

**Season 2015/2016**

Thursday, 10 March 2016  
Ilija M. Kolarac Foundation, 8pm

Concert Series: ***Philharmania***

Conductor: **Howard Griffiths**  
Soloist: **Vadim Gluzman**, violin

**Program:**

**Jelena Dabić**  
*Beethaphase*

Duration: approx. 7 minutes

**Johannes Brahms**  
Violin Concerto in D major, Op. 77

*Allegro non troppo*  
*Adagio*  
*Allegro giocoso, ma non troppo vivace – Poco piu presto*

Duration: approx. 38 minutes

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**Ludwig van Beethoven**  
Symphony No. 9 in F Major, Op. 93

*Allegro vivace e con brio*  
*Allegretto scherzando*  
*Tempo di Menuetto*  
*Allegro vivace*

Duration: approx. 26 minutes

Concertmaster: **Miroslav Pavlović**

**Jelena Dabić** was born in Sremska Mitrovica, Serbia. She studied composition and at the Novi Sad Academy of Arts and then continued to work at the Academy as assistant professor in the ethnomusicology department.

In the period 2008–2010, she attended a Master's course at the University of Performing Arts in Munich, Germany, as well as numerous master classes and seminars in composition. Between 2012 and 2013, Jelena pursued further training in the field of multimedia art and electronic music at the Hochschule für Musik und Theater Hamburg. Currently residing in Hamburg, she is preparing a PhD dissertation on contemporary music theatre. Jelena Dabić received scholarships from the Fund for Young Talents of the Republic of Serbia (2007), the "Privrednik" Humanitarian Fund from Novi Sad (2003–08), BAYHOST (2008–10), HfMT Munich (2009), the Otto Stoterau Stiftung, Theodor Rogler Stiftung, DAAD (2012) and Pro Exzellenzia (2015).

Her music has been performed throughout Europe, as well as in Asia. Jelena's opera *Spiegel/Spiel* was commissioned by and premiered at the Munich Biennale festival in 2010. She also composed two orchestral pieces for the Young Euro Classic festival in Berlin. The first of the two was the *Beethaphase*, from 2010, which was premiered by the Southeast European Orchestra at the Konzerthaus Berlin on 6 August of the same year, under Heinrich Schiff. For this piece, she received the first prize at a composition competition of the Vojvodina Symphony Orchestra, which performed it in May 2014 under the baton of Brazilian conductor Claudio Cohen.

**Violin concerto in D major, Op. 77** is a piece from **Johannes Brahms'** (1833–1897) late creative period. Although Brahms' intention was to compose a piece of music that would correspond to Beethoven's violin concerto, its result, especially in the solo section, is typically *Brahmsian*.

The Violin concerto is Brahms' only piece composed for this instrument. He wrote it in 1878 for his good friend Joseph Joachim. Together with Beethoven's Violin concerto, Joachim premiered it on 1 January 1879 in Leipzig, with Brahms at the conductor's stand.

Critical reaction to this piece was mixed, but mostly negative: owing to the difficulty of the solo part, conductor Hans von Bülow called it a "concert against the violin". Henryk Wieniawski called the work "unplayable", while the famous violin virtuoso Pablo de Sarasate refused to play it because he didn't want to "stand on the rostrum, violin in hand and listen to the oboe playing the only tune in the adagio." Nowadays, the Violin concerto is considered one of the most significant and best known pieces in its genre, which is attested by the fact that as many as 16 different cadenzas have been written for it. The most famous and most frequently played one was written by Joseph Joachim, among others provided by Max Reger, Jascha Heifetz, George Enescu, Nigel Kennedy and others.

The composition delivers the main impact in its introductory movement, which contains its most important ideas. Markedly lyrical, the slow movement introduces the listener into the final movement – a dynamic rondo in which Brahms uses elements of Hungarian folklore.

**Symphony No 8 by Ludwig van Beethoven** (1770-1827) is his penultimate symphonic work. The composer called it his "little Symphony in F", to distinguish it from his Sixth Symphony that was also written in the tone F, but also because it is the shortest of all his works of this genre. Light-hearted and cheerful, Symphony No 8 was created in 1812, completed within just four months. The weight of the piece is on the final of four movements. The first movement is written in sonata form, with atypical triple metre, and with traditional contrast of thematic materials dominated by a dance atmosphere. The second movement plays the role of the scherzo and it was created as homage to the composer's friend Johann Nepomuk Maelzel, the inventor of the metronome. For that reason, the entire flow of music is beating a rhythmic pulse. Beethoven decided that the third movement would not be a scherzo (as would have been expected), which

was common for his previous works; instead, he returned to the old minuet. The minuet is in somewhat slower tempo of the Austrian Ländler, which means that there is no real slow movement in this symphony. The final rondo marks Beethoven's innovation in terms of instrumentation and dynamics, ending in a log coda.

**Asja Radonjić**