

Season 2017/2018

THE BELGRADE PHILHARMONIC ORCHESTRA

***Series: Fire***

Conductor: **Michail Jurowski**

Soloist: **Narek Hakhnazaryan**, violoncello

Academic Choir ***Collegium Musicum***

Friday, 15 December 2017

Ilija M. Kolarac Foundation, 8pm

[www.bgf.rs](http://www.bgf.rs)

Programme:

**Robert Schumann**

*Faust overture, WoO 3*

Duration: approx. 9 minutes.

**Robert Schumann**

Concerto for violoncello and orchestra in A minor, Op. 129

*Nicht zu schnell*

*Langsam*

*Sehr lebhaft*

Duration: approx. 26 minutes.

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**Franz Liszt**

*Dante Symphony, S 109*

*Inferno*

*Purgatorio*

Duration: approx. 52 minutes.

Concertmaster: Tijana Milošević

In a letter from 1830, **Robert Schumann** (1810–1856) wrote: *The flame that is naturally clear always gives the most light and heat. If I could blend my talent for poetry and music into one, the light would burn still clearer.* In 1844, he decided to *blend* his musical expression with Goethe's interpretation of the well-known legend of Faust, who sells his soul to the devil in exchange for mysterious knowledge. As Schumann did not want a narrative flow in his piece, the original idea about writing an opera was replaced by the idea of 'musicalizing' certain segments from *Faust*. Owing to the *fragmentation* of Schumann's *Scenes from Goethe's Faust*, the renowned philosopher Theodor Adorno called it a *piece in pieces*, and this oratorio is nowadays considered the most significant composition of Schumann's late (incidental) oeuvre. At the proposal from Franz Liszt, who had conducted the partially completed *Scenes* on the anniversary of Goethe's birth (1849), Schumann composed an orchestral overture (known as the **Faust overture**). In 1851, he wrote that he viewed *this task as most difficult*, since there were *simply too many, and too gigantic elements to overcome*. Nevertheless, he was convinced that he had to write an overture, to prepare for various moods and round off the oratorio. The overture, i.e. the last completed segment of the *Scenes* was not finished until 1853. Although the atmosphere of this *symphonic prelude* invokes the forthcoming scenes, there are no direct thematic references. The overture is a reflection of Faust's character – the dismal introduction shows him immersed in his thoughts, while the powerful *allegro* illustrates his quests for his personal ideals and the truth; only the scarce lyrical moments are a reference to Margaret's tragic character.

**Schumann** wrote the **Concerto for violoncello and orchestra** in his *Rhennish period*, during his stay in Düsseldorf as a music director. Within just two weeks in October 1850, he sketched and orchestrated *one of the finest works one could wish to hear – sublime music from beginning to end*, as cellist Pablo Casals described it. The creative inspiration was stimulated by the enthusiasm about moving, which soon after turned into disappointment and mental breakdown. During 1854, as his hallucinations progressed, Schumann reworked certain segments of the concert, hoping that music would silence the *demonic* voices. The composer sent the revised version to the publisher six days before attempting suicide by drowning in the river Rhine.

The concerto presents *dialogues* held at several levels. First, there is the composer's artistic *dialogue* with the conventional concerto structure – three movements are played with no pause, because the then practice of applauding between the movements disturbed the concerto's integrity. It is also enabled by the appearance of the motto (the three opening chords) and the *Clara motif* (the fifth interval) in dramatically important points. The experience of composing solo songs reveals itself in the lyrical themes and the rhetorical quality of the solo section. The oft-criticised orchestration also places the piece – originally titled as the *concert piece for violoncello with orchestral accompaniment* – in the space between the chamber and orchestral genres. The composer presupposes the interaction between the soloist and the orchestra, for instance, in the *cantilena* solo and the cello with the orchestra in the second movement, and in the solo cadenza accompanied by the orchestra. The chamber aspect is also recognised in the presentation of the creator's intimate expressions, i.e. in the *dialogue* between Florestan's restless passion that weaves through the first and final movements, and Eusebius' introvert poetics in the middle movement.

When **Franz Liszt** (1811-1886) used to talk about literary works that greatly influenced his creative poetics, he singled out Goethe's *Faust* and Dante Alighieri's *Divine Comedy*. In his programmatic symphonies ***Dante*** and *Faust*, which he composed concurrently, the mastery of the symphonic poem inventor is evident, since these works can be understood as *cycles of symphonic poems unified under a common idea*. In 1847, Liszt drew the sketch of the fundamental thematic materials for the *Dante Symphony*, and completed the work in the year of Schumann's death (1856). *The visionary idea* to perform the symphony based on Dante's *Divine Comedy* with special sound and light effects was not put into action, nor was his plan to write the piece in three movements: *Inferno*, *Purgatorio* and *Paradiso*. The final two-movement structure was the result of Liszt's discussion with Richard Wagner, who argued that *no earthly composer could faithfully express the joys of Paradise, but only its reflection*. In the first movement of *Dante Symphony*, the passage through the gates and circles of hell and the fall through the dark bottomless pit are illustrated with the musical portrayal of fire, wrath of the dead and the noise of the terrifying and chaotic whirlwinds of sound, the (chromatic) downward movement, domination of the interval known as the *Satan in music*, the brass and low string instruments. The short love episode of Paolo and Francesca da Rimini is interrupted by the blasphemous mocking laughter of hell. *Purgatorio*, in which sins are expiated after death, renders a more serene atmosphere with the central *Lamentoso* fugue and the apotheosis on the text of the *Magnificat* – a distant choir of angels emulates the glow of divine light.

Marija Tomić \*

The next concert of the Belgrade Philharmonic Orchestra, as part of the ***Air*** series, is scheduled on Friday, **22 December 2017**, 8pm at the Ilija M. Kolarac Foundation.

Conductor: **Gabriel Feltz**

Soloists: **Radovan Vlatković** and **Nikola Ćirić**, French horns

W. A. Mozart: Horn Concerto K 447

A. Rosetti: Two Horns Concerto

A. Bruckner: Symphony No 9

Dear subscribers, ahead of each concert of the Belgrade Philharmonic Orchestra, musicologist Maja Čolović-Vasić will be giving introductory words about the pieces in the programme for that evening, at the Kolarac Music Gallery starting at 7.30pm.

Dear visitors, please turn off your mobile phones; you are also kindly reminded that taking photographs and the use of video and audio recording devices is strictly forbidden during the concerts of the Belgrade Philharmonic. We wish you a pleasant evening.

\* In the season 2017/18, the Belgrade Philharmonic Orchestra offers an opportunity to selected young musicologists to enhance their professional training by writing programme notes.

Born in Moscow in 1945, **Michail Jurowski** is the son of the composer Vladimir Jurowski and grandson of the conductor David Block. His sons Vladimir and Dmitri are also internationally renowned conductors. Michail Jurowski grew up in the circle of internationally acclaimed artists of the former Soviet Union such as Oistrakh, Rostropovich, Kogan, Gilels, and Khatchaturian. Dmitri Shostakovich was a close family friend and he and Michail not only spoke often but would also play four-hand piano pieces together. Such experiences had a huge influence on the young musician and it is therefore no coincidence that today Michail Jurowski is one of the leading interpreters of Shostakovich's music. In 2012 Michail Jurowski was awarded the third International Shostakovich Prize by the Shostakovich Gohrisch Foundation.

Michail Jurowski was educated at the Moscow Conservatoire, where he studied conducting under Leo Ginsburg and music science under Alexei Kandinsky. During his studies he assisted Gennady Rozhdestvensky at the National Radio and Television Symphony Orchestra of Moscow. While still a resident in Russia, he conducted the Music Theatre of Stanislavski and Nemirovich-Danchenko in Moscow and during his last years in the Soviet Union frequently conducted performances at the Bolshoi Theatre.

From 1978 Michail Jurowski was regular guest conductor at the Komische Oper Berlin and in 1989 he left the USSR with his family after accepting permanent post with the Dresden Semperoper. Other titled positions have included: General Music Director and Chief Conductor of the Northwest German Philharmonic Orchestra; Chief Conductor of Leipzig Opera; Chief Conductor of WDR Rundfunkorchester in Cologne; Principal Conductor of German Opera Berlin (Deutsche Oper Berlin); Principal Guest Conductor of the Berlin Radio Symphony Orchestra.

As a guest conductor Michail Jurowski has led the Tonkünstler Orchestra of Lower Austria, Leipzig Gewandhaus, Dresden Philharmonic, Staatskapelle Dresden, Oslo Philharmonic, Bergen Philharmonic, King capelle Copenhagen, Orquestra Sinfónica do Porta Casa da Música and São Paulo Symphony. Since 1995 he has enjoyed very close relationships with Stavanger Symphony Orchestra and Norrköping

Symphony Orchestra where he has conducted each season. In addition he is Principal Guest Conductor of the Janáček Philharmonic Orchestra (Ostrava, Czech Republic) and Sinfonia Iuventus (Warsaw, Poland).

Recent highlights have included appearances with the London, Warsaw and St Petersburg philharmonic orchestras, Moscow State symphonic orchestra ('Svetlanov' Orchestra). He also conducted the Dresden Staatskapelle at the International Shostakovich Festival in Gohrisch, Orquestra Sinfónica de Galicia, Lübeck Philharmonic, Dresden Philharmonic's New Year's concerts, the Tonkünstler Orchestra of Lower Austria, the Norwegian Opera Orchestra and Monte Carlo Philharmonic Orchestra. The 15/16 Opera and Ballet season saw a return to the Bolshoi with Prokofiev's Fiery Angel, Pique Dame, Eugene Onegin for Malmö Opera, revival of the lauded Romeo and Juliet with Zurich Opera, La Scala Milan with Cinderella and Swan Lake (new productions).

The season 2016/17 included The Fiery Angel with Staatsoper Munich and Swan Lake at La Scala, as well as concerts with the Belgrade Philharmonic, Orquestra Sinfónica do Porto Casa da Música, Orchestre National de Bordeaux, King Capelle Copenhagen, London Philharmonic Orchestra, Janacek Philharmonic Ostrava and Sinfonia Iuventus in Warsaw.

Besides televised concerts and radio recordings in Stuttgart, Cologne, Dresden, Oslo, Norrköping, Hannover and Berlin, Maestro Jurowski has recorded with Berlin Radio Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, L'Orchestre de la Suisse Romande and has conducted various CD recordings, including film music, Shostakovich's opera *The Gamblers*, Shostakovich's entire vocal symphonic pieces, Rimsky-Korsakov's opera *Christmas Eve*, as well as orchestral pieces by Tchaikovsky, Prokofiev, Reznicek, Meyerbeer, Lehár, Kálmán, Nicolai, Rangström, Pettersen-Berger, Grieg, Svensen, Kantcheli and many others.

In 1992 and 1996 Jurowski won the German Record Critics' Prize and in 2001 he received a Grammy nomination for 3 CD productions of Orchestral Music by Rimsky-Korsakov with the RSB Orchestra.

**Narek Hakhnazaryan** was born in Yerevan, Armenia, into a family of musicians: his father is a violinist and his mother a pianist. Mentored by the late Rostropovich, Hakhnazaryan received an Artist Diploma from the New England Conservatory of Music in 2011 where he studied with Lawrence Lesser. Prior to this he studied at the Moscow Conservatory with Alexey Seleznyov and at the Sayat-Nova School of Music in Yerevan with Zareh Sarkisyan. Hakhnazaryan has received scholarships from the Rostropovich Foundation and the Russian Performing Arts Fund, and his prizes include First Prize in the 2006 Aram Khachaturian International Competition in Armenia and First Place in the 2006 Johansen International Competition for Young String Players. As the First Prize winner in the 2008 Young Concert Artists International Auditions, Hakhnazaryan made his debut in Washington, DC and at Carnegie Hall.

Since winning the Cello First Prize and Gold Medal at the XIV International Tchaikovsky Competition in 2011 at the age of 22, Narek Hakhnazaryan has performed with most major orchestras across the globe and has established himself internationally as one of the finest cellists of his generation. Between 2014–2016, he joined the prestigious BBC New Generation Artists scheme and in August 2016 he made his BBC Proms debut;

Hakhnazaryan has performed with orchestras such as the Orchestre de Paris, London Symphony, Chicago Symphony, Sydney Symphony, Rotterdam Philharmonic, Czech Philharmonic, Frankfurt Radio, NHK Symphony, Seoul Philharmonic orchestras, and with conductors such as Gergiev, Hrusa, Koopman, Neemi Järvi, Pletnev, Slatkin, Sokhiev, Robertson, Bělohlávek, Guerrero. He made a hugely successful debut with the LA Philharmonic/ Bringuier at the Hollywood Bowl in 2015 and toured Spain with the WDR Symphony/Saraste in the same year.

An eager chamber and recital performer, Hakhnazaryan has played in halls such as the Concertgebouw Amsterdam, Salle Pleyel Paris, Wigmore Hall, Berlin Konzerthaus, Vienna Konzerthaus, Oji Hall Tokyo, Shanghai Concert Hall, Carnegie Hall, Jordan Hall (Boston) and at the Mecklenburg-Vorpommern, Beethovenfest Bonn, Ravinia, Aspen, Piatigorsky, Mikkeli, Pau Casals, Lucerne and Verbier Festivals amongst many others.

Highlights of Hakhnazaryan's 2016/17 season included debuts with orchestras such as Royal Stockholm Philharmonic, Berlin Konzerthaus, Netherlands Philharmonic, Utah Symphony, Teatro Dell'Opera (Rome), Munich Chamber, Essen Philharmonic orchestras and returns to the BBC Philharmonic, New Zealand Symphony orchestras, Orchestre della Toscana and to the Warsaw Easter Festival. In recital, Hakhnazaryan will perform in cities such as London, Lugano and Eindhoven and in Summer 2017 he toured SE Asia with concerts in Taipei, Seoul, Kyoto and Tokyo.

Hakhnazaryan plays the 1707 Joseph Guarneri cello and F.X. Tourte bow.

Academic Choir **Collegium Musicum** was founded in 1971 at the initiative of Prof. Vojislav Ilić and its members are students of the Belgrade Faculty of Music. Since its foundation, the choir has been conducted by Darinka Matić Marović, Professor Emeritus at the Belgrade Faculty of Arts, and since 1999, Dragana Jovanović, Docent at the Conducting Department of the Belgrade Faculty of Music has also been engaged as the second conductor. Since 1971, more than 300 female students of Belgrade Faculty of Music have been members of this choir.

Collegium Musicum is one of the most eminent choirs in Serbia which has performed more than 3000 concerts throughout country and abroad (Spain, Portugal, France, Belgium, Great Britain, Ireland, Norway, Sweeden, Germany, Austria, Poland, Czech, Slovakia, Hungary, Romania, Bulgaria, Italy, Slovenia, Croatia, Bosnia and Herzegovina, FYR Macedonia, Montenegro, Greece, Cyprus, Turkey, Pakistan, Afghanistan, Iran, India, Mongolia, China, Taiwan, South Korea, Russia, Belarus, Ukraine, Lithuania, Latvia, Estonia, Argentina, Brazil, Ecuador, Mexico, Cuba, USA).

The repertoire of the choir includes compositions by authors from different musical periods, from early music to contemporary music art. The high professional level and creativity of this ensemble has inspired many composers to dedicate their works to the choir. In 46 years of the existence the choir has had more than 200 premiere performances. Collegium Musicum participated in the realization of many important cultural events in the country and the region, as well as in the projects of performing a number of choral-orchestral works in cooperation with the Belgrade Philharmonic Orchestra, the Symphony Orchestra of Radio Television Serbia, St. George's Strings, the Belgrade String Orchestra Dušan Skovran, the Symphony Orchestra Niš, The Montenegrin Symphony Orchestra, the Faculty of Music Arts Symphony Orchestra and the Symphony Orchestra of the Music Academy in Banja Luka and the conductors Zubin Mehta, Emil Tabakov, Uroš Lajovic, En Shao, Francesco La Vecchia, Bojan Sudjić... In the recent years, the ensemble has been developing a visual identity in coral performance with particular care and has also performed several concerts-performances.

The Academic Choir Collegium Musicum has received numerous prizes and awards both in Serbia and abroad. Highlights include competitions in Arezzo, Llangollen, Cork, Beijing, BBC Award, the special prize for the best choir and conductor of the festival of the Polish National Television, as well as the Gold Medal at the International Choir Festival at Carnegie Hall.

The Academic Choir Collegium Musicum has participated in numerous prestigious festivals in Serbia and abroad, including in Ghent, Berlin, Prague, Brno, Varna, Bucharest, Toulon, Nancy, Palermo, Trieste, Delphi, Lefkas, Kadrica, Atalanta,

Kastoria, Thessaloniki, Corfu, Athens, Moscow, St. Petersburg, Puebla, Havana, Buenos Aires and others.

The Academic Choir Collegium Musicum has recorded for many radio and TV stations, such as RTS Serbia, Norwegian National Radio, RAI (Italy), Radio Television Mexico and many others. Some of masterpieces of choral art have remained permanently recorded on audio editions of *The Millennium Concert of Collegium Musicum*, *Colours and Sounds of the Balkans* and *Sirens*, while the latest project *Three Sounds of Mokranjac* is the first integral sound edition of Mokranjac's *Garlands* transcribed by Vojislav Ilić.