

Season 2016/2017

Friday, 14 October 2016  
Ilija M. Kolarac Foundation, 8pm

***For Connoisseurs***

Conductor: **Michail Jurowski**  
Soloist: **Alexander Ramm**, violoncello

Programme:

**Z. Erić:** *The List No. 2*, Belgrade Philharmonic Commission

Duration: approx. 10 minutes

**D. Shostakovich:** Concerto for violoncello and orchestra No. 2 Op. 126  
*Largo*  
*Allegretto*  
*Allegretto*

Duration: approx. 35 minutes

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**S. Prokofiev:** Symphony No. 3 Op. 44  
*Moderato*  
*Andante*  
*Allegro agitato*  
*Andante mosso – Allegro moderato – Andante maestoso*

Duration: approx. 33 minutes

Concert master: **Tijana Milošević**

Zoran Erić is a distinguished member of the Serbian musical scene. He works as a full professor at the Composition Department of the Belgrade Faculty of Music and, since 2015, he has been the Rector of the University of Arts in Belgrade. Erić earned his undergraduate and Master degrees at the Belgrade Faculty of Music, where he studied with Stanojlo Rajičić. He pursued further training in Salzburg and at W. Lutoslawski's master class in Grožnjan. His music has been performed in almost all countries of Europe, USA, China and Australia by renowned Serbian and international ensembles, including the Dušan Skovran Strings, Guildhall Strings, St. George Strings, Zagreb Soloists, 12 Cellisten der Berliner Philharmoniker, Detroit Chamber Orchestra, Kremlin String Orchestra, Camerata Serbica, Banatul Philharmonia, RTS Symphony Orchestra, Collegium Musicum, Belgrade Philharmonic Orchestra, Irish Chamber Orchestra and others. He has collaborated with the most acclaimed Serbian and foreign artists, including Aleksandar Pavlović, Živojin Zdravković, Kenneth Jean, Pavle Dešpalj, James Judd, Uroš Lajovic, Bojan Sudjić, Darinka Matić-Marović, Ksenija Janković, Lidija Pilipenko, David Takeno, Bernard Lansky, Marija Špengler, Dejan Mladjenović, Aleksandar Madžar, Slobodan Gerić, Emmanuel Pahud, Ljubiša Jovanović and many others. A special place in Erić's music is dedicated to a rather sizeable oeuvre of theatre and film music. He has collaborated with the most famous theatre writers including Sonja Vukićević, Gorčin Stojanović, Nikita Milivojević, Vida Ognjenović, Nebojša Bradić, Ivana Vujić, Milan Karadžić, Haris Pašović, Dejan Mijač, Boro Drašković, Egon Savin and others. Zoran Erić is the recipient of many accolades and awards for his work, most importantly the October Prize awarded by the City of Belgrade, YUSTAT Grand Prix for theatre music, two Golden Mimosa awards for film music, two Sterija Prizes for theatre music, the Grand Gold Model presented by the University of Arts in Belgrade. He is a three-time winner of the greatest Serbian recognition in the field of music – the Stevan Mokranjac Award.

About his new piece, Erić said: *The List No. 2, besides new images, also includes parts of already known images of chaos from the 'Helium in a Small Box' for strings (1991), 'Six Scenes – Comments' concerto for three violins and strings (2001) and 'Who shot a Seagull?' for twelve cellos (2005). The deceptive beauty of sound images referred to are put in a more 'realistic' context here – the miraculous Hell from the Hieronymus Bosch's Garden of Earthly Delights, which is (un)usual, (in)explicable, yet well organised and changes and updates on daily basis. The Garden of Earthly Delights also appears in one of the lists that Umberto Eco proposes in his book 'The Infinity of Lists'. In that hell of a sound sculpture, such as Antigone in New York, Banović Strahinja or Caroline Neuber (from theatre plays of Bora Drašković and Nikita Milivojević) they display their alter ego, and their simplicity is no longer so naïve and exclusive, since the sound that surrounds them indicates a different nature and purpose of their existence.*

In the late 1960s, Soviet composer and pianist Dmitry Shostakovich's (1906–1975) health started to deteriorate. His last public appearance as a pianist was in 1966 and on that

evening, after the concert, he had his first heart attack. Upon completing his Symphony No 15 in 1971, he suffered the second one, and four years later he died.

Concerto for violoncello and orchestra No. 2 in G major, Op. 126, was written in 1966. It was premiered on 25 September of the same year, in a concert organised as a celebration of the composer's sixtieth birthday, at the Great Hall of the Moscow Conservatory. The piece was performed by cellist Mstislav Rostropovich and the USSR State Symphony Orchestra under Yevgeny Svetlanov.

In this slightly unusual, three-movement piece consisting of one slow and two vivacious movements, it seems that the composer desired to create a piece of markedly lyrical quality. Perhaps the best argument for that theory is the first, slow movement that starts with a very vocally profiled, cantabile melody played by the solo cello. The second movement, a short scherzo, in a way serves as a preparation for the third movement, with which it is connected *attacca*. The final movement grows naturally from the previous one, but also features a gloomy atmosphere. This is consistent with the fact that death occupied Shostakovich's thoughts, and consequently also his creative process in the last few years of his life. There is an eerie, ghastly tone in almost all of his works written until his death.

Immediately after completing *The Love for Three Oranges*, Sergei Prokofiev (1891–1953) started working on his next opera *The Fiery Angel*, based on the eponymous novel by Valery Bryusov. It is about Renata, a young girl haunted by the vision of the fiery angel. Ruprecht, a knight errant, helps her to find him. In the opera, Renata goes through a series of hysterical fits, before she is finally burned at the stake. The opera was completed in 1927. Since it was not well received (excerpts from it were staged in Paris, but the whole piece was not performed until after the composer's death), and the reasons for that could be the shrill, expressionistic musical language, or the very demanding Renata's section, Prokofiev decided to adapt the music for this opera into his Symphony No 3 in C minor. It was finished in 1928 and premiered in early 1929. The first performances in Brussels and Paris were conducted by the composer himself.

Although the symphony derives from the opera, beside the connection of thematic material, the composer denied any other link between the two pieces. Therefore, it is not a programmatic symphony but, rather, a classical sonata-form symphony cycle, in which the thematic materials adapted from the opera are developed in a typical symphonic fashion. The sharp, expressionistic language from the opera also remained in the symphony where, coupled with rich colourful orchestral sound, it created an emotionally tense symphonic drama.

The dramaturgy of the Third Symphony rests on the alternation of monumental, dramatic, tutti sections, often resembling church psalmody, and tender, lyrical, yet somewhat tense chamber segments, which comprise one very demanding orchestral score. In orchestration, Prokofiev used a large number of bold sound effects, e.g. the long ostinatos with changing sound colours in the first movement, the distinctly lyrical fluttering of the strings in the slow movement, or the macabre murmur of the shared string parts in the

third, all of which relate this symphony not only to theatre music, but perhaps also to film music.

**Miloš Bralović \***

\*In the season 2016/17, the Belgrade Philharmonic Orchestra is giving an opportunity to young musicologists to enhance their professional training by writing programme notes.