

Season 2017/2018

THE BELGRADE PHILHARMONIC ORCHESTRA

*Series: The Fifth Element*

Conductor: **Gabriel Feltz**

Soloists: **Tijana Milošević**, violin

**Nemanja Stanković**, violoncello

**Gabriel Feltz**, piano

Friday, 2 February 2018

Ilija M. Kolarac Foundation, 8pm

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

Programme:

**Paul Dukas**

*The Sorcerer's Apprentice*

Duration: approx. 12 minutes

**Ludwig van Beethoven**

Piano Trio in D major, Op. 70 No. 1 (*Ghost*)

*Allegro vivace e con brio*

*Largo assai ed espressivo*

*Presto*

Duration: approx. 28 minutes

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**John Williams**

*Harry Potter and the Sorcerer's Stone, suite*

*Hedwig's Theme*

*The Sorcerer's Stone*

*Nimbus 2000*

*Harry's Wondrous World*

Duration: approx. 9 minutes

**Richard Wagner**

*The Flying Dutchman* WWV 63, overture

Duration: approx. 12 minutes

Concertmaster: Miroslav Pavlović

Considering that **Paul Dukas** (1865–1935) often destroyed his manuscripts as a result of being overly self-critical, the fact that he preserved the score of ***The Sorcerer's Apprentice*** illustrates the significance he attached to this piece. Subtitled *Scherzo after a ballad by Goethe*, the piece was composed and performed in Paris in 1897. This allowed Dukas to *escape the shadow* of his famous contemporary Claude Debussy, and *The Sorcerer's Apprentice* was perceived as a masterpiece of the French tone poem and the orchestral repertoire in general. Inspired by Goethe's 1797 ballad of the same name and acting in accordance with his personal conviction that *music necessarily has to express something*, In this programmatic work, Dukas aspired to give a faithful account of the story in a linear flow, which results in the creation of a visual experience for the listener. As the leading orchestrator of his time, he presented the segments of the plot by choosing different colours from the orchestral palette: the mysterious opening brings us in front of the sorcerer's house (stings); the apprentice uses magic (trumpets) to bring to life the spirit of a broomstick (bassoon) hoping that it would clean the room instead of him; the broom pours large amounts of water and causes a flood (*tutti*); the desperate apprentice breaks the broom in two pieces, but it only results in both parts pouring more water (bassoon and bass clarinet); the sorcerer returns, speaks the magic words (trumpets) and stops the magic, bringing the broom to a halt. The music of *The Sorcerer's Apprentice* was used in Walt Disney's film *Fantasia* (1940), in which Mickey Mouse plays the unfortunate apprentice.

**Ludwig van Beethoven** (1770–1827) composed the ***Ghost Piano Trio*** in 1808, after having completed the *heroic* Fifth and *pastoral* Sixth symphonies, which is why the occasional *symphonic treatment* of the dialogue of three instrumental voices in the trio is not surprising. The weight of this three-movement piece lies in the longest, middle movement, which affects the distinctive dramaturgy of the trio, as well as the overall impression of the piece – the powerful dynamic contrasts, the material fragmentation, the *ghastly* silence, virtually impressionist tremolos, as well as the dominant chromaticism, which will be resolved only in the finale. The nickname *Ghost* was added to the trio thanks to a note taken by Beethoven's best-known piano student Carl Czerny in 1842 that this slow, minor-key movement reminded him of a scene from Shakespeare's *Hamlet* (when Hamlet meets his father's ghost). However, it is a known fact that librettist Heinrich von Collin showed to Beethoven a part of the libretto that was based on Shakespeare's *Macbeth*. Parts of the trio's *Largo* movement were found in the composer's notebook, next to the sketch of the Witches' Chorus for the opera *Macbeth*. In spite of this, or indeed maybe because Beethoven never wrote this opera, it appears as though its *spirit* permeates this piano trio.

One of the best known scores of American composer **John Williams** (1932), the author of some of the most popular numbers of the film music and a person whose name cannot be excluded from any discussion on the history of the seventh art, is the music written for the first three films about the young sorcerer Harry Potter (2001–2004). It was also the basis for the musical definition of the characters in the subsequent sequels, which especially refers to the theme of Hedwiga – the snow white owl – which appears as the principal thematic material throughout the Harry Potter film series, and is also found in the beginning of the symphonic suite, in the celesta passage, introducing the listener instantly into the magical world of

wizards. The potential of the soft and crystal clear tone of this instrument had already been recognised and exploited by Tchaikovsky in his ballet *The Nutcracker* (1892), for the dance of the Sugar Plum Fairy. Similarly as in *The Sorcerer's Apprentice*, orchestration is the principal means of character profiling and plot narration in the suite *Harry Potter and the Sorcerer's Stone*. So, for instance, the solemn tone of the French horns emulate the ambience of the Hogwarts School, in which young sorcerers learn how to produce magic with their wands, whereas the woodwinds depict the quick movements of the magic broomstick.

An important step of **Richard Wagner** (1813–1883) on his way towards a musical drama is the romantic three-act opera *The Flying Dutchman* (1841–1842, premiered in 1843). Wagner became interested in the legend of the cursed seafarer, condemned to eternally wander the seas with the possibility of redemption through true love, as he was crossing the sea from Riga to London by ship in stormy conditions, in 1839. In addition to the terrifying personal experience, the other source that he used in writing the libretto was a legend that he had heard from Norwegian sailors and its artistic interpretation in Heinrich Heine's *The Memoirs of Mister von Schnabelewopski* (1834).

The overture to *The Flying Dutchman* gives away the contemplations that Wagner presented in the essay *On the Overture* (1841), arguing that it should lead the central idea of the drama towards its resolution. He succeeded in this by using leitmotifs from the opera in the overture, such as the motif of the stormy and merciless sea that also symbolises the tempest in the sailor's soul, as well as the excerpt from Senta's Ballad from Act 2, which represents the nucleus of the entire opera in terms of the music and content. The ending of the overture in a major key denotes redemption, achieved through the sacrifice of the noble heroine Senta.

Marija Tomić \*

The next concerts of the Belgrade Philharmonic Orchestra are scheduled on Thursday, **8 February 2018** and Friday, **9 February 2018**, as part of the *Philharmonia(c)* and *Air* series respectively, at the Ilija M. Kolarac Foundation, starting at 8pm.

Conductor: **Uroš Lajovic**

Soloist: **Xavier de Maistre**, harp

G. Ligeti: *Atmosphères*

H. Rodrigo: *Aranjuez Concerto*

P. I. Tchaikovsky: *Manfred Symphony*

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.

The newly appointed Chief Conductor of the Belgrade Philharmonic Orchestra, **Gabriel Feltz** was born in 1971 in Berlin. Since 2013, Feltz has concurrently worked as the Generalmusikdirektor of the Dortmund Opera and Chief Conductor of the Dortmund Philharmonic Orchestra. After three very successful years, his contract has been renewed ahead of time until 2023. After the Philharmonic Orchestra Altenburg-Gera (2001-2005) and the Stuttgart Philharmonic Orchestra (2004 – 2013) this is his third position in a row as chief conductor of a German orchestra. With unusual programs and a marked rise of musical quality he managed to increase audiences significantly with all these orchestras. In 2007, the Sergei Rachmaninoff Foundation awarded Gabriel Feltz and the Stuttgart Philharmonic Orchestra the Prix Rachmaninoff for their exceptionally extensive Rachmaninoff concert cycle. In addition, Feltz has been Principal Guest Conductor at the Basel Theatre (2008- 2013) and had been responsible for several opera productions, which led to the Basel Theatre being named Opera House of the Year in 2009 and 2010.

From 1989 to 1994, Gabriel Feltz studied conducting and piano at the Hanns Eisler Academy of Music in Berlin. After the studies, he became Gerd Albrecht's assistant at the Hamburg State Opera (1994-1995). The first engagements took him to the Lübeck Opera (1995-1997) and the Bremen Theatre (1997-2001).

Gabriel Feltz has conducted leading orchestras in Germany and abroad such as Sächsische Staatskapelle Dresden, the Symphonieorchester of the Bayerischen Rundfunk, the Bavarian State Orchestra, the Deutsche Symphonie-Orchester Berlin, the Konzerthausorchester Berlin, the Frankfurt Opernhaus- and Museumsorchester, Staatskapelle Weimar, the orchestra of the Nationaltheater Mannheim, the Bamberger Symphoniker, the Essen Philharmonic, the Radio Symphony Orchestras of Berlin (RSB), Cologne (WDR), Leipzig (MDR), Hannover (NDR) and Saarbrücken (SR), the German National Youth Orchestra, the Vienna Radio Symphony Orchestra, the Danish National Symphony Orchestra, the Berner Symphonieorchester, the Sinfonieorchester Basel, the Orchestra of the Vlaamse Opera Antwerpen, the RTE National Symphony Orchestra (Ireland), the KBS Symphony Orchestra Seoul, the Orchestre Symphonique de Mulhouse, as well as the Guangzhou Symphony Orchestra, the China National Symphony Orchestra and the Beijing Symphony Orchestra. In 2013/14, Gabriel Feltz gave his highly successful debut at the Komische Oper Berlin with Bernd Alois Zimmermann's *Die Soldaten* and in the same season he conducted the *Flying Dutchman* at the Bavarian State Opera. Gabriel Feltz' personal highlight of the 2014/15 season was Gustav Mahler's Symphony No 8 for the 200<sup>th</sup> Anniversary celebrations of the Musikverein Graz.

The extensive Discography of Gabriel Feltz makes him one of the outstanding conductors of his generation. The repertoire ranges from Mozart and Beethoven to Rachmaninoff, Elgar, Prokofiev, Scriabin and Richard Strauss to Nono and Ligeti. In 2007, Gabriel Feltz started the recording of all Mahler symphonies (Dreyer-Gaido) with the Stuttgart Philharmonic Orchestra. At the moment, the symphonies 1–7 are available. The cycle is highly acclaimed as the most "extraordinary and controversial cycle of the recent years". The recording of Luigi Nono's *Intolleranza* performed by the Bremen Philharmonic Orchestra and the choir of the Bremen Opera under Gabriel Feltz has been awarded the Diapason d'Or in June 2013. Ottorino Respighi's *Belkis – Regina di Saba* has been released in 2013. This recording is the first complete

performance of the piece that is highly appreciated by Feltz since its world premiere in 1932 at La Scala, Milano. The TV production of *Aida am Rhein* under Maestro Feltz had an outstanding success all over Europe (live on Swiss TV, 3Sat, RAI, ZDF) and is available on DVD.

His future projects include concerts and opera productions in Berlin, Zürich, Taipei (Taiwan), Köln, Graz, Sendai (Japan) and San Antonio (USA).

**Tijana Milošević** (1978) started playing the violin at the age of four. At 15, she enrolled in the Belgrade Faculty of Music, where she studied under Prof. Dejan Mihailović and subsequently earned her master's degree. She completed specialist studies at Juilliard School of Music, New York, as a student of Dorothy DeLay and Lewis Kaplan and also attended master classes by Itzhak Perlman and Joshua Bell. In 1998, she became the youngest concertmaster in the history of the Belgrade Philharmonic Orchestra. She was also the assistant concertmaster of Athens Camerata and, in addition to her current position in the Belgrade Philharmonic, she also works as the concertmaster of the Double Sense chamber ensemble, performing throughout Europe with the soloist Nemanja Radulović.

She has recorded several CDs for the PGP RTS label, notably a classical music solo album titled *Muzika za Tijanu* (Music for Tijana) and an ethno-jazz-classic-ambient CD titled *World Music Contact*.

Tijana Milošević plays an *Enrico Rocca* violin (Genoa, 1910), property of the Belgrade Philharmonic Orchestra.

**Nemanja Stanković** was born in Kragujevac (Serbia), where he completed the Secondary School of Music in the class of Boža Saramandić, as the valedictorian. In 2009, he graduated as the best student of the year from the Belgrade Faculty of Music, where he studied with Sandra Belić. He was trained by Natalia Gutman at the Vienna Conservatory, where he earned his Master of Arts degree with the highest honours in 2013. Nemanja pursued his post-graduate studies at the Mozarteum University in Salzburg (Austria) with Enrico Bronzi, as well as at the Scuola di musica di Fiesole (Florence, Italy) in the class of Natalia Gutman and Elizabeth Wilson. In March 2015, he defended his doctoral thesis at the Belgrade Faculty of Music, becoming the youngest Serbian Doctor of Arts. He has attended masterclasses given by renowned musicians, including Ralph Kirshbaum, Mischa Maisky, Jens Peter Maintz, David Strange, Daniel Weiss, Monika Leskovar, Jan Vogler, Michel Strauss, Alexander Baillie, Ivan Kucher, Alexander Gebert and others.

Since March 2011, Nemanja Stanković has been the principal cellist of the Belgrade Philharmonic Orchestra, and since September 2016 he has also performed as the solo cellist of the St. George Strings chamber ensemble. Since 2017, Nemanja Stanković has been employed as the Docent at the Faculty of Arts in Niš, where he teaches cello performance.

Stanković has had solo performances with the Belgrade Philharmonic Orchestra, RTS Symphony Orchestra, Camerata Serbica, Orchestra Giovanile Italiana, Czech Virtuosi, Dušan Skovran String Ensemble, Bitola Chamber Orchestra, the Belgrade Faculty of Music Philharmonic Orchestra, Christianstad Symphoniker, Norbal... As a soloist, he has collaborated with conductors such as Rafael Payare, Fabrice Bollon, Bojan Sudjić, Noam Zur, Denis Shapovalov, Le Phi Phi, Nikola Paškovski, Biljana Radovanović...

As a member of chamber ensembles, he has collaborated with artists such as Yury Revich, Sandra Belić, Jan Vogler, Nemanja Radulović, Eszter Haffner, Tijana Milošević, Ognjen Popović, the Czech string quartet Epoque, the Pokret trio... He has also appeared as a member of the Boston String Quartet, the ArtLink Piano Trio, the Belgrade Philharmonic String Sextet...

Nemanja Stanković has received awards and prizes as a finalist of many competitions, including the International cello competition in Liezen (Austria – 1<sup>st</sup> prize, 2012), Jeunesses Musicales Competition in Belgrade (Serbia – 1<sup>st</sup> audience prize, 2010), Johannes Brahms in Pörtschach (Austria – finale, 2011), Fidelio Spezial Wettbewerb (Vienna – 2012), Antonio Janigro (Croatia – 3<sup>rd</sup> prize, 2004), Petar Konjović in Belgrade (2007, 1<sup>st</sup> and special prize), International students' competition in Sarajevo (2008, 1<sup>st</sup> and special prize), Serbian national competition in Belgrade (2005, 2004, 2002, 2000 – 1<sup>st</sup> and special prizes) and others. In 2007, he was hailed the Most Promising Young Artist in Serbia by the ArtLink Belgrade artists' association. This recognition led him to record his first CD featuring works of Paganini, Dvorak, Davidoff, Haydn and Tchaikovsky.

He boasts remarkable appearances at international festivals: BEMUS (Belgrade), Note di Primavera (Italy), Young Stars of Today (Sweden), Belgrade Cello Fest, Classic Fest, BUNT, Music Days (Herceg Novi)... He had a memorable appearance at the Baroque Workshop in Gmunden (Austria, 2006), where he was recognised as the best interpreter of baroque music. Nemanja performed as a soloist at the Concerts for Life and Peace held in Italy and Israel (December 2010) under the auspices of the Italian Ministry of Youth. He has also given performances at the Hôtel national des Invalides in Paris (at the Cathedrale Saint-Louis des Invalides and the Grand Salon), at the Vienna Musikverein (Gläserner Saal), as well as at the Wiener Konzerthaus and the Konzerthaus Berlin.

He is currently playing an instrument made by Carlos Roberts from Cremona (2012), courtesy of the Trampolino Project of the musical association Amici della Scuola di musica di Fiesole. Nemanja has made audio recordings for RTS, ORF and RAI.