

Belgrade Philharmonic
Season 2021-22
We Have Really Missed You

Friday, 17 December 2021

Daniel Raiskin
Leticia Moreno, violin

Joaquín Turina
La procesión del Rocío, Op. 9

Duration: around 19 minutes

Astor Piazzola
Four Seasons of Buenos Aires

Autumn
Winter
Spring
Summer

Duration: around 25 minutes

Giya Kancheli
NU.MU.ZU (I Don't Know)

Duration: around 22 minutes

Sergei Prokofiev
The Love for Three Oranges – symphonic suite op. 33bis

Les Ridicules - Vivo
Le Magicien Tchelio et Fata Morgana jouent aux cartes – Allegro moderato
Marche – Tempo di Marcia
Scherzo – Allegro con brio
Le Prince et la Princesse – Andantino
Le Fuite – Allegro

Duration: around 15 minutes

The artistic poetics of the Spanish composer and pianist **Joaquín Turina** (1882-1949) are characterized by a combination of romantic and impressionist elements and Spanish folklore idioms. His oeuvre encompasses various musical genres, and among the most famous achievements is his first orchestral composition, the symphonic poem *The Procession of Our Lady of El Rocío* (***La Procecion del Rocío***). Turina composed this piece soon after he graduated in 1913, and it was premiered in the same year by the Madrid Philharmonic with such success that it was repeated on the spot in its entirety. The premiere of *La Procecion du Rocio* positioned Turina as one of the most important Spanish composers.

The original score contains an accompanying text in which the author describes the atmosphere of the composition. Turina gives an exotic and picturesque portrait of an old custom that takes place every summer in his native Seville: in honor of Our Lady Rocío, a procession of pilgrims goes to the Seville suburb of Triana. The work consists of two connected sections characterized by a typically Spanish folklore overtone. The first part brings scenes of festive mood and various songs and dances, while the second presents the procession itself - a ceremonial march imbued with religious hymns. The end of the procession of pilgrims is announced by church bells, after which trumpets play the Spanish royal anthem.

Vivaldi's famous cycle was an inspiration for other authors who gave their vision of the seasons in a similar form. **Astor Piazzolla** (1921-1992), the Argentine master of the new tango (a combination of classical tango with elements of jazz and the musical language of the 20th century) composed ***The Four Seasons of Buenos Aires*** between 1965 and 1970. In 1996-1998 a Russian composer, Leonid Desyatnikov, took the original composition, which consisted of violin, piano, guitar, double bass, and bandoneon, and prepared it for solo violin and string orchestra and today this version is the one most often represented in the concert repertoire.

In addition to the title, Desyatnikov changed the form to be similar to Vivaldi's three-movement structure, using his quotations. He made an interesting connection, for example, by inserting a quote from Vivaldi's *Winter* in the position of Piazzolla's *Summer*. In that way, he connected the different geographical climates from which the two composers hailed - when it is summer in Argentina, it is winter in Italy.

Georgian composer **Giya Kancheli** (1935-2019) was commissioned by the Belgian National Orchestra and the Seattle Symphony Orchestra to write a work that would be performed on the occasion of his eightieth birthday, in 2015. The work expresses the composer's struggle with understanding the concept of violence and hopes for a better future.

Nu.Mu.Zu means I don't know in Sumerian, a language that no longer exists, and was used in the area of Mesopotamia, or today's Iraq. Kancheli said about the work: *The illusions that I know something have gradually disappeared and it turns out that, approaching the age of eighty and living a life full of contradictions, I am completely confused. What is happening in the world, gradually, step by step, destroys the last hope in my consciousness, and without hope, for all of us, life loses meaning. "I don't know" what will happen in the future. Yet, although I have lost hope, I still dream of a world in which fanaticism, religious conflict, and violence are no longer the dominant structures of the world order.*

Nu.Mu.Zu premiered at the Center for Fine Arts (BOZAR) in Brussels on October 16, 2015, under the direction of Andrzej Boreyko (Belgian National Orchestra), and then in Seattle, on November 5 of the same year, when it was conducted by Ludovic Morlot (Seattle Symphony Orchestra).

The versatile artistic persona of **Sergei Prokofiev** (1891-1953) marked the classical music scene in the period between the two world wars. Even today, his name is viewed through the prism of an exceptional combination of composer, pianist, and conductor.

The solid education that Prokofiev received from his mother as a child and later continued during his studies at the St. Petersburg Conservatory enabled him to try out many genres. After the revolution, he spent his middle years in the United States, Germany, and France, before returning to his homeland in 1936, fighting for the rest of his life with the bureaucrats who controlled the regime's music life. He composed a large number of significant works, but a special segment of his oeuvre is stage music. From his successful cooperation with Diaghilev and the Russian Ballet came *The Joker*, *The Steel Step*, and *The Prodigal Son*. Although he had a keen interest in the opera genre, his works did not have much success. After his youthful achievements, *The Gambler* and *The Fiery Angel*, he composed two operas in his mature years: *The Love for Three Oranges* - the most famous and only opera that experienced relative success during his lifetime, and *War and Peace* - Sergei Prokofiev's most ambitious project.

The Love for Three Oranges is a satirical, opera buffa, created in 1919, and premiered in Chicago in 1921, with the composer at the conductor's pult. Without any proficiency in English and fearing possible rejection of his work by the audience because of the Russian language, Prokofiev composed the original version in French. The text was translated from the original Russian libretto, based on a piece by Italian playwright Carlo Gozzi in the tradition of commedia dell'arte. The mediocre success of the premiere led to the suspension of any further performances until 1949, when the New York City Opera Company successfully contributed to the reunion of the audience with this work. The story filled with a blend of fairytale, humor, and satire had a great influence on Prokofiev, who independently prepared an orchestral suite from the most interesting symphonic parts of the opera score. The suite premiered in Boston in 1926. The libretto of the opera *The Love for Three Oranges* is about a prince who suffers from hypochondria and the only cure is to make him smile. The witch Fata Morgana puts a spell on him and makes him fall in love with three oranges, so he sets off in search of them. The suite begins with a parade of Ridicules from the opera prologue, followed by a game of cards by the magician Tchelio and Fata Morgana in the underworld. The most popular passage from the entire opera is the "March," which was often a favorite piece for an encore by Yasha Heifetz in the arrangement for solo violin. It is music from a festivity in the prince's honor, followed by the spectacular "Scherzo." Wandering through the desert, the Prince encounters the oranges from which three princesses emerge. The first two die and the third one performs a romantic love duet with the Prince. The last movement brings the death of Fata Morgana.

Asja Radonjić, M. Sc.