

Belgrade Philharmonic
Season 2021-22
We Have Really Missed You

Friday, 28 January 2021

Uroš Lajovic

Harriet Krijgh, violoncello

Wolfgang Amadeus Mozart

Don Giovanni, overture

Трајање: 7 минута

Joseph Haydn

Concerto for violoncello and orchestra No. 1 in C major

Moderato

Adagio

Allegro moderato

Трајање: 23 минута

Ludwig van Beethoven:

Symphony No. 4 Op. 60 in B flat major

Adagio - Allegro vivace

Adagio

Scherzo – trio: Allegro vivace

Allegro ma non troppo

Трајање: око 35 минута

The opera ***Don Giovanni*** is one of the most successful works written by **Wolfgang Amadeus Mozart** (1756-1791) in this genre. The music for the opera, conceived in two acts, was written on the Italian libretto by Lorenzo da Ponte. During their second joint collaboration, Mozart and Da Ponte decided on a well-known and favorite story about a fearless and insolent seducer, the legendary Spanish nobleman Don Juan. The libretto was classified as a *dramma giocoso*, which indicated a mixture of comic and serious action, while Mozart in his catalog entered the work as an opera buffa. Mozart began composing in the spring of 1787, worked intermittently until the end of the summer, and came to Prague in the fall with the unfinished score. He wrote some arias during the rehearsals for the premiere performance, in one breath and the overture the night before the premiere. The opera was performed with great success in Prague in October of 1787. Only two years later *Don Giovanni* was performed in German in Mainz in 1789, in Russian in St. Petersburg in 1797, in French in Paris in 1805, and in English in London in 1817, and so it quickly became famous throughout the opera world.

Don Giovanni has remained in the history of music as a true masterpiece and musicologists still characterize it as one of the most valuable achievements of this genre in general. The dark atmosphere of the introduction of the overture is underlined by the theme that will bring the Commendatore in the further course of the opera. In contrast, there is a sonata *Allegro* with typical Mozart energy and the forte-piano effects are a tandem of Don Giovanni and Leporello, which directly hints at the cheerful tone of the first act. In that way, the composer has made it clear that the overture was considered as an inseparable part of the play.

The **Cello Concerto No. 1 in C major** by **Josef Haydn** (1732-1809) was most probably created between 1761 and 1765. Haydn dedicated it to his longtime friend Josef Weigl, who was the first cellist of the Prince Nikolaus Esterházy Orchestra at the time. The work was considered lost until 1961, when musicologist Oldřich Pulkert discovered a copy of the score at the Prague National Museum. Although at first there was doubt about the authenticity of the composition, today the assessment of experts who determined that Haydn is the author of the score is generally accepted.

The concerto belongs to the composer's early creative phase (it was created at the same time as symphonies nos. 6, 7, and 8), but Haydn's compositional skill is already obvious in it. The solo cello section is idiomatic and the virtuosity of the soloist is already evident during his first performance. The work follows the form of the ritornello of the baroque concerto, as well as the structure of the sonata *Allegro*. Just like in the baroque concerto grosso, the accompanying ensemble is small and consists of string instruments, two oboes, and two horns.

Unlike Cello Concerto No. 2, all three movements of the Concerto in C major are written in sonata form, which connects it more with Haydn's violin concertos, especially his Third.

As far as we know today, the Concerto for Cello and Orchestra in C major premiered on May 19, 1962. The soloist was Miloš Sádlo, and the Czechoslovak Radio Orchestra was conducted by Sir Charles Mackerras. This composition soon became one of the central works of the cello repertoire

and was performed and recorded by many world-famous soloists, including Jacqueline du Pré, Yo-Yo Ma, and Mstislav Rostropovich.

Symphony No. 4 in B flat major by **Ludwig van Beethoven** (1770-1827) was written in 1806, at a time when the author had retired to the summer residence of his great admirer, Prince Karl Lichnowsky, to work unhindered on his music. It is dedicated to Lichnowsky's cousin, Count Franz von Oppersdorff, who, delighted with Beethoven's Second Symphony, commissioned a new symphonic work from the artist. Symphony No. 4 was premiered in 1807, together with his Coriolanus Overture and Fourth Piano Concerto at a private concert in the home of Prince Joseph Franz von Lobkowitz.

The Fourth Symphony was composed at the same time that Beethoven was working on his Fourth Piano Concerto, Violin Concerto, and Fifth Symphony. Musicologists often point out that the Fourth Symphony for the author was a kind of respite from his internal struggles and hard work on the Fifth. However, after reviewing only a few initial pages of the score of Symphony No. 4, it becomes quite clear that it is more of a counterpart than an antithesis of Symphony No. 5.

The dark, minor key introduction of the first movement is followed by *Allegro vivace*, which brings a lot of activities and unexpected dynamic contrasts. After the melodic bright movement comes a brilliant finale, delivered powerfully and with plenty of contrasts, which in their spirit and humor harken back to the supreme works of Beethoven's great predecessor Joseph Haydn.

Danica Maksimović