

Season 2017/2018

Belgrade Philharmonic

Series: Earth

Conductor: **Cristian Mandeal**

Soloist: **Filip Savić**, double bass

The concert is dedicated to the memory of Zoran Djindjić

Friday, 9 March, 2018

Kolarac Concert Hall, at 8:00 p.m.

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Program:

Wolfgang Amadeus Mozart

Serenata notturna KV 239

Marcia: Maestoso

Menuetto

Rondo: Allegretto

String quartet: **Miroslav Pavlović**, first violin, **Mirjana Nešković**, second violin, **Ivana Uzelac**, viola, **Filip Savić**, double bass

Duration: about 14 min.

Johann Baptist Vanhal

Concerto for Double Bass and Orchestra in D major

Allegro moderato

Adagio

Finale: Allegro

Duration: about 20 min.

Antonin Dvorak

Symphony No. 9 in E minor Op. 95 (*From the New World*)

Adagio, Allegro molto

Largo

Molto vivace

Allegro con fuoco

Duration: about 42 min.

Concertmaster: Miroslav Pavlović

An important segment of the opus of **Wolfgang Amadeus Mozart** (1756-1791) are his divertimentos, serenades, and cassations, in other words, loosely assembled sets of short movements intended for outdoor performance by orchestral or chamber ensembles during various festivities and gatherings, representing the idea of composing *music for divertissement*. Even though it is not certain for which occasion Mozart wrote **Serenade No. 6 in D Major K. 239**, in his native Salzburg, in January 1776, nor who had commissioned this work, there is reason to believe that he had in mind the New Year's holidays or the upcoming carnival, or even the celebration of his own twentieth birthday. The date when the serenade was written reveals that it had not been intended for outdoor performance, while the word "notturna" in its title, written in the manuscript by his father Leopold, indicates during what part of the day this piece was intended to be performed, which is why it has been inevitably positioned alongside Mozart's celebrated serenade *A Little Night Music* (1787).

The *Serenata Notturna* K. 239, which has three movements, is scored for two small orchestras, whose interplay resembles the treatment characteristic of the baroque concerto grosso. Namely, the musical material is passed between a smaller quartet of string soloists and a larger group, also consisting untypically, of timpani, which are treated as a solo instrument in a solemn, yet subtle march. The different forms of their interaction create antiphony, echo effects and contrasts of *light and shade* in tonal timbre and dynamics. The work is characterized by a recognizable Mozartian humor; achieving a chivalrous quality by almost completely avoiding dramatic suspense and thematic development, emphasizing melodicity and a simpler harmonic language, and making references to the then popular Salzburgian rustic melodies in the final rondo.

Living and working in the same period as Mozart, **Johann Baptist Vanhal** (1739-1813) was an extremely prolific, and in his day, highly respected Czech composer. Christian F.D. Schubart, an aesthete and music critic and Vanhal's contemporary, wrote that Vanhal had *achieved full mastery over composing technique, but retained an individual style and taste, which brought his music close to all audiences*. Vanhal is considered to be one of the leading participants in the musical life of Vienna, where he settled in 1760-61, and the Double Bass Concerto in D Major came at a significant moment in the history of the double bass. It was the period of the development of the Viennese school of double bass, which enabled improvements in the construction of the instrument and its specific tuning. This inspired many composers to write solo works for this instrument, including Dittersdorf and Hoffmeister, in addition to Vanhal himself. It is the concerts of these composers that are considered to be the basis of the classical repertoire for double bass.

There is no reliable information as to when Vanhal wrote his concerto - presumably it was in the late seventies or early eighties of the eighteenth century. Vanhal's original manuscript has never been found, but there was a manuscript copy made by Johannes Matthias Sperger, a contemporary contrabass virtuoso and composer of several works for this instrument. There have been some claims that the copy differs from the original, since it presumes technical difficulties in certain sections, owing to marked octave transpositions. The solo passage in this three-movement cycle demands extreme virtuosity, partly dominated by light moods and major-key tonalities, except in the middle part of the central andante movement, which conveys *Sturm un Drang* dramatics, reminiscent of Vanhal's minor-key symphonies.

Accepting the offer to become director and professor of composition at the National Conservatory of Music in New York City, **Antonín Dvořák** (1841-1904) and his family arrived in the *New World* in 1892, when America was celebrating the 400th anniversary of its discovery by Columbus. During his stay in America (1892-1895) he wrote his last **Symphony, No. 9 in E minor**, which had its successful premiere in 1893. When it was first performed in London, Dvořák explained: *I called the symphony "From the New World" because it was the first work I had written in America*. Nevertheless, this work should not be considered as an *American symphony*, in other words, as music that tonally depicts America, but as the author himself said, as *impressions and greetings from the New World*. Dvořák had been hugely impressed by the Native American music and the African-American spirituals he heard in North America, and his conviction that young composers had to establish a national American school based on those very foundations, had caused numerous debates.

However, he did not make any references in his symphony; he wrote in the spirit of those Native American melodies. As inspiration he cited Longfellow's epic poem *The Song of Hiawatha*, based on an old Indian legend, which he had already read in his native Czech language: the well-known expressive melody on the English horn in the second movement seems to underscore Hiawatha's sorrow over the loss of his beloved Minnehaha and her funeral (but also Dvořák's longing for his Czech home), while the scherzo is rooted in a dance from the scene of Hiawatha's marriage. Dvořák's *debt* to German Romantic symphonism is reflected in the thematic coherence of movements with a motto that appears at first with horns in the first movement, while reminiscences of the main thematic material from all the symphony's movements can be heard in the coda in the finale.

Marija Tomić*

The next concert of the Belgrade Philharmonic, as part of its **Fire series**, will be held at the Kolarac Concert Hall on Friday, **20 April 2018**, at 8:00 p.m.

Conductor: **Daniel Raikin**

Soloist: **Alexander Gavrylyuk**, piano

I. Stravinsky: Fireworks

S. Rachmaninoff: Piano Concerto No. 3

I. Stravinsky: The Firebird (1910)

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 nice evening.

*In the 2017-18 season, the Belgrade Philharmonic has given selected young musicologists an opportunity to write program commentaries as a way of enhancing their professional training.

Cristian Mandeal is considered to be the greatest living Romanian conductor, with a career spanning four decades.

In the period from 1987 to 2009, he was the chief conductor and general musical director of the Bucharest Philharmonic and is credited for its rise on the international scene. In addition to conducting in Romania, Mandeal was also artistic director of the Haifa Symphony Orchestra in northern Israel and the Symphony Orchestra in Euskadi - the Basque national orchestra from San Sebastian; he was resident conductor of the "Haydn" Orchestra from Bolzano and Trento, permanent guest conductor of the Hallé Orchestra from Manchester, the Belgrade Philharmonic, and the Copenhagen Philharmonic.

Cristian Mandeal has collaborated with many of the world's greatest orchestras such as the London Symphony Orchestra, the London Philharmonic, the Royal Philharmonic, the BBC Symphony Orchestra, the Birmingham City Symphony Orchestra, the Royal Liverpool Philharmonic, the Bournemouth Symphony Orchestra, the Staatskapelle Dresden, the Staatskapelle Berlin, the Munich Philharmonic, The Bavarian Radio-Television Symphony Orchestra, the Vienna State Opera Orchestra, The German Opera Orchestra from Berlin, the Czech Philharmonic, the Prague Symphony Orchestra and the Prague Radio Orchestra, the Israel Philharmonic, the Belgian National Orchestra, the Orchestra of the National Academy of Santa Cecilia from Rome, The RAI National Symphony Orchestra from Torino, the Symphony Orchestra from Marcelona/Catalonia, the Gulbenkian Orchestra, the Symphony Orchestra from Gothenburg, the Philharmonic from Tokyo, Sao Paulo, Mexico City, Helsinki, Monte Carlo, Copenhagen, Moscow, Warsaw, Sofia, Belgrade, Zagreb, and others. He has taken part in numerous international festivals, including the Edinburgh Festival, the Prague Spring, the Festival in Bloomington, the Tivoli Festival, the two-day music festival in San Sebastian, festivals in Istanbul, Ankara, Athens, Thessaloniki, Lisbon, Brescia, Bergamo and Ravello, (Italy), Brno and Bratislava, the Janáček Music Festival in Ostrava, the Belgrade Music Festival (BEMUS), the Tokyo Spring Festival, and most notably, the "George Enescu" International Festival in Bucharest, where he also worked as artistic director in from 2001 to 2003.

He has collaborated with the world's leading soloists, such as Maxim Vengerov, Krystian Zimerman, Vadim Repin, Julian Rachlin, Viktoria Mullova, Isabelle Faust, Radu Lupu, Ileana Cotrubas, Renato Bruson, Mstislav Rostropovich, Alicia de Larrocha, Ivo Pogorelić, John Lill, Bruno Leonardo Gelber, Nelson Freire, Gerhard Oppitz, Grigory Sokolov, Boris Berezovsky, Ivry Gitlis, Leonidas Kavakos, Shlomo Mintz, Frank Peter Zimmermann, Maurice Andre, Yefim Bronfman, and many others.

As symphony and opera conductor, Mandeal conducted hundreds of concerts in more than 36 countries. His repertoire is very extensive, with special focus on 19th and early 20th century music. He has conducted more than 60 premiere performances of compositions by Romanian and foreign authors, some of which had been dedicated to him. He is also a devoted promoter of George Enescu, whose music he popularized worldwide. Since 2008 he has been president of the International Enescu Society in London.

On over 25 CDs, with a total of over 50 titles, he has recorded sixteen albums with the George Enescu Philharmonic for BMG Ariola, including the complete orchestral works of

Brahms on nine albums, published in Germany and in the United States in 1996 for the centenary of the composer's death, and the complete orchestral works of George Enescu on seven albums. Bruckner's 9th Symphony, with the Hallé Orchestra, has been acclaimed as the best recording of Bruckner's music by any British orchestra. Mandeal has also recorded six DVD albums with the George Enescu Philharmonic for AIX Records.

Cristian Mandeal has been included among Romania's top 10 most influential people and awarded the country's highest honors for his cultural activity and services. He was born in 1946 and graduated from the Brasov Musical High School prior to enrolling in the Bucharest Music Academy, where he studied conducting, piano, and composition. Later he studied with Herbert von Karajan in Berlin (1980) and with Sergiu Celibidache in Munich (1990). 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 constantly been preoccupied with the education and encouragement of young musicians all over the world, and he 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, Cristian Mandeal has focused his efforts on molding, educating, cultivating, and nurturing the Romanian Youth Orchestra, which has risen in record time to become a worthy representative of contemporary Romanian musical culture. With its national and international performances, the Romanian Youth Orchestra has quickly established itself as an ambassador of Romania.

Filip Savić was born in Belgrade in 1978. He has been a member of the Belgrade Philharmonic Orchestra since 1998 and its principal double bassist since 2011. He completed his undergraduate studies and obtained his Master's degree at the Belgrade School of Music, where he studied with Professor Slobodan Gerić. He continued his training at the Hamburg University of Music and Theater with Professor Michael Rieber. He is currently on his doctoral studies at the Belgrade School of Music, under the mentorship of Prof. Slobodan Gerić.

Between 2007 and 2009, Filip was a member of the North German Radio (NDR) Symphony Orchestra. He has been a visiting member of the Mahler Symphony Orchestra Kassel and the orchestra of the National Theater in Belgrade.

Throughout his career in the Belgrade Philharmonic Orchestra and in the NDR Symphony Orchestra, he has performed at Musikhalle in Hamburg, Salle Pleyel in Paris, the Konzerthaus in Vienna and on tours in France, Spain, the Czech Republic, Austria, Luxembourg, Italy, Sweden, China, Japan, and the United States.

Filip has collaborated with conductors such as Zubin Mehta, Alan Gilbert, Christoph von Dohnányi, Christoph Eschenbach, Gabriel Feltz, Howard Griffiths, Sir Neville Marriner and Michail Jurowski. His orchestral engagements have included the performances of most of the capital double bass solo sections.

During his studies and career he has received numerous awards at domestic and international competitions. Filip Savić plays a 1986 František Zakopčanik double bass with a Milan Oubrecht bow.