



Season 2016/2017

Friday, 25 November 2016
Ilija M. Kolarac Foundation, 8pm

For Megalomaniacs

Conductor: **Uroš Lajovic**
Soloists: **Wiener Brahms Trio**

Programme:

L. van Beethoven: *Grosse Fuge* Op. 133
Duration: approx. 16 minutes

L. van Beethoven: Concerto for Violin, Violoncello, Piano and Orchestra in C major Op.56
Allegro
Largo
Rondo alla Polacca

Duration: approx. 35 minutes

J. Haydn: Symphony No. 60 in C major (*Il distratto*)
Adagio – Allegro di molto
Andante
Menuetto
Presto
Adagio (di Lamentatione)
Finale: Prestissimo

Duration: approx. 30 minutes

Concertmaster: **Tijana Milošević**

Ludwig van Beethoven (1770–1827) dedicated the final years of his life to composing string quartets, after his last symphony, *the Ninth*, was premiered in early 1824. Having completed his last great piece, the String Quartet in F major Op. 135, during his stay in his brother Johann's estate in Krems in 1826, Beethoven decided to revise his earlier piece, the String Quartet in B-flat major Op. 130, written in 1825. Since its final movement was an extensive fugue (which was not uncommon for this genre in Beethoven's time), the publishers and performers thought that it was inappropriate for the conclusion of the cycle. Therefore, following its premiere, Beethoven wrote a new, simpler final movement, while the original one was published separately as the **Grosse Fuge** Op. 133. Beethoven drew the inspiration for this piece from the music of Johann Sebastian Bach, which constantly provoked him throughout his life, so it is no surprise to find many polyphonic sections and movements in his music. The *Grosse Fuge* for string quartet is a double fugue, with themes stretching over several sections. Owing to their impressiveness and, to a certain extent, independence, these sections appear almost as proper movements in a sonata-form symphonic cycle. The composition is dedicated to Cardinal Rudolf, Archduke of Austria. The version for the string orchestra, which we will perform, was arranged by the Austrian composer, conductor and pianist Felix Weingartner in 1906.

Triple concerto in C major Op. 56 for violin, violoncello and piano was completed in 1802. By that time, Beethoven had gained considerable experience in composing orchestral and *concertante* music, and had introduced himself to the Viennese audience as the composer of two symphonies and three piano concertos, among other things. He wrote the *Triple concerto* as a young, but almost completely deaf man. Although his condition made him very depressed, the piece is void of bleak and melancholic episodes of the kind that would be very common in his later works. The typical three-movement cycle consists of quick outer movements and a slow inner movement, and features skilfully interwoven virtuosic passages played by three solo instruments, mutually complementing one another both thematically and timbre-wise, forming a slightly unusual, but very dynamic, interesting whole with the rest of the ensemble.

In the late 1760s and early 1770s, during his engagement at the court of the Eszterhazy family, **Joseph Haydn** (1732–1809) committed to composing instrumental music, initially symphonies and string quartets. Over a very brief period of only a few years, he wrote fifteen symphonies and eighteen string quartets. The symphonies created in this period are considered as Haydn's most popular pieces of this genre, prior to his last twelve London symphonies, which are regarded as the pinnacle of Haydn's symphonic oeuvre. Many "nicknames" given by audiences of Haydn's time to these symphonies are a testimony to this (e.g. the *Farewell Symphony*, *Maria Theresia*, *the Schoolmaster*, and many others).

From 1769, Haydn's patron Nikolaus Eszterhazy began showing great interest in theatre, so he frequently hired theatre companies, mostly for Shakespeare's tragedies. The only theatre play for which it is known for a fact that Haydn wrote the music is the French comedy *Le distrait* by Jean-François Regnard. Based on the music for that play, he wrote the **Symphony No 60** in 1774. Since the main character of the play is a forgetful, absent-minded man, Haydn shaped the initial incidental music into a slightly chaotic and very

humorously disorganised six-movement cycle. The piece features a large number of French, Hungarian, as well as Balkan melodies, even some melodies resembling Gregorian chants. In order to emulate absent-mindedness, in the first movement Haydn almost imperceptibly “abandons” this symphony and quotes his earlier Symphony No 45 (*Farewell*), while in the final movement he creates an interesting sound image of “belated instrument tuning” and the playing of “wrong” notes which are gradually “corrected” by the conductor.

Miloš Bralović *

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