

Season 2017/2018

THE BELGRADE PHILHARMONIC ORCHESTRA

*Series: Air*

Conductor: **Cristian Mandeal**

Soloist: **Aleksandar Latković**, violoncello

Friday, 19 January 2018

Ilija M. Kolarac Foundation, 8pm

[www.bgf.rs](http://www.bgf.rs)

Programme:

**Luigi Boccherini**

Concerto for cello and orchestra No. 9 in B-flat major, G 482

*Allegro moderato*

*Andantino grazioso*

*Rondo. Allegro*

Duration: approx. 22 minutes.

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**Dmitri Shostakovich**

Symphony No. 4 Op. 43, in C minor

*Allegretto poco moderato. Presto*

*Moderato con moto*

*Largo. Allegro*

Duration: approx. 60 minutes.

Concertmaster: Miroslav Pavlović

One of the most significant composers of instrumental music in Classicism, **Luigi Boccherini** (1743–1805) was unjustly neglected and in the shadow of his contemporary Joseph Haydn until the late 20<sup>th</sup> century – so much so that he was even called *Haydn's wife*. The two composers are very important for the evolution of the string quartet genre and, according to some sources, Boccherini even wrote more quartets than Haydn. Of course, their works are different, among other things because the Italian composer had strived to award a more prominent role to the violoncello. Luigi Boccherini started playing the cello already in his early youth and became known as one of the most talented cello virtuosos in the 18<sup>th</sup> century. He was also regarded very highly for his ability to perform violin sections on the cello, filling in for violinists who were unable to play, which is a testimony to his dexterity and interpretation prowess. Boccherini's significance is reflected in the fact that he laid foundations for the string quintet genre, by including two cellos in a chamber ensemble. In addition to chamber music, Boccherini also wrote symphonies, spiritual music and concertos, the best-known being his **Concerto for cello and orchestra in B-flat major**, composed around 1770. The piece became popular only after German cellist Friedrich Grützmacher arranged in the spirit of Romanticism in 1895, using excerpts from Boccherini's other works, as well. It is nowadays available in both versions, which differ considerably from one another.

The virtuosic element is particularly pronounced in the Concerto for cello and orchestra in B-flat major. The composer uses the full range of the orchestra, double stops, quick passages, which makes him an unavoidable part of a cellist's repertoire. The concerto is written in the traditional classical three-movement sonata cycle. After an enthusiastic first movement comes an exceptionally melodious slow movement, and the piece is rounded off by the virtuosic, energetic rondo.

**Dmitri Shostakovich** (1906–1975) is one of the greatest 20<sup>th</sup> century symphonists, whose music is marked by a series of various, changing circumstances of the time he lived in. Shostakovich wrote music that represented his personal reflection of the revolutionary events in Russia and he was both lauded and denounced at the same time. On the one hand, audiences loved him, whereas on the other, the authorities, who had the final say in all affairs, did not always consider his works suitable to be publicly performed. This led to his works having been officially banned occasionally. In the early 1930s, Shostakovich introduced himself with great success with many pieces, attracting special attention in 1934 with his opera *Lady Macbeth of the Mtsensk District*, initially hailed by the critics. Riding the waves of success, the composer began composing his Symphony No 4 in 1935. However, in January next year, the opera was fiercely attacked in *Pravda* magazine as a leftist piece that did not suit the artistic values of the Soviet society. The composer ignored the criticisms and completed the symphony in May 1936 and the premiere was scheduled for December, in Leningrad. However, a few days before the concert, under the pressure of the authorities, Shostakovich withdrew the work and it was not premiered until 25 years later, in Moscow in 1961.

**Symphony No 4 i C minor** is an extensive piece and, although not the longest of the composer's 15 symphonies (the Seventh is the longest), it requires the largest orchestra, with a larger number of percussions. A strong influence of Mahler, whose music was studied by Shostakovich in the decade that preceded the creation of this piece, is noticeable not only in the duration of the symphony, but also in the way the materials are presented and in the orchestration solutions. This is the most evident in the second and the beginning of the third movement, with its funeral march whose atmosphere and nature resemble the works of the Austrian composer.

Symphony No 4 has a thoroughly developed idea, it is powerful, combatant and reflects the freedom of expression that marked Shostakovich's musical language until the denunciation in *Pravda*. It is conceived as a three-movement cycle with elements of a four-movement structure, since the beginning of the final movement includes a slow introduction which, in a way, replaces a proper slow movement. The outer movements are extensive, which is the result of the rich development of the materials, whereas the inner one is much shorter, featuring elements of a Ländler, based on two themes developed from the motif of the first movement. It is interesting to see the reminiscence of the second-movement coda appear in the composer's final Symphony No 15 from 1971.

Biljana Aleksandrovski \*

The next concert of the Belgrade Philharmonic Orchestra, as part of the **Earth** series, is scheduled on Friday, **26 January 2018**, 8 pm at the Ilija M. Kolarac Foundation:

Conductor:

**Gabriel Feltz**

Programme:

G. Mahler: Symphony No 9

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.

**Cristian Mandeal** is considered to be the most important Romanian conductor nowadays, his activity extending over a period of four decades.

Between 1987 and 2009 Cristian Mandeal acted as Principal Conductor and General Music Director of the Bucharest Philharmonic and oversaw its rise as an orchestra on the international scene. Alongside the positions he has occupied in Romania, Cristian Mandeal has been Artistic Director of the Northern Israeli Orchestra, Haifa (1999–2002) and the Euskadi Symphony – Basque National Orchestra, San Sebastian (2001–2008), Permanent Conductor of the Haydn Orchestra of Bolzano and Trento (2000–2003), Principal Guest Conductor of the Hallé Orchestra, Manchester (2005–2010—the first to hold this title in the 150-year history of the orchestra), the Belgrade Philharmonic (the 2006–2007 season), and the Copenhagen Philharmonic (2006–2013).

Cristian Mandeal has worked with many of the world's leading orchestras, including the London Symphony Orchestra, the London Philharmonic Orchestra, the Royal Philharmonic Orchestra, the BBC Symphony Orchestra, the City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the Bournemouth Symphony Orchestra, Staatskapelle Dresden, Staatskapelle Berlin, Münchener Philharmoniker, Symphonieorchester des Bayerischen Rundfunks, Vienna State Opera Orchestra, Orchester der Deutschen Oper Berlin, the Czech Philharmonic, the Prague Symphony and Prague Radio Orchestras, the Israel Philharmonic, Orchestre Nationale de Belgique, the Orchestra dell'Accademia Nazionale di Santa Cecilia di Roma, the Orchestra Sinfonica Nazionale della RAI di Torino, the Orquestra Simfònica de Barcelona i Nacional de Catalunya, the Gulbenkian Orchestra, the Gothenburg Symphony Orchestra, the Philharmonic Orchestras of Tokyo, Sao Paulo, Ciudad de Mexico, Helsinki, Monte Carlo, Copenhagen, Moscow, Warsaw, Sofia, Belgrade, and Zagreb, just to name a few.

Cristian Mandeal has participated in many festivals including the Edinburgh Festival, the Prague Spring Festival, the Bloomington Festival, the Tivoli Festival, the Quincena Musical in San Sebastian, Festivals in Istanbul, Ankara, Athens, Thessaloniki, Lisbon, Brescia-Bergamo and Ravello (Italy), Brno and Bratislava, the Janacek Festival Ostrava, the BEMUS Festival in Belgrade, the Tokyo Spring Festival, etc. Among these, it is important to mention the "George Enescu" International Festival and Competition, for which he was Artistic Director in 2001 and 2003.

He has collaborated with some of the world's leading soloists, including Maxim Vengerov, Kristian Zimerman, Vadim Repin, Julian Rachlin, Victoria Mulova, Isabelle Faust, Radu Lupu, Ileana Cotrubaș, Renato Bruson, Mstislav Rostropovici, Alicia de Larrocha, Ivo Pogorelici, John Lill, Bruno Leonardo Gelber, Nelson Freire, Gerhard Oppitz, Grigori Sokolov, Boris Berezovski, Ivry Gitlis, Leonidas Kavakos, Shlomo Minz, Frank Peter Zimmermann, Maurice Andre, Yefim Bronfman and many others.

As a symphonic and operatic conductor, Cristian Mandeal conducted hundreds of concerts in over 36 countries, his music making inspiring audiences worldwide. Cristian Mandeal commands an extensive repertoire, with a special focus on the music of the nineteenth and early twentieth centuries. He has conducted over sixty premiere performances of works by both Romanian and foreign composers, including some personally dedicated to him. He is a tireless promoter of George Enescu, whose music he has made known around the globe. Since 2008 he has been president of the Enescu Society of London.

Among over 25 CDs, totalling over 50 titles, he has recorded sixteen albums with the George Enescu Philharmonic for BMG Ariola, including the complete orchestral works of Brahms in nine albums, issued in Germany and the United States in 1996 for the centenary of the composer's death, and the complete orchestral works of George Enescu in seven albums. Bruckner's 9th Symphony recording with the Hallé Orchestra has been acclaimed as the best recording of Bruckner's music by any British orchestra. He has also recorded six DVD albums with the George Enescu Philharmonic for AIX Records.

Nominated as one of Romania's 10 most influential people and awarded with the country's highest accolades for his cultural activity and service, Cristian Mandeal was born in 1946 and graduated from the Brasov Musical High School prior to enrolling at the Bucharest Music Academy, where he studied conducting, piano, and composition. He later studied with Herbert von Karajan in Berlin and with Sergiu Celibidache in Munich. In 1977 he was appointed permanent conductor of the Tirgu Mures Philharmonic Orchestra, a post he held for three seasons. From 1980 to 1987 he was permanent conductor at the Cluj-Napoca (Transylvania) Philharmonic Orchestra.

He has been preoccupied with the education and encouragement of young musicians wherever they may be, and has been invited to give master classes at Bloomington and Rutgers Universities in the United States, the Royal Northern Academy of Music in Manchester in the UK, and the Tokyo College of Music. Over the last six years, Mandeal has concentrated his efforts on moulding, educating, cultivating and nurturing the Romanian Youth Orchestra, which has risen in record time to be a worthy representative of contemporary Romanian musical culture. Throughout its national and international performances, the Romanian Youth Orchestra quickly established itself as a veritable ambassador of Romania.

**Aleksandar Latković** is the first cellist of the Belgrade Philharmonic Orchestra. He has collaborated with conductors such as Zubin Mehta, Uroš Lajovic and Muhai Tang, and has played as soloist in his home orchestra. Aleksandar is also a member of the Belgrade Philharmonic String Quartet.

As a visiting member of the Mahler Chamber Orchestra, BandArt Orchestra and the Lucerne Festival Orchestra, he performed throughout Europe under the

leadership of artists such as Claudio Abbado, Pierre Boulez, Daniel Harding, Gordan Nikolić and Heinz Holliger. He has given recitals and chamber music concerts in concert halls such as the Salle Cortot and the Grand Amphitheatre de la Sorbonne in Paris, Vredenburg in Utrecht, Studiu France 3 in Strasbourg, in Fontainebleau, Val d'Isère, at the BEMUS and Cello Fest.

He obtained his Master's Degree in Belgrade, received advanced training in Paris, Brescia and Siena, where his mentors were Ivan Poparić, Sandra Belić, Manfred Stilz and Mario Brunello, as well as violinists Walter Levin and Rainer Schmidt.

Aleksandar is a cello teacher at the Music Academy of Cetinje. He plays on an 1845 François Caussin cello, property of the Belgrade Philharmonic Orchestra.