

Belgrade Philharmonic
Season 2021-22
We Have Really Missed You

Friday, 10 December 2021

Cristian Mandeal
Guy Eshed, flute

Wolfgang Amadeus Mozart
Serenata notturna K 239

Marcia: Maestoso
Menuetto
Rondo: Allegretto

Duration: around 14 minutes

Leonard Bernstein
Halil for flute and orchestra

Duration: around 16 minutes

Igor Stravinsky
Petrushka – Bourlesque in Four Scenes (1947)

The Shrovetide Fair
Petrushka's Room
The Moor's Room
The Shrovetide Fair (Toward Evening)

Duration: around 34 minutes

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 melodicy and a simpler harmonic language, and making references to the then popular Salzburgian rustic melodies in the final rondo.

Leonard Bernstein (1918-1990) wrote *Halil* for flute and orchestra in 1981 and dedicated it to young Israeli flutist Yadin Tenenbaum and his fallen brothers. Tenenbaum was killed at the Suez Canal in the Yom Kippur War in 1973. While the title itself refers to the Israeli name for the flute, the subtitle Nocturne speaks of the atmosphere and difficult moments of the night that a man can encounter in war.

"Halil" is formally unlike any other work I have written, but it is like much of my music in its struggle between tonal and non-tonal forces. In this case I sense that struggle as involving wars and the threats of wars, the overwhelming desire to live and the consolations of art, love, and the hope for peace, the composer said talking about this work.

Petrushka, a burlesque in four scenes, was a joint project by Sergei Diaghilev and **Igor Stravinsky** (1882-1971). The work was composed in 1911 and edited in 1947. The ballet was conceived as an orchestral ensemble with an extremely demanding piano part, and was later transcribed into a piano composition *Three Fragments from Petrushka*, which became an integral part of the literature of piano virtuosos. "The rigid, elementary sound" of *Petrushka* brought a revolution in the history of music. Shocking in its idea and means, it caused the same feelings in the audience. Although Stravinsky hailed from the traditional school of Rimsky-Korsakov and "The Five," he gave up mixing orchestral colors for the sake of instrumentation with "raw timbres." The chromatic-harmonic style of late Romanticism was replaced by a diatonic placed in a new context of polytonality and the unique rhythmic pulse that springs from folklore patterns became the initiator of the action. The bizarre story is about unrequited love between three puppets: Petrushka, who is in love with the Ballerina, and the Moor, with whom she is in love, and who eventually kills Petrushka. The first scene, the *Shrovetide Fair*, describes the place where the action takes place. The second scene, *Petrushka's Room* is dedicated to Petrushka and musically describes his good-natured character. The most convincing is the polytonality of two completely opposite (tonally farthest) chords, as a combination of human and puppet in the character of Petrushka. The third scene is about the evil Moor - his dance with the Ballerina grows out of the military sound of a trumpet, which transforms into a waltz, interrupted by Petrushka's jealousy. The last scene brings tragedy. The Moor kills Petrushka at the pre-Lenten Carnival that abounds in genre scenes: a peasant with his dancing bear, followed in turn by a group of gypsies, coachmen and grooms and masqueraders. Petrushka's ghost appears in a new character, distorted and "corrupted" to the extreme.

Danica Maksimović