

50th BRATISLAVA MUSIC FESTIVAL

BHS

21. 9. - 12. 10. 2014

Fêtes de Musique de Bratislava • Bratislava Music Festival

Musikfestspiele Bratislava • Festival de Música de Bratislava



Miroslav Cipár: Divertimento II



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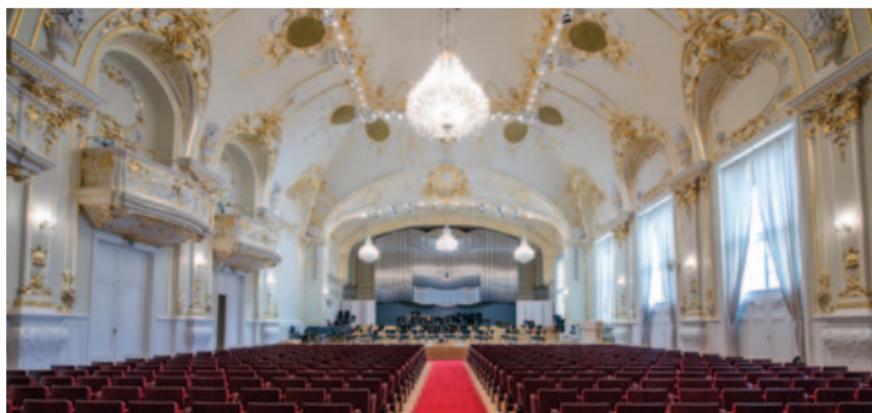
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Sunday, 21st September

7.30 p.m. Concert Hall of the Slovak Philharmonic

Israel Philharmonic Orchestra

Zubin Mehta, conductor

Ludwig van Beethoven Egmont, overture Op. 84

Wolfgang Amadeus Mozart Symphony No. 40 in G Minor KV 550

Richard Strauss A Hero's Life / Ein Heldenleben Op. 4

*The prominent **Israel Philharmonic Orchestra** performing for the first time in Slovakia will open the BMF in its festive 50th year led by the conductor of world fame **Zubin Mehta**, whose baton has the ability to unite people in the name of great music and understanding.*

The evening will start with a popular overture Egmont, written by Ludwig van Beethoven for Goethe's drama. Similarly to Beethoven's Egmont also Mozart's Symphony in G minor has become a musical icon. Behind the Mozartean purity of texture there is an ambitiously elaborated harmony used even by Arnold Schoenberg while presenting his atonality. The last one from the collection of Richard Strauss's symphonic poems – A Hero's Life – brings virtuoso orchestrated episodes from the life of a hero. His fate is presented by Strauss as a fate of every musician active in the chaotic period at the end of the 19th century.

Tuesday, 23rd September

7.30 p.m. Concert Hall of the Slovak Philharmonic

Slovak State Philharmonic Košice

Leoš Svárovský, conductor **Raphael Wallfisch**, cello

Dezider Kardoš Symphony No. 5 Op. 37

Sergey Prokofiev Lieutenant Kijé, symphonic suite Op. 60

Antonín Dvořák Cello Concerto in B minor Op. 104



Dezider Kardoš excelled especially as a symphonic writer. Contrary to balladic Eugen Suchoň and dramatic Ján Cikker his symphonic works usually make an impression of extensive studies of possibilities offered by an orchestral body. They remind us often of the writing of Sergey Prokofiev, who, similarly to him, counted on a genuine musical inspiration, even in the works determined by a story, action, or subject – as is the case of the suite from the film score to Lieutenant Kijé. Antonín Dvořák's Cello Concerto is one of the most famous concertante works. It originated in the time of the composer's sojourn in New York. The **Slovak State Philharmonic Košice** will be led by **Leoš Svárovský**, featuring one of the most sought-after cellists of today **Raphael Wallfisch**.

Wednesday, 24th September

7.30 p.m. Concert Hall of the Slovak Philharmonic

Triango Plays Slovak Dances (and fujara choruses)

Peter Breiner, piano

Stano Palúch, violin **Boris Lenko**, accordion

Milan Rendoš, as a guest, fujara, gajdica, pipes, mouth organ, Jew's harp

Triango is a unique project of the well-known Slovak pianist, composer and conductor Peter Breiner, jazz violinist Stano Palúch and versatile accordion player Boris Lenko. An impressive blend of tango and jazz improvisations results from a detailed research and creativity by which Triango enriches classic pieces of De Caro brothers, Villoldo, Gobbi and Piazzolla. Triango brings also its own musical ideas, always remembering that an essence of tango consists in passion, nostalgia and melancholy. The latest Triango musical project Slovak Dances focuses on jazz arrangements of Slovak folk songs.

Thursday, 25th September

7.30 p.m. Concert Hall of the Slovak Philharmonic

London Symphony Orchestra Valery Gergiev, conductor

Dmitry Shostakovich Festive Overture in A major Op. 96

Igor Stravinsky Petrushka (1947)

Sergey Prokofiev Symphony No. 5 in B flat major Op. 100

*London Symphony Orchestra maintains a great reputation in the artistic world. At our festival concert it will perform the works of two contemporaries Igor Stravinsky and Sergey Prokofiev, both campaigners for new poetics of the 20th century music. Prior to his emigration Stravinsky composed three principal ballet scores: fair burlesque in four scenes Petrushka is the second one of them. The calm, almost idyllic atmosphere of Prokofiev's Symphony No. 5 does not imply that it originated during the horrors of the WWII. **Valery Gergiev** returns for the third time to the stage of the BMF. It sounds almost incredible that more than three decades have passed since he presented himself in Bratislava at the outset of his brilliant career on October 7, 1980 at the rostrum of young performers in the frame of the BMF, then called Interpodium. He visited BMF again in 2010.*

Friday, 26th September

8.00 p.m. Concert Hall of the Slovak Philharmonic

Slovak Philharmonic

Emmanuel Villaume, conductor **Jean-Yves Thibaudet**, piano

Giya Kancheli Warzone (2002)

Maurice Ravel Piano Concerto in G major

Dmitry Shostakovich Symphony No. 5 in D minor Op. 47



A contemplative poetics and urging expression of the music of the strong composer personality Giya Kancheli belongs to the most valuable that has originated in the domain of symphonism of the 20th and early 21st centuries. An excellent example may be the reflection Warzone in which Kancheli utilized his experience gained while writing his 7 symphonies.

*Maurice Ravel reflected more musical reality than contemplation. The brilliant Piano Concerto in G major breathes breezy invention and it is an example of virtuosity. It will be performed by **Jean-Yves Thibaudet**, an artist lauded in New York Times: 'every note he fashions is a pearl ... the joy, brilliance and musicality of his performance could not be missed.'*

*The concert of the Slovak Philharmonic conducted by its music director **Emmanuel Villaume** will be closed by Shostakovich's Symphony No. 5. The composer himself said it was a picture of man, who overcomes troubles, inner crises and adversity due to his strong personal morality.*

Saturday, 27th September

4.00 p.m. Small Hall of the Slovak Philharmonic

Hungarian Poetry in Songs

Helena Becse-Szabó, soprano

Peter Pažický, piano

Evening of songs by **Viliam Figuš-Bystrý**, **Mikuláš Schneider-Trnavský**, **Alexander Albrecht**, **Ludovít Rajter**, **Béla Bartók** and **Štefan Németh-Šamorínsky**, written on poems by **Endre Ady**, **Sándor Petőfi** and others.

7.30 p.m. Concert Hall of the Slovak Philharmonic

Tchaikovsky Symphony Orchestra

Vladimir Fedoseyev, conductor

Andrey Baranov, violin

Dmitry Shostakovich Festive Overture in A major Op. 96

Violin Concerto No. 1 in A minor Op. 77

Sergei Rachmaninoff Symphonic Dances Op. 45

In an agile Festive Overture in A major Dmitry Shostakovich plays creatively with Glinka's overture to opera Ruslan and Lyudmila. The autobiographical Violin Concerto in A minor is not a play any more: it is a drama of an individual tossed around the evil circumstances.

The title of Sergey Rachmaninoff's Symphonic Dances does not imply that the piece is a swan song of the great composer, moreover repleted by sadness, nostalgia and scepticism. This impressive symphonic triptych should have been called Morning – Noon – Night originally. However, finally Rachmaninoff chose a semantically indifferent title.

*One of the young artists who already govern the world concert stages, **Andrey Baranov**, the winner of the prestigious Queen Elisabeth Competition in Bruxelles (2012), will present himself at the BMF tonight. The youthful vividness of the soloist combines with the rich performing practice of the master **Vladimir Fedoseyev**, avidly accepted by the audience at the closing concert of the BMF last year. Accompanying **Tchaikovsky Symphony Orchestra** is one of the oldest and most respected Russian instrumental bodies.*

Sunday, 28th September

11.00 a.m. Concert Hall of the Slovak Philharmonic

Opera Arias and Choral Pieces – Public Dress Rehearsal

Slovak Philharmonic

Slovak Philharmonic Choir

Peter Valentovič, conductor

Jozef Chabroň, choirmaster

Edita Gruberova, soprano

Richard Šveda, baritone



7.30 p.m. Concert Hall of the Slovak Philharmonic

Czech Philharmonic

Jiří Bělohlávek, conductor **Behzod Abduraimov**, piano

Luboš Fišer Fifteen Prints after Dürer's Apocalypse (1965)

Sergey Prokofiev Piano Concerto No. 3 in C major Op. 26

Antonín Dvořák Symphony No. 7 in D minor Op. 70

In the Year of Czech Music the BMF cannot do without an orchestra of such a hearty and special sound respected by the listeners all over the world – Czech Philharmonic led by the acclaimed conductor Jiří Bělohlávek. The opening of the concert belongs to the Czech composer Luboš Fišer known mostly due to his excellent film music, who in the 1960s followed the avant-garde compositional trends. His symphonic meditation over the famous cycle of woodcuts by Albrecht Dürer secured for its author the victory at the composers' competition UNESCO in Paris. The Piano Concerto No. 3 by Sergey Prokofiev, a very favoured and preferred piece today, had a difficult history: at the Chicago premiere it met with tepid reaction. Nevertheless, one year later this impressive work broke through. Lyricism and sarcasm typical for Prokofiev are its distinctive features, which will be accentuated by the rendition of another young globe-trotter, Tashkent native Behzod Abduraimov, the winner of the London International Piano Competition (2009). Dvořák's Seventh Symphony excels in dramatic strength and at the same time it is deeply intimate, exploring the byways of the human soul. Aching emotions resulting from the deaths of his mother and elder daughter mould particularly the second movement of this incredibly concise work.

Monday, 29th September

7.30 p.m. Concert Hall of the Slovak Philharmonic

Orchestre National de Lyon

Leonard Slatkin, conductor **Renaud Capuçon**, violin

Leonard Bernstein Divertimento for orchestra

Erich Wolfgang Korngold Violin Concerto in D major Op. 35

Maurice Ravel Gaspard de la nuit / orch. Marius Constant

George Gershwin An American in Paris



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This festival evening follows the line France – U.S.A. Orchestre National de Lyon was founded in 1905. Today it is shaped by the personality of one of the most significant American conductors Leonard Slatkin. Bernstein's Divertimento abounds with grace, instrumental acrobatics and freshness. Korngold's Violin Concerto reflects all beauties and pleasures of this world, an everlasting desire ... it is a superb mixture of the soul of European symphonism and infectious ease of Hollywood musical projects which earned fame for this author of film scores. It will be performed by Renaud Capuçon, who is 'electrifying the audience by his rendering filled by emotion and excitement, and whom the humbleness towards music and his mastery never allow to slip into routine.'

Maurice Ravel's piano cycle Gaspard de la nuit even in its title embodies contrasting expressions: it is about dark visions, anxiety and nightmare, narrated by Ravel in his story with typical French elegance and ample imagination. Rich piano texture led the Romanian composer Marius Constant to the creation of a lavish orchestral version of the piece. Finishing the night a captivated young man from Brooklyn – George Gershwin – will present himself, fascinated by the Paris atmosphere and desiring to repeat the success of Rhapsody in Blue. Thus an ingenious and compositionally masterful collection of musical images of Paris of the first half of the 20th century originated. This little symphonic concert book of travels indeed possesses a power to infect the listeners with its optimism.



Tuesday, 30th September

7.30 p.m. Concert Hall of the Slovak Philharmonic

Slovak Philharmonic **Slovak Philharmonic Choir**
Peter Valentovič, conductor **Jozef Chabroň**, choirmaster
Edita Gruberova, soprano **Richard Šveda**, baritone

Opera arias and choral pieces from the works by **Wolfgang Amadeus Mozart**, **Gaetano Donizetti**, **Vincenzo Bellini**, **Richard Wagner**, **Pyotr Ilyich Tchaikovsky** and others.

*The artistic profile of **Edita Gruberova** is impressive and belongs to the highest performing worths of our recent past and immediate present. The conductor **Peter Valentovič** has already performed with her successfully in the Viennese Theater an der Wien and in Deutsche Oper Berlin. **Richard Šveda**, a soloist of the Deutsche Oper am Rhein in Düsseldorf since 2010, also belongs to the young Slovak opera artists successfully breaking onto foreign stages.*

Wednesday, 1st October

7.30 p.m. Concert Hall of the Slovak Philharmonic

Orquestra simfònica de Barcelona i nacional de Catalunya
Pablo González, conductor
Juan Manuel Cañizares, guitar



Enrique Granados Goyescas, intermezzo
Joaquín Rodrigo Concierto de Aranjuez for guitar and orchestra
Isaac Albéniz Evocación, Triana y El Albaicín / arr. Enrique F. Arbós
Manuel de Falla The Three-Cornered Hat / El sombrero de Tres Picos – Suites No. 1 and No. 2

*After two-year interval we have again an opportunity to be carried away by southern temperament – this time thanks to the Spanish guests from Barcelona with a respected conductor **Pablo González**. The soloist, guitarist and composer **Juan Manuel Cañizares** brings the iconic work Concierto de Aranjuez of the blind musician Joaquín Rodrigo into the programme. Music of the multicultural Pyrenean peninsula has been attractive and inspiring from the time immemorial. Enrique Granados has appealed also to America – his opera Goyescas was performed with great success in the U.S.A. Isaac Albéniz, a prodigy child of Mozartean kind, has stunned pianists by his almost unplayable cycle Iberia, which literally calls for a copious instrumentation. Manuel de Falla was a leading personality in Spain at the turn of the 20th century. His stay in Paris was of a great advantage for him, too, and Parisians were fascinated by his Andalusian emotionality. The ballet Three-Cornered Hat was created for Paris and even the celebrated painter Pablo Picasso collaborated on it.*

Thursday, 2nd October

7.30 p.m. Small Hall of the Slovak Philharmonic

Slovak Chamber Orchestra
Ewald Danel, artistic leader / conductor

Heinrich Ignaz Franz Biber von Bibern Battalia à 10 C. 61
Josef Suk Meditation on the Old Czech Chorale 'St. Wenceslas'
Dmitry Shostakovich Chamber Symphony in C minor Op. 110a
Jozef Podprocký Suita rediviva Op. 14 No. 5
Ján Valach B-A-C-H – Pictures from Life
Benjamin Britten Simple Symphony Op. 4



Music illustrations of battle scenes were a very favoured theme by Baroque composers. Violin virtuoso and renowned composer Biber, who worked mostly in Kroměříž and Salzburg, joined the trend with his famous *Sonata Battalia*. The other eternal subject is patriotism; usage of archaic symbols reinforces this dimension as Josef Suk did using the chorale 'St. Wenceslas'. Autobiographical projects may be another special theme for musicians. Many works by Dmitry Shostakovich evolve from the cryptogram of his name D – E – S – C – H (tones D – E flat – C – B in English), *Chamber Symphony in C minor* is not an exception. While Shostakovich's personal drama relates to his time, *Suita rediviva* by Jozef Podprocký is in itself a dialogue of our contemporary with remote past. Ján Valach's piece dedicated both to Bach and Slovakia is similarly to Shostakovich's *Chamber Symphony* weaved from the famous cryptogram of the name of the Baroque composer B-A-C-H. The concert will be closed by the energetic *Simple Symphony* of the talented student Benjamin Britten, a charming work, which much contributed to the composer's successful career.

Friday, 3rd October

Small Hall of the Slovak Philharmonic

International Forum of Young Performers New Talent 2014



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5.00 p.m. 1st chamber concert / semifinal of the competition

Mirko Jevtović, accordion / Slovenia

Niklas Walentin, violin / Denmark

Camille Thomas, cello / Belgium

Antonii Baryshevskiy, piano / Ukraine

8.00 p.m. 2nd chamber concert / semifinal of the competition

Niklas Liepe, violin / Germany

Victoria Vassilenko, piano / Bulgaria

David Desimpelaere, double bass / Belgium

Dominik Płociński, cello / Poland

The origination of the International Forum of Young Performers New Talent had been initiated in 1969 by Sir Yehudi Menuhin. It is organized by the European Broadcasting Union (EBU) residing in Geneva on behalf of the UNESCO International Music Council. Radio and Television Slovakia and Slovak Philharmonic are co-organizers of the competition. In the first round an international jury has chosen eight semifinalists out of 30 radio recordings. These will perform at two chamber concerts and three of them will qualify for the finals, which will take place on Monday, October 6, 2014.

Saturday, 4th October

4.00 p.m. Small Hall of the Slovak Philharmonic

Piano Recital

Matej Arendárik

Ilja Zeljenka

Toccata for piano

Karol Szymanowski

Four Etudes Op. 4

Sergey Prokofiev

Sonata No. 4 in C minor Op. 29

Modest Petrovich Musorgsky

Pictures from an Exhibition

*Ilja Zeljenka – a playful philosopher – often inclined to the motoric movement of old piano toccata. Repetitiveness, acceleration, explosiveness – all were favoured by Zeljenka both in their pure appearance, and as part of more complicated musical structures. Karol Szymanowski belonged more to mystic musicians; however, his collection of piano etudes reveals him as a pragmatist and expert on piano technique. Sergey Prokofiev was also a pragmatist; being a piano virtuoso himself he wrote sonatas for his own presentation. All are extremely exacting, but written in a purely pianistic style. Musorgsky's original suite Pictures from an Exhibition abounds in colours and moods. It also attracted Ravel, who orchestrated it brilliantly. The recital will feature one of the most distinctive performers of the young generation in the Central Europe, **Matej Arendárik**, an artist of outstanding creativity.*



7.30 p.m. Concert Hall of the Slovak Philharmonic

Slovak Philharmonic

George Petrou, conductor **Max Emanuel Cenčić**, countertenor

Wolfgang Amadeus Mozart, Gioachino Rossini

The tradition of countertenors is rooted deeply in the past of the sacred singing, when only men could participate in church services as singers. Originally they were eunuchs, only later schools were founded specializing in the education of countertenors. Also in the time of Mozart and Rossini countertenors performed in opera music. This famous tradition gradually died away, but in the second half of the 20th century we can observe its evident revitalization. Max Emanuel Cenčić is the leading exponent of the world countertenor performance. The beginnings of his dazzling career are joined with the famous boys choir Wiener Sängerknaben and today many experts consider him the number one in a countertenor performance.

The concert is prepared in collaboration with the KAPOŠ agency.

Sunday, 5th October

11.00 a.m. Concert Hall of the Slovak Philharmonic

Organ Duel

Loïc Mallié **László Fassang**

Monika Melcová, presenter

Johann Sebastian Bach Fantasia and Fugue in G minor BWV 542

Olivier Messiaen L'Ascension

Paraphrases on Slovak folk songs

Improvisational duet on a given text

*Improvisational projects have been in the centre of public and musicians' attention since the time immemorial. Such concerts are not exception even today in reputable concert halls in Paris, in Mariinsky Theatre (St. Petersburg) or in Tokyo Suntory Hall. Pianists, organists, singers or chamber ensembles meet and improvise music on given attractive themes. The BMF offers a similar concert; organ literature, namely by Bach and Messiaen, will be used in an 'improvisational duel', in which top performers will communicate – **Loïc Mallié**, the successor of Olivier Messiaen at St. Trinité in Paris, and **László Fassang**, the winner of the competition in Calgary and the holder of Grand Prix de Chartres. We will have an opportunity to judge how they cope with subjects from classical music, as well as tunes of Slovak folk songs and musical riddles. Slovak organist **Monika Melcová**, active in Paris and in San Sebastian, will commentate on the concert.*

7.30 p.m. Concert Hall of the Slovak Philharmonic

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Wiener Philharmoniker

Peter Schneider, conductor **Dagmar Pecková**, mezzo-soprano

Krzysztof Penderecki

Adagietto from the opera Paradise Lost

Antonín Dvořák

Biblical Songs Op. 99

Josef Suk

Asrael, Symphony Op. 27

*Penderecki's intoxicating and beautiful Adagietto opening the concert will be executed by the orchestra renowned for its artistic qualities established by a long-lasting tradition, a peculiar concord, technical brilliance and by a whole spectrum of colour tones – **Wiener Philharmoniker**. The concert continues in an intimate atmosphere with Antonín Dvořák's Biblical Songs setting the words from the Kralice Bible. They were composed in 1894 and by them Dvořák allegedly payed tribute to his exemplars Tchaikovsky and Charles Gounod, who had died in 1893. A monumental Symphony Asrael by Josef Suk, Dvořák's son-in-law, is a demonstration of grief and piety. Mythical Azrael – the angel of death – hovered over Suk's head in 1905, in the time of death of his wife, Dvořák's daughter Otília.*



Monday, 6th October

8.00 p.m. Concert Hall of the Slovak Philharmonic

International Forum of Young Performers New Talent 2014

Slovak Radio Symphonic Orchestra

Rastislav Štúr, conductor



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Performances of three finalists of the competition in the 1st half of the evening
Alexander Moyzes Partita in Honour of Master Paul from Levoča Op. 67

In the time of the jury session deciding about the new holder of the title New Talent 2014, the Slovak Radio Symphonic Orchestra, the oldest professional orchestral body in Slovakia (1929), will perform the work by Alexander Moyzes. The name of one of the founding personalities of the modern Slovak music is joined with the history of the music broadcasting of the Slovak Radio and its orchestra, as well as with the history of the festival – Alexander Moyzes was the first chairman of the Festival Council of the BMF.

Tuesday, 7th October

7.30 p.m. Small Hall of the Slovak Philharmonic

Moyzes Quartet Mucha Quartet

Grażyna Bacewicz

Quartet for 4 Violins

Ernő Dohnányi

String Sextet B flat major, 3rd version

Witold Lutosławski

Four Silesian Melodies for 4 violins

Hans Koessler

String Sextet F minor

Violinists of both ensembles reached for compositions for 4 violins written by Polish authors: Grażyna Bacewicz, today a classic of the 20th century music, and Witold Lutosławski, the founder of a new compositional poetics of the 20th century music. String sextets were written by authors connected namely with Budapest, Ernő Dohnányi and Hans Koessler – the cousin of Max Reger. Both sextets are ambitious projects. June of this year was extremely successful for Mucha Quartet: the quartet won Antonín Dvořák Chamber Music Competition in Prague and it was awarded the second prize and prize of the public at the 10th Premio Paolo Borciani in Italy.

Wednesday, 8th October

7.30 p.m. Concert Hall of the Slovak Philharmonic

Quasars Ensemble Ivan Buffa, artistic leader / conductor

Alexander Albrecht Quintetto frammento (1929)

Michal Vilec Septet Op. 36 (1969)

Oto Ferenczy Concertino per 10 stromenti (1974)

Miro Bázlik Three Pieces for 14 instruments (1964)

Jozef Sixta Nonet (1970)

Ivan Hrušovský Septetino (1987)

Jozef Kolkovič Elegy (1998)

Since its origin the Quasars Ensemble, a renowned Slovak instrumental body, has revitalized a huge quantity of domestic music, making the classical 20th century music accessible to the audience at home as well as abroad, and creating interesting programme contexts. It has earned appreciation for its immaculate performing qualities; it was recently awarded the prestigious Crystal Wing award in the category music for 2013. The retrospective anthology of crucial works of the Slovak music for chamber ensemble cross the generations of Slovak modern, avant-garde and post-modern music is in itself a deep probe into the development of Slovak music.



Thursday, 9th October

7.30 p.m. Concert Hall of the Slovak Philharmonic

Budapest Festival Orchestra

Iván Fischer, conductor

Miah Persson, soprano

Tassis Christoyannis, baritone

Richard Strauss Four Last Songs AV 150

Gustav Mahler Songs of a Wayfarer

Symphony No. 4 in G major

Budapest Festival Orchestra and its founder and chief conductor **Iván Fischer** are regular and welcome guests in Bratislava – today with the creation of two geniuses Richard Strauss and Mahler, active participants in significant changes in the music thinking at the turn of the 20th century. The Bavarian composer bravely resisted the adversities of the time by his creation and conducting. After impressive symphonic and opera projects he retired to the intimacy of reflection and meditation at the end of his life. Gustav Mahler searched for himself his whole life: like he was that wandering journeyman looking for peace in heart and a firm ground under his feet, therefore one of his first greater pieces – a cycle Songs of a Wayfarer – sounds symbolic. The story of the Symphony No. 4 using the words from the collection The Youth's Magic Horn relates the child's visions of ethereal, fair heaven and harmony.

Friday, 10th October

7.30 p.m. Concert Hall of the Slovak Philharmonic

Violin Recital

Julia Fischer

Yulianna Avdeeva, piano

Johann Sebastian Bach Sonata in E major BWV 1016

Sergey Prokofiev Sonata No. 1 in F minor Op. 80

Johannes Brahms Scherzo for violin and piano in C minor WoO posth. 2
Sonata No. 3 in D minor Op. 108

'Julia Fischer's playing takes your breath away, she is not only a talented artist, but also a phenomenal violinist, offering the audience musical ecstasy; only a limited number of contemporary performers can compete her', by these words this lady of concert stages with Slovak roots is appraised. The most prestigious world stages belong to her. Bach's Sonatas for violin and basso continuo belong to the golden fund of chamber music. In them he implied a new type of partnership between the solo, discant instrument and continuo section. The keyboard instrument became a more active element and it presented also thematic material allusively. During the 19th century the sonatas for violin and piano established themselves as a representative form – either as predominantly virtuoso works (as Johannes Brahms perceived them in Scherzo, and later also Prokofiev), or as works inclining to a kind of chamber symphonism, as is the case of Brahms's three Sonatas. The last of them is a work of a matured composer, viewing the sonata principle from the viewpoint of a wise man.

Saturday, 11th October

7.30 p.m. Concert Hall of the Slovak Philharmonic

Slovak Sinfonietta Žilina

Jean-Bernard Pommier, conductor, piano

Jana Kurucová, mezzo-soprano

Lúčnica Chorus

Elena Matušová, choirmaster

Ludwig van Beethoven Coriolan, overture Op. 62

Piano Concerto No. 2 in B flat major Op. 19

Peter Martinček van Grob Symphony No. 4 In memoriam M. R. Štefánik **premiere**



Several times Ludwig van Beethoven reacted to political events of his time. He intensively perceived the actions of Napoleon Bonaparte. From the original enthusiasm contempt and scorn evolved. He presented his protest and humanism also in his overture to Collin's drama *Coriolan*. On the contrary, his *Piano Concerto in B flat major* is a purely musically inspired piece and its concept is markedly joined with the technical reform of the hammerklavier, typical for Beethoven's period. Civil interest in national history and presentation of the respect to man is explicit also in the *Symphony No. 4* by Peter Martinček, dedicated to the memory of Milan Rastislav Štefánik. Peter Martinček composed the work for the outstanding Slovak vocal artist Jana Kurucová, who has been a soloist of the prominent Deutsche Oper Berlin since 2009.

Sunday, 12th October

3.00 p.m. Concert Hall of the Slovak Philharmonic

Bratislava City Choir

Ladislav Holásek, conductor

Eva Šušková, soprano / Martin Gyimesi, tenor / Daniel Čapkovič, bass
Peter Mikula, organ / Tomáš Nemeč, piano / Katarína Turnerová, harp
Cyril Šíkula, flute / Jozef Podhoranský, cello / Vojtech Kovács, double bass

Mirko Krajči Die Freude Jerusalems, for mixed choir and organ
Juraj Hatrík Ad matrem – Noon, music picture for flute, mixed choir and piano on the poem by Adolf Heyduk

César Franck Mass in A major for solo soprano, tenor and bass, mixed choir, harp, cello, double bass and organ

Mirko Krajči is a composer devoted to the idea of Christianity both as a man and as a musician, rigidly dedicated to the tradition of Christian liturgical music. In his creation humbleness of man combines with professionalism and sharp intellect. The presence of a child and an ancient experience in the actions of the grown-up remains an eternal theme for Juraj Hatrík. Music joined with word can disclose unsuspected sources of creativity and selfreflection. César Franck spent almost all his life as a church organist, therefore his composing activity often had an utilitary goal: to offer something original and spontaneous to the visitors of the church service.

7.30 p.m. Concert Hall of the Slovak Philharmonic

Slovak Philharmonic

Pinchas Steinberg, conductor

Anthony Marwood, violin

Jules Massenet Chérubin, opera overture

Benjamin Britten Violin Concerto in D minor Op. 15

Hector Berlioz Symphonie fantastique Op. 14

The closing concert of the festival belongs to the **Slovak Philharmonic** led by the master of baton **Pinchas Steinberg**. Although the works from the rich opera output by Jules Massenet are only rarely presented onstage, many musicians try to discover also reputedly lost works – for instance the graceful *Chérubin* from 1905, beginning with an ingenious overture of the Rossini kind. The expressive *Violin Concerto* by Benjamin Britten was written during the composer's stay in the U.S.A. in 1940 and it is indeed the first more extensive opus by the distinguished author. This piece will be performed on the Carlo Bergonzi violin from 1736 by **Anthony Marwood**, a native Londoner, holder of many tributes; e.g. the Royal Philharmonic Society indicated him as the 'instrumentalist of the year 2006'.

At the end of the jubilee year of the 50th *BMF Symphonie Fantastique* by Hector Berlioz will sound – it is a famous, magical, still provoking and inspiring work. Episodes from the life of an artist disturbed by passion from unaccomplished love are simply a perpetual theme.

Accompanying events:

Saturday 20/9/2014 Concert Hall of the Slovak Philharmonic

7.00 p.m.

8th International J. N. Hummel

Piano Competition /

final of the competition and concert of the winners



Saturday 27/9/2014 Ballet of the SNT

7.00 p.m.

Eugen Suchoň, Rudolf Pepucha, Peter Štilicha

Angelika

premiere



The premiere of the first Slovak ballet, written by Eugen Suchoň in 1926, will be given by the Ballet of the Slovak National Theatre. One of the founders of the Slovak music modern style wrote his ballet pantomime Angelika at the age of 17, as a pupil of a music school. The work was found in the composer's heritage together with other compositions from the so-called pre-opus period. Mauro de Candia is the choreographer and director of the first setting of the ballet.

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The programme and performers may be subject to change!

ADVANCE TICKETS

In the Ticket Office of the Slovak Philharmonic – Reduta, Eugen Suchoň Square No.1, Bratislava

Monday 9.00 a.m. – 2.00 p.m. and 3.00 p.m. – 7.00 p.m.

Tuesday – Friday 1.00 p.m. – 7.00 p.m.

during the festival from Monday to Friday till 7.30 p.m.

and on Saturday and Sunday one hour before the concert

Phone: +421 2 20 47 52 93 • e-mail: bhsfest@nexta.sk • www.filharmonia.sk

Tickets on-line on **www.navstevnik.sk**

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