

Season 2017/2018

THE BELGRADE PHILHARMONIC ORCHESTRA

The Fifth Element

Conductor: **Fabrice Bollon**

Soloist: **Annika Treutler**, piano

Friday, 10 November 2017

Ilija M. Kolarac Foundation, 8pm

Programme:

Robert Schumann: *Genoveva*, overture

Duration: approx. 10 minutes

Clara Schumann: Piano Concerto in A minor, Op. 7

Allegro maestoso

Romanze: Andante non troppo, con grazia

Allegro non troppo - Allegro molto

Duration: approx. 23 minutes

Johannes Brahms: Symphony No. 3 in F major, Op. 90

Allegro con brio

Andante

Poco allegretto

Allegro – Un poco sostenuto

Duration: approx. 35 minutes

Concert master: Tijana Milošević

Already in his youth, **Robert Schumann** (1810–1856) arrived at the idea to compose an opera based on German mythology or history and thus connect his musical gift with his love for literature. He found the inspiration for his only opera *Genoveva* Op. 81 (1848) in the medieval legend of heroine Genevieve of Brabant, wife of Siegfried, Count of Brabant, who was falsely accused by the court servant Golo of being an adulteress. Siegfried pronounces a death sentence for Genoveva, but finds out the truth in time. This motif has been further developed by many artists, including composers Jacques Offenbach and Erik Satie, as well as writers Ludwig Tieck and Christian Hebbel – whose works served as the basis for Schumann's libretto. The difficulties encountered during the writing and setting up the production of the opera, as well as *Genoveva's* poor reception, discouraged Schumann from ever returning to this genre of music. Renowned critic Eduard Hanslick argued that “the best part of the opera is the one that has nothing to do with the scene, and that it the overture”. Although it has mostly lived a life of its own in concert programmes, its dramaturgy and thematic materials create a strong link with the opera, which is compared by many composers with Wagner's *Lohengrin*. The slow opening of the overture can be interpreted as the portrait of the tragic character of Genoveva. It is followed by a quicker section that gives a hint of the rising action, while the climax is reached in the coda with the return of Genoveva's motif, and the opera's happy ending is heralded by the change from the minor to the major key and the triumphant sound of the whole orchestra in the final bars of the overture. It is relevant to know that Schumann started composing the opera's acts only after he had completed the overture in 1847, which is undoubtedly one of his best orchestral works.

A few years before noting in her journal that *a woman must not wish to compose*, fourteen-year-old **Clara Schumann** (1819–1896) wrote her Piano Concerto Op. 7 in A minor. Clara's only complete concerto that has survived was initially, in 1833, conceived as a single-movement composition for piano, which was orchestrated by her future husband Robert Schumann. The piece was revised in 1835 and the original single movement became the finale of the new three-movement composition. Although written in her tender age, this concerto reflects the current musical tendencies and sets the course of her future artistic experience. The first impression it gives is the magnificent piano virtuosity of the young artist who grew up on the stages of many European cities at the time when other Romantic virtuosi were also in their prime (e.g. Liszt, Chopin, Paganini). She premiered her Piano Concerto in 1835 at the Gewandhaus Leipzig, under the baton of Felix Mendelssohn.

The piece does not include the “traditional” pauses between the movements, while the solo cadenzas are incorporated in the musical flow and testify to Clara Schumann's technique of piano performance. The nature of the first movement is improvisational in not achieving the outlines of the expected sonata form, but rather approaching a type of fantasy. The first two movements share certain thematic materials, but their characters differ. The middle part of the concerto is a *romance* of the cello and the piano – a kind of a *song without words*. An important place in Clara Schumann's oeuvre was reserved for solo songs, and her overall musical sensibility could be described as lyrical. The final movement brings a dialogue of the soloist and the orchestra, as well as various orchestral groups. Clara's second piano concerto in F minor (1847) never grew further from fragments.

Johannes Brahms (1833–1897) composed his *Symphony No 3* Op. 90 in F major when he was 50 years old, i.e. in his mature period. In fact, all four symphonies of the very prolific German composer were written in this third period of his composing career (1876–1890). As he was visiting Wiesbaden on the river Rhine in the summer

of 1883, Brahms was composing his new symphony, six years after completing the Second Symphony. The new piece was premiered towards the end of the same year, with the Vienna Philharmonic Orchestra and the conductor Hans Richter, who proclaimed it to be *Brahms' Eroica*.

Since Clara Schumann was very close with Brahms after the death of Robert Schumann, she became his regular adviser. Her comment on this work was that *all movements seem to be of one piece*. The integrity of the four-movement structure, which follows the model of Beethoven's symphonies, is ensured by the *motto* that appears in the opening movement and then, in different orchestrations, re-appears later in the piece. Since the creation of this symphony coincides with the year of Wagner's death, some authors have argued that the existence of the *motto* is homage to this master of the musical drama and leitmotif technique. The distinctive major-minor key shading also weaves through the fabric of the entire composition, and Arnold Schönberg was also inspired by certain Brahms' harmonic innovations. The connective tissue of the piece is also the appearance of the main thematic materials in the finale, such as e.g. the first theme of the opening movement, stemming from Schumann's *Rhenish Symphony*. The second movement is characterised by lyrical chamber elements and, instead of the "classical" scherzo, the third movement is one of the most beautiful symphonic movements in the history of music, whose popularity is maybe greater than Brahms' version of Beethoven's Ode in the finale of his Symphony No 1. The piece culminates in the passionately and dramatically coloured final movement.

Marija Tomić *

*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 next concert of the Belgrade Philharmonic Orchestra, as part of the **Fire** series, is scheduled on Friday, 17 November 2017, 8pm at the Ilija M. Kolarac Foundation.

Howard Griffiths
Sanja Romić, oboe

M. Mussorgsky: *Night on Bald Mountain*
R. Vaughan Williams: Oboe Concerto
H. Berlioz: *Symphonie fantastique*

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 Orchestra. We wish you a pleasant evening.

Fabrice Bollon is a highly versatile conductor, internationally acclaimed both in the field of opera and within the symphonic range. His wide repertoire includes lesser known works of the 19th century (particularly French) such as the operas Cendrillon of Jules Massenet, Pénélope of Gabriel Fauré or symphonies of Albert Roussel and Joseph Ryelandt. Bollon, born 1965 in Paris, dedicates a certain amount of his directing for performances of contemporary compositions and has conducted a large number of premieres including works by Emmanuel Nunes and Mauricio Kagel. After

studying conducting at the Mozarteum in Salzburg with Nikolaus Harnoncourt and Michael Gielen, he had his début at the Salzburg Festival with the opera *Satyricon* by Bruno Maderna.

From 1994 to 1998, Fabrice Bollon worked as Principal Conductor of the Symphony Orchestra of Flanders, with which he undertook numerous concert tours, CD, and broadcast productions. He then held the position of Deputy Music Director of the Opera Chemnitz from 1998 to 2003. Guest appearances led him to the Operas of Tel Aviv, Krakow, Lucerne, Amsterdam and to the Deutsche Staatsoper Berlin and repeatedly to famous orchestras all over Europe, such as the SWR Orchestra Stuttgart, the DSO Berlin, the Berlin Radio Symphony, the Residentie Orkest Den Hague, the Orchestre Philharmonique de Luxembourg, RAI Torino and the Orchestre National de Lyon.

In 2002 Fabrice Bollon conducted the German première of the opera *Pénélope* by Gabriel Fauré and the world première of the opera *Labyrinth* by Peter von Winter, for which Schikaneder wrote the libretto *The Magic Flute Part II*, performed for the first time in 175 years. The score was edited, shortened and supplemented with articulation and dynamic indications for the orchestra by Fabrice Bollon.

Selected highlights of recent seasons include re-invitations to the MDR, SWR Freiburg, SWR Stuttgart, Konzerthaus Orchester Berlin, Orchestre Philharmonique du Luxembourg, Berner Sinfonieorchester, Opera Maastricht with Barber of Seville, NJP Japan, SR-Saarbrücken and concerts in Amsterdam with the Holland Sinfonia and the Brabants Orkest. Invitations to France, Norway, Switzerland, Spain, as well as numerous CD and radio broadcasts make him one of the most interesting French conductors. In summer 2008 Fabrice Bollon also conducted two concerts at the Salzburg Festival.

Fabrice Bollon is music director of the Theatre Freiburg where he has performed the whole of Wagner's "Ring Cycle" alongside numerous orchestral concerts. Fabrice Bollon has also recently composed a work for turntables and orchestra for the MDR Leipzig.

Fabrice Bollon has been nominated three times for Conductor of the Year in the Opernwelt Yearbook. 50 critics nominate their favourite in 14 categories. Alongside Fabrice's nominations, his Freiburg Philharmonic Orchestra was nominated three times for the best orchestra and the Theatre Freiburg was nominated once for the best theatre.

In 2013, he was engaged at the Stanislavski National Opera of Moscow to conduct the first production of *Tannhauser* after they didn't play Wagner for 90 years. In 2016, Fabrice conducted at the famous International Bartok Festival in Miskolc, Hungary.

Fabrice Bollon was recently nominated for the Gramophone Award for the CD *Francesca da Rimini*, by Riccardo Zandonai.

The German newcomer pianist **Annika Treutler** is considered one of the most promising pianists of her generation.

In spring 2018 her new CD with solo works by Brahms will be released on Haenssler Classics. 2015 marked the release of Annika Treutler's latest CD under the Syquali/Harmonia Mundi label with works by Mendelssohn. Her debut CD with *Fantasy Pieces* and the *Fantasie in C major* by Robert Schumann was released in April 2013 under the GENUIN label.

Highlight of the 17/18 season will be Annika Treutler's debut with the Konzerthaus Orchestra Berlin at the Konzerthaus Berlin. She will be performing three

times piano concerts by Haydn. Moreover, she appears as soloist with orchestras such as the Thüringer Philharmonie, the Philharmonic Orchestra of Tfn Hildesheim, as well as with the Mecklenburgischen State Orchestra. Together with the promising newcomer cellist Julia Hagen she will be on an extended tour through Austria in October 2017. The duo also performs at the prestigious festival Sommets Musicaux in Gstaad. Chamber music concerts with cellist Daniel Müller-Schott in Hamburg and with members of the Deutsche Symphonie-Orchestra Berlin in Berlin to follow.

Amongst the highlights of the 16/17 season have been Annika Treutler's debuts with the Gürzenich Orchester at the Philharmonie Cologne, with the Staatsorchester Wiesbaden, and at the Konzerthaus Wien. Additionally, she returned to the Deutsche Kammerorchester Berlin for a performance at the Konzerthaus Dortmund.

In the 15/16 season, Annika Treutler performed a myriad of recitals, including concerts at the Laeiszhalle Hamburg, the Konzerthaus Berlin, the Rudolf Oetker Halle Bielefeld, and in Münster; further performances took place at the BASF in Ludwigshafen, Burghof Lörrach, Schloss Elmau, the Bayreuth Easter Festival, and within the frame of the Pro Musica series in Montreal, Canada. She was soloist with orchestras including the Hofkapelle Weimar at the Konzert Theater Coesfeld, the Deutsche Kammerorchester Berlin and the Regina Symphony Orchestra in Canada, to name a few.

In December 2010, the pianist gave her debut with the Deutsche Sinfonieorchester Berlin in the main hall of the Berlin Philharmonie. Thereafter, performances with orchestras such as the Rundfunk-Sinfonieorchester Berlin, the Orchestre Symphonique de Montréal, the Radio Symphony Orchestra Prague in the Munich Philharmonie, the Polish Chamber Philharmonic, the Kammerakademie Potsdam, the Neue Philharmonie Westfalen, the Bochumer Symphoniker at the Konzerthaus Dortmund, the Robert Schumann Philharmonie Chemnitz, the Folkwang Kammerorchester Essen and the Kurpfälzische Kammerorchester Mannheim quickly followed.

In the summer of 2015, Annika Treutler was accepted into the Verbier Festival Academy. Next to Master Classes with prominent musicians such as Ferenc Rados and Arie Vardi, she also performed at concerts of the Verbier Festival. Furthermore, the pianist was also guest at renowned festivals, including the Festspiele Mecklenburg-Vorpommern, the Usedomer Musikfestival, the festival „Liszt en Provence“ and the „Movimentos“ festival in the „motor city“ Wolfsburg. Moreover, Annika Treutler has performed live on the German radio stations NDR and Deutschlandradio Kultur.

Annika Treutler has shared her passion for chamber music with prestigious guests – Ramón Ortega Quero, Jens Peter Maintz, Ingeborg Danz, the Amaryllis Quartet – at her own festival „SommerKlang“ (2011-2013). Her regular chamber music partners include Kit Armstrong, Suyoen Kim, Shirley Brill, Ramón Ortega Quero and Jens Peter Maintz, among others.

She has been honoured with numerous awards from national and international competitions. Most recently, she received the 3rd Prize at the Montreal International Music Competition: Piano 2014, and was semi-finalist at the ARD International Music Competition Munich that same year. In 2013, Annika Treutler reached the semi-finals at the Cleveland International Piano Competition. She received both the 2nd Prize (the 1st Prize was not awarded) as well as the Audience Prize at the Concours Grieg in Oslo in 2009. Further accolades include awards at the International Munich Klavierpodium and at the Gina Bachauer International Piano Competition in Salt Lake City. Annika Treutler accepted a scholarship from the Deutscher Musikwettbewerb in 2011.

Annika Treutler received her first piano lessons at the age of 5. At 21, she gained highest marks for her diploma following studies under Prof. Matthias Kirschnereit at the Rostock University of Music and Theatre. After completing her Master's Degree at the Hochschule für Musik, Theater und Medien Hannover (Hanover University of Music, Drama and Media), Annika Treutler is currently postgraduate student in the Solo Class of Prof. Bernd Goetzke. To supplement her studies, Annika Treutler has partaken in Master Classes led by Janina Fialkowska, Richard Goode and Elisabeth Leonskaja. Additionally, she has received further artistic inspiration from Leif Ove Andsnes and Murray Perahia, with whom she prepared Bach's Goldberg Variations.