



Season 2016/2017

Friday, 27 January 2017
Ilija M. Kolarac Foundation, 8pm

For Lovers

Conductor: **Alexander Vedernikov**
Soloist: **Lise de la Salle**, piano

Programme:

G. Verdi: *La forza del destino*, overture
Duration: approx. 7 minutes

F. Chopin: Concerto for Piano and Orchestra No. 2, Op. 21, in F minor
Maestoso
Larghetto
Allegro vivace

Duration: approx. 31 minutes

S. Prokofiev: *Cinderella*, excerpts
Introduction
Pas de châte
Quarrel
Fairy-Beggar
Taking Cinderella to the Ball
Cinderella Waltz
Midnight
Prince and Shoemakers
Cinderella and the Prince
Slow Waltz
Amoroso

Duration: approx. 35 minutes

Concertmaster: **Tijana Milošević**

Giuseppe Verdi (1813–1901) is one of the most significant Italian and European 19th century opera composers. He wrote many of the best known pieces of this genre, including *Nabucco*, *Rigoletto*, *Il trovatore*, *La traviata*, *Don Carlos*, *Otello* and many others.

Another one of his operas, ***La forza del destino*** was written in 1861, and it was revised several times during the 1860s. Interestingly, the composer used the mosaic dramaturgy in it, which is characterised by various changes of the time and place of the plot – a common feature of his works in that period. Moreover, in this piece the author included references to various older composers, mainly his immediate predecessors. Thus, the opera includes melodies that resemble Bellini's, comic elements from Rossini's operas, mass scenes like Meyerbeer's and so on. The plot revolves around the traditional Italian opera love theme: in the mid-18th century, Don Alvaro, a young nobleman from South America, who is half Indian and half Spanish, moves to Seville and falls in love with Donna Leonora, the daughter of the Marquis of Calatrava. The Marquis rejects this match, determined that his daughter shall marry a pure-blooded nobleman. The conflict that ensues between Don Alvaro and Donna Leonora's family ends in a tragedy, and the conclusion is foreshadowed already in the very beginning of the overture, with the so-called *Fate motif*, consisting of three repeated *Es*.

Frederic Chopin (1810–1849) is a composer who dedicated almost his entire music to the piano. He composed a very large number of piano miniatures and pieces of various genres, including the scherzos, preludes, nocturnes, etudes, ballads, as well as stylised dances, polonaises, mazurkas, waltzes and others. Furthermore, Chopin composed three sonatas for piano and cello, as well as nineteen less known solo songs, published as the *Polish Songs* collection. His personal style is characterised by romantically sensible melody and often very bold harmonic solutions. Since the piano is the central instrument in his oeuvre, Chopin is considered as one of the composers who considerably improved the piano performance technique in the first half of the 19th century. The only works in which Chopin employed a symphony orchestra are two concertos for piano and orchestra. **The Concerto for Piano and Orchestra No. 2** in F minor, Op. 21 was written in 1829 and designated as the second, because it was published two years after the Concerto for Piano and Orchestra No. 1, which was composed in 1830. The concerto in F minor is conceived as a traditional three-movement cycle. This virtuosic concerto demonstrates the masterful, brilliant piano technique, which has been impressing both listeners and performers for generations.

Sergei Prokofiev (1891–1953) is one of the most versatile 20th century composers, who created music in all existing genres of art music (except electronic). His earliest contacts with music started at age four, when he had his first piano lessons with his mother, and his first compositions came soon after. At twelve, he started studying with Glazunov at the Saint Petersburg Conservatory, where he first heard Nikolai Rimsky-Korsakov's late operas. Anchored in the tradition of Russian, as well as Western European classical music, Sergei Prokofiev composed in the framework of Neoclassicism, but he would also often utilize the audacious, expressionistic musical language. The ballet ***Cinderella*** was written between 1940 and 1944, to a libretto by Nikolai Volkov, and it was premiered in 1945 at the Bolshoi Theatre. It is, of course, the stage adaptation of the famous fairy tale,

which Volkov and Prokofiev converted into an evening-length ballet in three acts. The music for this ballet served as the basis for three piano and three orchestral suites. The piece is considered as one of Sergei Prokofiev's most melodious compositions and, soon after its premiere in Moscow, it gained popularity beyond the Soviet Union. The programme includes a selection of numbers from the integral ballet score, as well as the 1st and 3rd orchestral suites by Alexander Vedernikov.

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.