overture</i>	4'
2	BRUCH 1838–1920 <i>Violin Concerto No. 1 in G minor, Op. 26</i>	25'
3	DVORAK 1841–1904 <i>Symphony No. 7 in D minor, Op. 70</i>	40'
TOTAL MUSIC		69'

Wolfgang Amadeus Mozart

4 minutes

1756–1791

Le nozze di Figaro, K. 492: Overture

WHAT TO LISTEN FOR

The overture begins with a hushed, scurrying figure, so quiet and fast that it almost sounds like whispering behind a door. It is easy to miss if the hall is still settling, so listen closely from the very first bar. Then the full orchestra bursts in, with trumpets and timpani. Listen for how often Mozart repeats this pattern of whisper and outburst, and for the chattering woodwind phrases that answer the violins. There is no slow section and no pause for breath: the music drives straight through to a brilliant close, just as the opera's plot never lets its characters rest.

Max Bruch

1838–1920

25 minutes

Violin Concerto No. 1 in G minor, Op. 26

WHAT TO LISTEN FOR

I. Vorspiel: Allegro moderato. A quiet woodwind phrase is answered by the solo violin in a short, free cadenza. This happens twice before the movement proper begins, with a strong main theme and a warmer, more lyrical second one. At the end the opening cadenzas return, more elaborate than before, and the orchestra leads straight into the slow movement.

II. Adagio. One long song for the violin, over an orchestral accompaniment that keeps moving underneath. This is the music most listeners remember: listen for how the melody keeps rising to new climaxes, each more intense than the last.

III. Finale: Allegro energico. After a quiet, expectant orchestral introduction, the violin enters with a vigorous dance theme played in double stops (two strings at once). A broad, singing second theme interrupts it several times, before the tempo quickens into a final Presto and the concerto ends in a blaze of virtuosity.

Antonin Dvorak

1841–1904

40 minutes

Symphony No. 7 in D minor, Op. 70

WHAT TO LISTEN FOR

I. Allegro maestoso. The main theme emerges quietly over a low, sustained D, like the calm before a storm, then rises suddenly to a harsh, dissonant peak. The second theme is gentler, but the development is one of the most dramatic passages Dvořák wrote. Listen to the end of the movement: after a fierce climax, the music ebbs away in the same hushed mood in which it began.

II. Poco adagio. A calm opening melody, sometimes heard as a prayer, is troubled by darker episodes. After the premiere Dvořák tightened this movement and told his publisher that there was “not a single superfluous note” left in the work.

III. Scherzo: Vivace. A dance, but not a carefree one. The main theme is sharply rhythmic, with a contrasting counter-melody, and the key of D minor keeps casting a shadow. Towards the end of the main section the music gathers into a wild, dark whirl.

IV. Finale: Allegro. The main theme opens with a bold upward leap and has a heroic, driving character. The movement fights its way through contrasting episodes to a broad, resolute coda that brings the symphony to a confident close.



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