

Belgrade Philharmonic
Season 2021-22
We Have Really Missed You

Friday, 4 March 2022

Stanislav Kochanovsky

Marc Bouchkov, violin

Erich Wolfgang Korngold

Concerto for violin and orchestra in D major Op. 35

Moderato nobile

Romanze

Allegro assai vivace

Duration: around 24 minutes

Gustav Mahler

Symphony No. 1 in D major (*Titan*)

Langsam, schleppend. Immer sehr gemächlich

Kräftig bewegt, doch nicht zu schnell, Recht gemächlich)

*Feierlich und gemessen, ohne zu schleppen Sehr einfach und schlicht wie eine Volksweise,
und Wieder etwas bewegter, wie im Anfang*

Stürmisch bewegt – Energisch

Duration: around 53 minutes

Erich Wolfgang Korngold (1897 - 1957) entered the world of music very early. A former child prodigy, the son of a prominent Viennese critic, he composed at the age of 10 and was 13 when his operas and pantomimes were performed in Vienna and Munich. He emigrated to the United States in 1934 and became known as a composer of film music. *The Adventures of Robin Hood*, *The Sea Hawk*, *The Prince and the Pauper*, *Deception*, are just some of the popular titles in which Korngold's name appears in the credits along with the big Hollywood stars of the day. In the United States he did not want to write anything other than film music until Hitler (whom he called the "monster from Europe") disappeared from this world. When that happened, the first work he wrote in 1945 was the *Concerto for Violin and Orchestra*, which at the same time sought to respond to criticism that as a successful Hollywood composer he had sold himself and his artistic integrity. At the premiere on February 15, 1947, the audience applauded the soloist - Jascha Heifetz. "The work with its many melodic and lyric episodes was contemplated more for a Caruso than for a Paganini. It is needless to say how delighted I am to have my concerto performed by Caruso and Paganini in one person: Jascha Heifetz," said Korngold, who returned to the concert halls with this composition, reconciling the two music worlds. He introduced sophisticated musical language into Hollywood film music, which is the result of his classical education, but in each of the three movements, themes from his film scores written in a lavish romantic symphonic style can also be recognized. In the first movement, he used melodies from the films *Another Dawn* and *Juarez* for the main themes, while the central movement is a *Romance*, with a very expressive atmosphere, based on the musical material from the film *Anthony Adverse*. The third movement, shaped in the form of a rondo, which brings real fireworks of technical challenges for the soloist, is dominated by the theme from the film starring Errol Flynn - *The Prince and the Pauper*, for which Korngold won the Oscar for best music score.

Strongly based on the symphonic tradition of Beethoven and Bruckner, the first symphonic work by **Gustav Mahler** (1860-1911) outlined the clear characteristics of his symphonic style. The first symphony was composed in 1887-1888, while Mahler was working as second conductor at the Leipzig Opera. The premiere, which followed in Budapest in 1889, resulted in a poor reception by the audience and disappointment by the composer. By 1907, Mahler had edited the score four times. The symphony's original five-movement form was thematically divided into two parts, with three movements in one part and two in the other. For subsequent performances in Hamburg (1893) and Weimar (1894), he added the subtitle *Titan - a tonal poem in the form of a symphony* (Titan originates from the work by Jean Paul inspired by Mahler), as well as program subtitles of the movements, which he eventually rejected. The final version is four-part, because the Blumine movement, which used to be between the first and second, was dropped. It was discovered only in 1966 by Donald Mitchell and a year later Benjamin Britten conducted the first performance of the symphony's integral version. The reason for removing this movement is not entirely clear, but it is assumed that he still succumbed to the comments of critics who called it sentimental and trivial.

The *First Symphony* begins with a chronological series of four symphonies of the *Magic Horn*, thematically and emotionally inspired by the anthology of German folk songs *The Youth's Magic Horn*. In addition to many original themes, Mahler also uses two songs from the cycle of *Songs of a Wayfarer* and *The Youth's Magic Horn*, which he crosses with new materials in the first and third movements.

Danica Maksimović