

Season 2016/2017

Tuesday, 6 September 2016
Tchaikovsky Concert Hall, 7 PM

GUEST APPEARANCE IN MOSCOW

Conductor: **Daniel Raiskin**
Soloist: **Nemanja Radulović**, violin

Nikolai Rimsky-Korsakov
Fantasia on Serbian Themes, Op. 6

Duration: approx. 7 minutes

Aram Khachaturian
Concerto for violin and orchestra

Allegro con fermezza
Andante sostenuto
Allegro vivace

Duration: approx. 35 minutes

Antonin Dvořák
Symphony No. 9, Op. 95 in E minor (*From the New World*)

Adagio. Allegro molto
Largo
Scherzo. Molto vivace
Allegro con fuoco

Duration: approx. 40 minutes

Concertmasters: **Tijana Milošević** and **Miroslav Pavlović**

At the proposal of the composer and member of the renowned *Mighty Handful* Mily Balakirev, the young artist **Nikolai Rimsky-Korsakov** (1844–1908) wrote *Fantasia on Serbian Themes* in 1867. Balakirev wanted to include another piece to be performed at a pan-Slavic music concert in addition to his *Overture on Czech Themes*. For this purpose, he had collected several Serbian themes, which he handed over to Korsakov for further elaboration. The composer wrote the piece instantly, and later declared that it was not so much the feeling of pan-Slavism that had inspired him, but rather the beauty of the themes. The piece premiered on 24 May 1867, under the baton of Mily Balakirev, and achieved great success. A year later, in a concert review, Tchaikovsky commended the orchestration and structural inventiveness of the composition, which finally opened the door of the already influential *Mighty Handful* for young Korsakov.

Twenty years later, Rimsky-Korsakov revised the piece, which was subsequently published in the version still performed today.

Concerto for violin and orchestra by the Soviet Armenian composer **Aram Khachaturian** (1903–1978) was written in 1940. It is dedicated to the great Russian violinist David Oistrakh, who premiered it in Moscow on 16 September of the same year. The piece was very well received by the audience and critics, and in 1941 was awarded the *Stalin Prize* for arts. Oistrakh was actively involved in writing the solo part, and eventually even wrote his own cadenza, considerably different from the composer's original one.

This is one of the three concertos written by Khachaturian for members of the renowned *Soviet Piano Trio*, which performed together from 1941 to 1963. He wrote the Piano Concerto for Lev Oborin in 1936 and the Cello Concerto for Sviatoslav Knushevitsky in 1946.

Nowadays, Concerto for violin and orchestra is part of the standard 20th century repertoire for this instrument and has remained popular to this day. Thus, in 1968, the renowned French flautist Jean-Pierre Rampal transcribed it for flute with great support from Khachaturian himself. Although the cadenza in the first movement is completely different in Rampal's transcription, in the rest of the piece Rampal adhered to the original; this arrangement is also present in present-day concert repertoire.

The three years that **Antonín Dvořák** (1841–1904) spent in America were largely marked by his last symphony, **Symphony No. 9** in E minor from 1893. This piece, popularly known as *From the New World*, was commissioned by the New York Philharmonic Orchestra, which performed it on 16 December 1893 at Carnegie Hall, under the baton of Anton Seidl. It is this subtitle that gave rise to many misconceptions in the interpretation of the origins of the thematic material featured in the piece. It has not been ascertained whether the composer was overwhelmed by thoughts about his homeland while writing the symphony, or inspired by the different peoples and races that Dvořák encountered upon arrival in America (primarily Native Americans and African Americans). It is, however, clear that Dvořák did not directly quote any existing melodies; instead, he created music that was entirely original.

The form of the symphony follows the classical four-movement sonata cycle, with a traditional tempo scheme. The best known movement is the second, with a nostalgic melody carried by the English horn. Decades later, the melody was complemented by lyrics, which became very popular in America. Dvořák planned to use this melody, as well as the theme used in the third movement, in his opera *The Song of Hiawatha*, which he never completed. Today, Symphony No. 9 is considered by the American nation as the epitome of its art music.

Asja Radonjić