

Season 2017/2018

THE BELGRADE PHILHARMONIC ORCHESTRA

Air

Conductor: **Gabriel Feltz**

Soloists: **Radovan Vlatković and Nikola Ćirić**, French horns

Friday, 22 December 2017

Ilija M. Kolarac Foundation, 8pm

www.bgf.rs

Programme:

Wolfgang Amadeus Mozart

Concerto for horn and orchestra K 447 in E-flat major

Allegro

Romance (Larghetto)

Allegro

Duration: approx. 16 minutes.

Antonio Rosetti

Concerto for two horns and orchestra in E-flat major

Allegro maestoso

Romance

Rondeau

Duration: approx. 18 minutes.

Anton Bruckner

Symphony No. 9 in D minor

Feierlich, misterioso

Scherzo. Bewegt, lebhaft. Trio. Schnell

Adagio. Langsam, feierlich

Duration: approx. 65 minutes.

Concertmaster: Miroslav Pavlović

Concerto for horn and orchestra K 447 is the third out of the total of four concertos composed by **Wolfgang Amadeus Mozart** (1756–1791) for this instrument. It was created between 1784 and 1787, during Mozart's Vienna period. When he was only eight years old, Mozart decided he was going to write many good pieces for the French horn one day. This instrument gradually found its way in his oeuvre and, in 1782, the first of four horn concertos was composed, dedicated to Joseph Leutgeb, one of the most talented hornists of the time and Mozart's childhood friend. The concerto in tonight's programme was written between 1784 and 1787. In three contrasting movements, it throws performing challenges at the soloist, accompanied by a string orchestra, clarinets and bassoons. After the introductory *Allegro* comes a long lyric romance, in the Mozartian vocal manner, which is followed by a vigorous finale in the form of a rondo with recognisable, *hunting* signals. The solo section includes many passages that posed quite a challenge for the hornists of the time, who played on natural horns, without valves. Nowadays, this is one of the most popular pieces for horn and a part of the standard concerto repertoire.

Italian by name, German by origin, born in what used to be Bohemia, **Antonio Rosetti** (1750–1792) was not only Mozart's contemporary, but also, according to some musicologists, a composer in whose many compositions written for the French horn Mozart found the model for his own horn concertos. It is generally assumed that he wrote 17 concertos for solo horn and 6 concertos for two horns, which established conventions: the middle slow movement is, as an unwritten rule, a romance, whereas the finale, full of dynamism, is often a rondo. Rosetti wrote and dedicated one of the concertos for two horns and orchestra to Franz Zwierzina and Joseph Nagel, the famous virtuoso duo. However, he is still not credited with certainty as the composer of this piece, because its first publications noted the name of a *Mr Haydn* as the composer, which caused yet another dilemma if it was Joseph or Michael. The composition is unusual in that its first and final movements have no cadenzas, while only the second movement marks a place in the score where performers may improvise a cadenza on their own, which was a common practice of the time.

Anton Bruckner (1824–1896) started working on his last symphony – Symphony No 9 in D minor in 1887, and continued his work until his death in 1896, leaving the fourth movement unfinished. As a result, many versions were printed after his death, in 1903, 1934, 1951 and the last one in 2000, attempting to present the composer's *intentions* to the public. Tonight's programme includes the last version, which focuses on the facsimiles and corrects certain printing errors from the previous publications of the first three movements.

Deeply religious throughout his life, Bruckner dedicated his last piece *to the beloved God*, considering it as his *opus summum* and the synthesis of all his achievements. The output is a piece whose tonal and harmonic liberties paved the way to everything that the 20th century would bring, firstly in the music by Mahler and Schoenberg, and then later Ligeti and Varese, as well. The introductory movement is written in the sonata form, but with a very special structure at the micro level, with a nonstandard number of thematic materials. Modelled on the concept of Beethoven's Symphony No 9, his second, traditionally slow movement is a scherzo, while the third and, as it would turn out, final movement becomes an *adagio, slow and solemn* with self-quotations from his earlier works. That is why the third movement is today played as final, just as Bruckner wrote it and as he envisaged it as his *farewell to life*, because it has sufficient power to it and perfectly rounds off not only this symphony, but also Bruckner's entire life.

Marija Kostić *

The next concert of the Belgrade Philharmonic Orchestra's *Air* series is scheduled on Friday, 19 January 2018, 8pm at the Ilija M. Kolarac Foundation.

Cristian Mandeal

Aleksandar Latković, violoncello

L. Boccherini: Violoncello Concerto No. 9

D. Shostakovich: Symphony No. 4

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. We wish you a pleasant evening.

* 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 newly appointed Chief Conductor of the Belgrade Philharmonic Orchestra, **Gabriel Feltz** was born in 1971 in Berlin. Since 2013, Feltz has concurrently worked as the Generalmusikdirektor of the Dortmund Opera and Chief Conductor of the Dortmund Philharmonic Orchestra. After three very successful years, his contract has been renewed ahead of time until 2023. After the Philharmonic Orchestra Altenburg-Gera (2001-2005) and the Stuttgart Philharmonic Orchestra (2004 – 2013) this is his third position in a row as chief conductor of a German orchestra. With unusual programs and a marked rise of musical quality he managed to increase audiences significantly with all these orchestras. In 2007, the Sergei Rachmaninoff Foundation awarded Gabriel Feltz and the Stuttgart Philharmonic Orchestra the Prix Rachmaninoff for their exceptionally extensive Rachmaninoff concert cycle. In addition, Feltz has been Principal Guest Conductor at the Basel Theatre (2008- 2013) and had been responsible for several opera productions, which led to the Basel Theatre being named Opera House of the Year in 2009 and 2010.

From 1989 to 1994, Gabriel Feltz studied conducting and piano at the Hanns Eisler Academy of Music in Berlin. After the studies, he became Gerd Albrecht's assistant at the Hamburg State Opera (1994-1995). The first engagements took him to the Lübeck Opera (1995-1997) and the Bremen Theatre (1997-2001).

Gabriel Feltz has conducted leading orchestras in Germany and abroad such as Sächsische Staatskapelle Dresden, the Symphonieorchester of the Bayerischen Rundfunk, the Bavarian State Orchestra, the Deutsche Symphonie-Orchester Berlin, the Konzerthausorchester Berlin, the Frankfurt Opernhaus- and Museumsorchester, Staatskapelle Weimar, the orchestra of the Nationaltheater Mannheim, the Bamberger Symphoniker, the Essen Philharmonic, the Radio Symphony Orchestras of Berlin (RSB), Cologne (WDR), Leipzig (MDR), Hannover (NDR) and Saarbrücken (SR), the German National Youth Orchestra, the Vienna Radio Symphony Orchestra, the Danish National Symphony Orchestra, the Berner Symphonieorchester, the Sinfonieorchester Basel, the Orchestra of the Vlaamse Opera Antwerpen, the RTE National Symphony Orchestra (Ireland), the KBS Symphony Orchestra Seoul, the Orchestre Symphonique de Mulhouse, as well as the Guangzhou Symphony Orchestra, the China National Symphony Orchestra and the Beijing Symphony Orchestra. In 2013/14, Gabriel Feltz gave his highly successful debut at the Komische Oper Berlin with Bernd Alois Zimmermann's *Die Soldaten* and in the same season he conducted the *Flying Dutchman* at the Bavarian State Opera. Gabriel Feltz' personal highlight of the 2014/15 season was Gustav Mahler's Symphony No 8 for the 200th Anniversary celebrations of the Musikverein Graz.

The extensive Discography of Gabriel Feltz makes him one of the outstanding conductors of his generation. The repertoire ranges from Mozart and Beethoven to Rachmaninoff, Elgar, Prokofiev, Scriabin and Richard Strauss to Nono and Ligeti. In 2007, Gabriel Feltz started the recording of all Mahler symphonies (Dreyer-Gaido) with the Stuttgart Philharmonic Orchestra. At the moment, the symphonies 1–7 are available. The cycle is highly acclaimed as the most "extraordinary and controversial cycle of the recent years". The recording of Luigi Nono's *Intolleranza* performed by the Bremen Philharmonic Orchestra and the choir of the Bremen Opera under Gabriel Feltz has been awarded the Diapason d'Or in June 2013. Ottorino Respighi's *Belkis – Regina di Saba* has been released in 2013. This recording is the first complete performance of the piece that is highly appreciated by Feltz since its world premiere in 1932 at La Scala, Milano. The TV production of *Aida am Rhein* under Maestro Feltz had an outstanding success all over Europe (live on Swiss TV, 3Sat, RAI, ZDF) and is available on DVD.

His future projects include concerts and opera productions in Berlin, Zürich, Taipei (Taiwan), Köln, Graz, Sendai (Japan) and San Antonio (USA).

One of the leading instrumentalists of his generation, **Radovan Vlatković** has performed extensively around the world as a soloist, popularising the horn as a performer and teacher.

Born in Zagreb in 1962, he completed his studies with Professor Prerad Detiček at the Zagreb Academy of Music and Professor Michael Hölzel at the Music Academy in Detmold, Germany. Radovan Vlatković has won many first prizes in national and international competitions, including the Premio Ancona in 1979 and the ARD Competition in Munich in 1983 – the first to be awarded to a horn player after fourteen years. This led to numerous invitations to music festivals throughout Europe including Salzburg, Vienna, Edinburgh and Dubrovnik to name but a few, the Americas, Australia, Israel, Korea as well as regular appearances in Japan.

From 1982 until 1990, he served as Principal Horn with the Radio Symphony Orchestra Berlin (now Deutsches Symphonie Orchester) under Maestros Riccardo Chailly and Vladimir Ashkenazy. From 1992 to 1998, he held the post of Horn Professor at the Stuttgart Musikhochschule. In 1998 he became Horn Professor at the renowned Mozarteum in Salzburg. Since 2000, he has held the Horn Chair “Canon” at the “Queen Sofia” School in Madrid.

Radovan Vlatković has appeared as soloist with many distinguished symphony and chamber orchestras including the Bavarian Symphony Orchestra, Stuttgart Radio Orchestra, Deutsches Symphonie Orchester, Munich Chamber Orchestra, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, English Chamber Orchestra, Scottish Chamber Orchestra, Academy of Saint Martin in the Fields, Mozarteum Orchestra, Camerata Academica Salzburg, Vienna Chamber Orchestra, Santa Cecilia Orchestra Rome, Rotterdam Philharmonie, the orchestras of Berne, Basel and Zürich, the Lyon and Strassbourg Orchestras, NHK Orchestra, Tokyo Metropolitan and Yomiuri Orchestra, Adelaide and Melbourne Orchestras.

Between 2000 and 2003, he was Artistic Director of the September Chamber Music Festival in Maribor, Slovenia. He regularly performs with Andrés Schiff, Heinz Holliger, Elmar Schmid and Klaus Thunemann. Very much in demand as chamber musician, he has performed at Gidon Kremer’s Lockenhaus, Svyatoslav Richter’s December Evenings in Moscow, Oleg Kagan and Natalia Gutman’s Kreuth, Rudolf Serkin’s Marlboro, Andrés Schiff’s Mondsee, Vicenza and Ittingen Festivals as well as Kuhmo, Prussia Cove and Casals Festival in Prades.

Radovan Vlatković has participated in first performances of works by Elliott Carter, Sofia Gubaidulina, Heinz Holliger and several Croatian composers who have written concertos for him. In May 2008 he premiered the Horn Concerto written for him by Krzysztof Penderecki, together with the Bremen Philharmonic and the composer conducting. There were further performances in Japan, Taiwan as well as in Poland for the occasion of the composers seventy-fifth birthday. Further performances are scheduled for Germany, Spain, Italy and Croatia as well as a performance in the Berlin Philharmonic Hall with his former orchestra, Deutsches Symphonie Orchester, under Vladimir Ashkenazy. In the season 2008/09, Vlatković continued his activity as “artist-in-Residence” with the Verdi Orchestra in Milano.

Radovan Vlatković has received the German Critics Award for several of his discs. His numerous recordings include Mozart and Strauss Concertos with the English Chamber Orchestra and Jeffrey Tate, works by Saint-Saens with the Ensemble Orchestral de Paris and Jean-Jacques Kantorow, the Britten Serenade for tenor, horn and strings with Neil Jenkins and the Oriol Ensemble in Berlin, Concertos for two horns by Leopold Mozart and Fasch with Herrmann Baumann and Academy of Saint Martin in the Fields and Iona Brown. More recordings including chamber music have been issued by EMI, DECCA, Philips, Deutsche Grammophon, Teldec, Dabringhaus & Grimm and Denon labels.

In 2014, Vlatković was awarded an Honorary Membership of the Royal Academy of Music (Hon

RAM), an honour bestowed upon only 300 distinguished musicians worldwide.

Radovan Vlatković plays a Model 20 M horn by Paxman of London.

Nikola Ćirić was born in 1992 in Niš, Serbia. After receiving primary and secondary music education in his hometown, he pursued undergraduate and Master studies at the Novi Sad Academy of Arts, with Prof. Nenad Vasić. He completed postgraduate studies at the Mozarteum University, where his mentor was Prof. Radovan Vlatković.

As a soloist, he has appeared with the Belgrade Philharmonic Orchestra, Vojvodina Symphony Orchestra and the Niš Symphony Orchestra. Collaborations also include the Bayreuth Youth Festival Orchestra (Germany), the Mozarteum University Symphony Orchestra, the Orchestra of the Encuentro Festival (Spain) and many other ensembles in Serbia and abroad.

As an orchestral musician, Nikola has appeared with eminent artists such as Zubin Mehta, Krzysztof Penderecki, Emmanuel Pahud, Stefan Dohr, Steven Iserlis, Martin Fröst, Heinrich Schiff, while his chamber music collaborations have included acclaimed artists such as Radovan Vlatković, Matthias Racz, Pascal Moragues and Hansjörg Schellenberger.

Nikola Ćirić participated as a lecturer in the Verbier Festival in Switzerland, as well as in the Belgrade Philharmonic's First Orchestral Academy. He is a recipient of the Novi Sad University Award for excellent achievements in arts in 2015, as well as a laureate of many national and international competitions. Nikola was trained by exceptional tutors, including Luca Benucci, Andre Cazalet, Boštjan Lipovšek, Michael Höltzel.

Nikola Ćirić has been a long-term casual member of the Serbian National Theatre Opera in Novi Sad. In the Belgrade Philharmonic Orchestra, he works as the principal horn.