

2017/18 Season

Belgrade Philharmonic

Series: ***Water***

Conductor: **Gabriel Feltz**

Soloist: **Robert Lakatoš**, violin

Kolarac Concert Hall

Friday, 25 May, 2018, at 8:00 p.m.

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

Program:

**Georg Friedrich Händel: *Water Music, Suite No. 2 in D Major*, HWV 349**

*Allegro*  
*Alla Hornpipe*  
*Minuet*  
*Lentement*  
*Bouree*

Duration: approx. 12 min.

**Petar Konjović: *Capriccio Adriatico*, Concerto for Violin and Orchestra**

*Con moto*  
*Canzonetta – Песма нашег мора / Song of Our Sea*  
*Allegro appassionato e robusto*

Duration: approx. 30 min.

---

**C. Debussy: *The Sea (La mer)*, Three Symphonic Sketches**

*From dawn to noon on the sea (De l'aube à midi sur la mer)*  
*Play of the Waves (Jeux de vagues)*  
*Dialogue of the wind and the sea (Dialogue du vent et de la mer)*

Duration: approx. 23 min.

Concertmaster: Miroslav Pavlović

*Water Music* by **Georg Friedrich Handel** (1685-1757), the great German Baroque composer and contemporary of Johan Sebastian Bach and Domenico Scarlatti, is one of the most famous orchestra works. The work is a collection of orchestral movements often published as three suites, in F major, D major, and G major. The music includes the minuet, bourrée, hornpipes, srabande, rigaudon, and gigue.

In 1712 Handel moved to London, where he lived until the end of his life. *Water Music* was written at the request of King George I, who wanted some formal music for his guests on his eight-hour boat ride on the Thames to Chelsea and back. Following the royal ship on 17 July 1717 was the orchestra on a large scow playing *Water Music*. The king was so delighted with the work that he requested the musicians to play it three times in a row. *Water Music* gave Handel the reputation of *the best English composer born in Germany* and guaranteed him new commissions for numerous festivities for the royal family.

Scored for a relatively large orchestra, making it suitable for outdoor performance, *Water Music* has remained very popular to this day at indoor as well as outdoor concerts. The Belgrade Philharmonic will perform Suite No. 2 in D Major.

A student of the Prague Conservatory, a professor of the Music Academy in Belgrade, head of the Musicology Institute of the Serbian Academy of Arts and Sciences, and a prolific opera composer, **Petar Konjović** (1883-1970), wrote the ***Adriatic Capriccio, a concert for violin and orchestra*** in the period between 1933 and 1936. In 1939 the work was performed for the first time by Marija Mihailović, conducted by Mihailo Vukdragović and accompanied by the large Radio Belgrade Orchestra. Konjović revised his work in 1944 and in the first performance it was played by Marija Mihailović and the Belgrade Philharmonic conducted by Živojin Zdravković.

The concert was based on the motifs of folk songs from Dalmatia, including some that Stevan Stojanović Mokranjac also used in his *Primorski napevi: Popuhnul je tihi vetar, Zibala Jane, Vrbniče nad morem, Majka Maru preko mora zvala*. Through their three movements they sometimes intertwine in chromatic or syncopated form or counterpoint each other. The songs are richly ornamented and very skillfully weaved into one single bright seaside work. The rhythms of the barcarole in the first movement, the lyrical and charming canzonetta in the second movement, and the cheerfulness and rhapsodic character of the third movement, reveal all the charms and beauty of the sun-drenched, capricious Adriatic.

Water has always been a permanent inspiration for impressionists. **Claude Debussy** (1862-1918) immortalized his fascination with water in several of his works of different genres. *The Sea* was premiered in Paris in 1905. None of the present critics ever actually heard the sea in this music, and this was also the case in London, Boston, and New York. Stylistically, according to some interpretations, the work was a return to Romanticist tendencies, while only a few critics recognized a step forward in Debussy's composing style.

Even though he never wrote a symphony, *The Sea* could be seen as an unconventional form of a three-movement symphony, with two powerful outer movements framing a lighter piece which acts as a type of scherzo. The first movement, *From dawn to noon on the sea*, is based on short fragments that develop, and which will appear in the final movement. The slow

gradation was achieved by dynamic and factual structure complexity and brings to mind the rising morning sun. *Play of the waves* is lighter and more transparent, with faster brilliant figures expressing the composer's fascination with sound nuances. The third movement, *Dialogue of the wind and the sea* contrasts the previous movement with powerful effects, choice of a deeper structure with brass instruments, and a triumphant ending.

Marija Kostić\*

\*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.  
Translated by Bojan Drndić