



Season 2016/2017

Friday, 30 September 2016
Ilija M. Kolarac Foundation, 8pm

For Adventurers

Conductor: **Howard Griffiths**
Soloist: **Fazil Say**, piano

Program:

A. Đorđević: *The Joy of Meeting Anew*, Belgrade Philharmonic commission

Duration: approx. 20 minutes

Fazil Say: *Silence of Anatolia*, Concerto for piano and orchestra No. 3
Silence of Anatolia
Obstinacy
Cadenza
Elegy

Duration: approx. 20 minutes

N. Rimsky-Korsakov: *Scheherazade*

The Sea and Sinbad's Ship
The Legend of Kalendar Prince
The Young Prince and The Young Princess
Festival at Baghdad

Duration: approx. 45 minutes

Concert master: **Miroslav Pavlović**

The Joy of Meeting Anew was written by composer Aleksandra Anja Djordjevic as one of the Belgrade Philharmonic Orchestra's five commissions for the season 2016/17. Anja Djordjevic studied composition at the Belgrade Faculty of Music with Prof. Vlastimir Trajković and pursued a postgraduate degree as a student of Prof. Zoran Erić. She has composed music for many theatre and contemporary dance performances, a number of documentary films, as well as for multiple exhibitions and similar multimedia projects. She won the Stevan Mokranjac Award in 2002 for her opera *Narcis i Eho* (Narcissus and Echo).

About the commissioned piece, Anja Djordjevic wrote: *The title of 'The Joy of Meeting Anew' is a straightforward and direct summary of the circumstances and the process of working on the score.* Namely, following her *Abduction of Europa* from 1997, Anja Djordjevic committed to other genres, primarily to the musical theatre and stage music. Her return to symphonic music came after receiving a commission from the Belgrade Philharmonic Orchestra for an orchestral piece. The new creative energy, as well as the experience and positive feeling for the orchestra musicians, with whom she had cooperated in her other projects, made her work on this piece infused with special creative joy.

The music of Fazil Say has an authentic oriental tone, since it is based on the Turkish folklore. Much like Bela Bartok, Say uses folklore musical motifs from his country's folk music, as well as from other Middle East countries. These include folklore melodies, rhythms, or the sound of Turkish national instruments, which he uses together with the full orchestra in various ways and shapes them according to his creative poetics. Another strength of his work is improvisation, i.e. rhapsodic forms of compositions, resulting from the out-of-the-box, improvisation-oriented way of thinking. As a consequence, his work abounds with irregular rhythms, syncopations, playing with the melodies from folk songs and dances. On the other hand, Say also introduces into his music certain contemporary practices of music creation, such as piano preparation (like John Cage), or the use of atonal music. Piano music comprises a large portion of Fazil Say's oeuvre and, as an acclaimed virtuoso on this instrument, he usually plays his own music.

Silence of Anatolia is Say's third piano concerto. It was written in 2001 as a commission from Radio France, and premiered the following year by the composer as the soloist, together with the *Orchestre National de France*. The concerto consists of four movements, programmatically defined so that their titles give indications to the listener about the atmosphere of individual movements, as well as of the entire composition.

Scheherazade is a symphonic suite by Russian composer Nikolai Rimsky-Korsakov (1844–1908), a member of the Russian group of composers known as *The Five*. The piece was written in 1888 and it consists of four movements, based on the stories from *1001 Nights*, which is why the piece was named after Scheherazade, the legendary storyteller.

This composition remarkably reflects Rimsky-Korsakov's brilliance, since he managed to combine and reconcile his composing style of dazzling orchestration and colourful use of instruments with oriental sound motifs permeating the entire piece and denoting the theme that the music portrays. *Scheherazade* is considered Rimsky-Korsakov's most popular work. It inspired many artists, from top-notch ballet dancers and choreographers to the English pop band *Deep Purple*, while certain themes were also used as film music (*The Little Mermaid*, *The Master and Margarita*).

The first movement of the suite is named *The Sea and Sinbad's Ship*, as a reference to the story about the sailor Sinbad and his adventures. In the second movement, the composer presented the story about Kalendar Prince through a solo-like treatment of instruments – primarily the violin (which plays the role of the narrator throughout the piece), and then also the French horn and

oboe, introducing the theme and its variations, with a transparent accompaniment of the rest of the orchestra. *The Young Prince and The Young Princess* is the title of the suite's third movement, with a simple form and plain sound, while the final movement - Festival at Baghdad – repeats and interweaves the melodious motifs from the previous movements, and introduces a few new ones.

Ana Đorđević*

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