

Season 2015/2016

Friday, 20 May 2016
Ilija M. Kolarac Foundation, 8pm

Series: **For Connoisseurs**

Conductor: **Hans Graf**
Soloist: **Nenad Janković**, bassoon

Program:

J. N. Hummel: *Grand Concerto* for bassoon and orchestra

Allegro moderato
Romanza. Andantino e cantabile
Rondo. Vivace

Duration: approx. 30 minutes

A. Bruckner: Symphony No. 6 in A major

Maestoso
Adagio: Sehr feierlich
Scherzo: Nicht schnell
Finale: Bewegt, doch nicht zu schnell

Duration: approx. 54 minutes

Concert master: **Miroslav Pavlović**

The oeuvre of Johann Nepomuk Hummel (1778–1837) is generally recognised for a very small number of pieces. Nevertheless, this gifted musician, pianist and composer was overshadowed by other major composers of the Classical and early Romantic periods, with whom he had collaborated, most notably Mozart, who taught him, and Haydn, who was the Kapellmeister of Prince Esterházy's court orchestra, where Hummel worked as concertmaster. He later also held the positions of Kapellmeister in Stuttgart and Weimar. Thanks to him, Weimar was visited by the leading musicians of the day, turning the city into one of Europe's musical capitals.

There is scarce information about the circumstances in which this concerto was created. It is unknown when it was written, or what its opus number was, apart from the fact that it was dedicated to a certain Mr. Griesbacher. Since there was no known bassoonist under that name at that time, it is assumed that the piece was dedicated to Griesbacher, the clarinettist and leader of a choir and a wind ensemble in Vienna, whom the composer met during his stay in that city between 1811 and 1816. This gives us an indication of the tentative timeframe in which the piece could have been created. The style of Hummel's *Grand Concerto* for bassoon and orchestra is in line with the characteristics of the time in which he wrote music. The influences of his teachers Haydn and Mozart are recognised, as well as of his contemporary Beethoven. The solo part is rich and very demanding for common standards, while its formal structure is conceived quite traditionally – the first and second movements are in sonata form, whereas the third one is in rondo form.

Anton Bruckner (1824–1896) worked on his Symphony No. 6 between 1879 and 1881, while the final version was revised and prepared for performance only in 1894. Dedicated to his wife and his landlord in Vienna, Bruckner considered this piece the boldest of all of his eleven symphonies. The two middle movements were premiered in 1883 by the Vienna Philharmonic under Wilhelm Jahn, while the first complete performance, although with considerably reduced score, occurred three years after Bruckner's death, on 26 February 1899, conducted by Gustav Mahler and played by the same orchestra. The full version of the Symphony No. 6 was not premiered until 1901 in Stuttgart.

Although it is considered as one of Bruckner's most successful symphonies, the *Sixth Symphony*, unlike his *Fourth* or *Seventh*, is not often included in the standard concert repertoire. The reasons for that should probably be sought in the very complex rhythmic structure of the introductory movement, which renders the piece very complicated for performance, but also in the fact that the final movement is actually anticlimactic, giving the impression of inferiority in relation to the preceding three movements. The first movement opens in a rhythmic pattern played by the violins and comprises three most important themes, which culminate in the triumphant Coda. The second movement, *Adagio*, is complementary to the first, both in terms of duration and for introducing three different themes, ending with a peaceful Coda, based on the material from the first theme. The third movement, *Scherzo*, is a dance in $\frac{3}{4}$ time, while the material of the Trio represents the culmination of the movement. The *Finale* more clearly illuminates the disturbance of tonality, which is only hinted in the first three movements. After recapitulating the main themes from the entire symphony and multiple modulations of the major keys, in order to emphasise the ending of the piece, Bruckner returns to the introductory theme, which is now unambiguously played in the original key.

Danica Maksimović