

Season 2015/2016

Friday, 27 May 2016

Ilija M. Kolarac Foundation, 8pm

Series: ***For Adventurers***

Conductor: **Gabriel Feltz**

Soloist: **Francois Leleux**, oboe

Program:

Milan Ristić

Symphony No. 2

Allegro vivace

Andante mosso

Presto. Assai piu lento. Tempo I

Introduzione e fuga

Duration: approx. 16 minutes

Bohuslav Martinů

Concerto for oboe and orchestra

Moderato

Poco andante

Poco allegro

Duration: approx. 15 minutes

Music Themes from James Bond Movies

Monty Norman (arr. David Arnold): *The Name's Bond ... James Bond* from *CASINO ROYALE*

John Barry, arr. by Nic Raine: *Goldfinger* from *GOLDFINGER*

John Barry, arr. by Nic Raine: *We Have All the Time in the World* from *ON HER MAJESTY'S SECRET SERVICE*

John Barry, arr. Nic Raine: Suite from *ON HER MAJESTY'S SECRET SERVICE* and *A VIEW TO A KILL*

John Barry, arr. Nic Raine: *You Only Live Twice* from *YOU ONLY LIVE TWICE*

John Barry, arr. Nic Raine: Suite from *THE LIVING DAYLIGHTS*

Various composers, arr. by Jeff Tyzik: *The Best of Bond*

- *Nobody Does It Better*

- *Live and Let Die*

- *For Your Eyes Only*

- *The Look of Love*

- *007*

- *Thunderball*

- *The James Bond Theme*

Duration: approx. 40 minutes

Concertmaster: **Mirjana Nešković**

One of the most eminent Serbian composers, **Milan Ristić** (1908-1972) received musical training in Belgrade, Paris and Prague. He spent most of his career working as an editor at the Belgrade Radio. Ristić was a member of the Serbian Academy of Sciences and Arts and the President of the Composers' Association of Serbia, as well as a recipient of several significant national and international accolades.

The focus of Ristić's oeuvre is on symphonic music. He wrote six symphonies and a large number of other works for symphony orchestra. Furthermore, an important part of his oeuvre are concertos – one apiece for violin, piano and clarinet, as well as concertos for chamber and symphony orchestras. **Symphony No 2** was created in 1951, as one of the most illustrative examples of Ristić's neoclassical style. The compactness and articulateness of the form, the limited use of the means of expression, the clarity of the melody and harmoniously transparent orchestration make this symphony one of the most outstanding pieces of Serbian music after the Second World War. It was premiered by the Symphony Orchestra of the People's Republic of Serbia, under the baton of Živojin Zdravković, and was also performed a few years later by the Orchestre de la Suisse Romande in Geneva.

The short introductory movement contains elements of a sonata form, with a dynamic first and lyrical second theme. The second movement displays the qualities of a serenade, with a humoristic or even grotesque gesture, while the witty Scherzo is inspired by Macedonian rhythms. The symphony

climaxes in the finale, written in the form of a fugue, which develops in a spirited and optimistic atmosphere that pervades the entire symphony.

The renowned Czech composer **Bohuslav Martinů** (1890-1959) wrote a large number of pieces, including 6 symphonies, 15 operas, 14 ballets, as well as many orchestral, chamber, vocal and instrumental works. His composing style developed under the influence of Stravinsky, while his inclination towards folklore has led to him often being compared with Prokofiev and Bartok.

In a series of concertante works, the most notable are his concertos for violin, viola, piano, as well as the **Concerto for Oboe and Small Orchestra**, composed in 1955 for the Czech oboist Jiří Tancibudek, who lived in Australia. Martinů's intention was to write a piece that Tancibudek would introduce to the world, since he was an active performer. The concert was premiered in Sidney, and then also performed in London, Hamburg, Vienna and Vancouver. The Czech premiere occurred in 1960.

The score, formally structured as a traditional three-movement concertante piece, makes a stylistic reference to Igor Stravinsky's influence, which is also obvious in the concerto's second movement, where the composer quotes a motif from *Petrushka*.

When Ian Fleming wrote the first novel about the British secret agent **James Bond** in 1952, he surely could not have imagined how popular it would become. A particularly important part of the *Bond's World* has also been the soundtrack music for the film series, which rose to huge popularity in the 1960s. The *James Bond Theme* was composed in 1962 for the film *Dr No*, and has since become one of the most recognized soundtrack themes in film history. Its popularity continued and rose, especially when *Goldfinger* appeared, and soon this music became the embodiment of cinematic international espionage.

The Spy Music, the title under which it became popular a while later, has its roots in classical, as well as pop and jazz music. Its author, Monty Norman, developed the theme, which was later arranged by John Barry into music that befits a dangerous spy, but also capable of functioning as a pop instrumental, with rock and jazz elements, which was quite extraordinary for the time in which it was created. Subsequently, all film score composers for films of this genre actually followed this basic pattern. Thus, John Barry actually developed the genre of spy film music, which represented everything you needed to know about James Bond: it was arrogant, pretentious, conceited, dark and dangerous, while at the same time suggestive, seductive and unstoppable – all that in just two minutes of music.

As for the songs that were written specifically for these films, most notably the classics such as *Goldfinger*, *Thunderball*, *You Only Live Twice* and *Diamonds Are Forever*, as well as some of the more recent hits, such as *Live and Let Die*, *Nobody Does It Better*, *A View to a Kill* and *Die Another Day*, grew very popular, especially since they were sung by famous singers, which became a tradition until the present day. Among the celebrities that sang James Bond theme songs were Tom Jones, Nancy Sinatra, Louis Armstrong, Duran Duran, Tina Turner, Sheryl Crow, Madonna, Chris Cornell and Adele.

The selection of music themes for our concert is a digest of the fifty-year-long saga about *Bond music*, with all its ebbs and flows, surprises and disappointments, catastrophes and triumphs... Every piece of music within individual films helps the fans to identify specific themes and leitmotifs, allowing them to associate the film music with their favourite numbers on the album, which is an important commercial aspect of this blockbuster series.

Asja Radonjić