

51ST BRATISLAVA MUSIC FESTIVAL

FÊTES DE MUSIQUE DE BRATISLAVA • BRATISLAVA MUSIC FESTIVAL



Martin Augustin: Míza BHS

MUSIKFESTSPIELE BRATISLAVA • FESTIVAL DE MÚSICA DE BRATISLAVA

25. 9. – 11. 10. 2015



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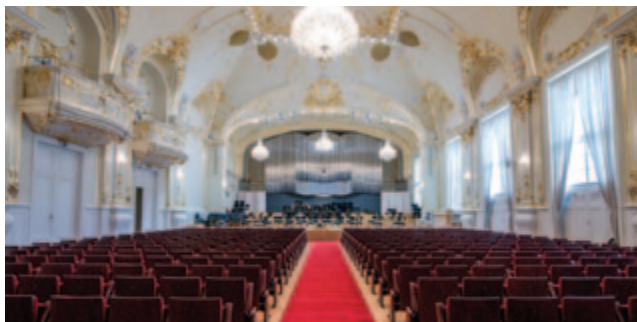
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Bratislava Music Festival is held under the patronage
of Minister of Culture Marek Maďarič.



Friday, 25th September

7.30 p.m. Concert Hall of the Slovak Philharmonic

Slovak Philharmonic

Emmanuel Villaume, conductor

Olga Borodina, mezzosoprano

Richard Wagner Tristan and Isolde, Prelude to the 1st Act/ Isolde's Love Death

Modest Petrovich Mussorgsky Songs and Dances of Death

Paul Dukas The Sorcerer's Apprentice, scherzo after a ballade by J. W. Goethe

Claude Debussy Printemps, symphonic suite L. 61

Maurice Ravel Bolero, Op. 81

The topic of love and death in musical transformations of two prominent composers dominates the opening evening of the BMF 2015. A certain psychological dimension is discernable in their musical poetics, too. Slovak Philharmonic under the baton of its music director Emmanuel Villaume will render Mussorgsky together with the world-renowned solo singer Olga Borodina, who is known as one of the first Grammy holders among Russian artists.

Mussorgsky's music enchanted namely French composers Paul Dukas, Claude Debussy and Maurice Ravel. A witty scherzo about the Sorcerer's Apprentice adumbrates Ravel's legendary Bolero. Debussy's suite Printemps (Spring) is an exemplary work of music symbolism, contrived on the basis of a captivating impression.

Saturday, 26th September

5.00 p.m. Small Hall of the Slovak Philharmonic

Moyzes Quartet

Ludwig van Beethoven String Quartet No. 11 in F minor, Op. 95

Alexander Moyzes String Quartet No. 4, Op. 84

Dmitry Shostakovich String Quartet No. 3 in F major, Op. 73



Beethoven's opuses dedicated to a quartet of string instruments display a wide range of characters, from the first works revealing Haydn's influence to almost "metaphysical" compositions from the last years of the composer's life.

The genre of a string quartet boomed also in the 20th century. Not even an experienced symphony-writer Alexander Moyzes resisted it, motivated also by Shostakovich's creation, whose 3rd Quartet originated closely after the formal end of the WW2.

7.30 p.m. Concert Hall of the Slovak Philharmonic

Moscow City Symphony - Russian Philharmonic

Dmitri Jurowski, conductor

Alexander Sinchuk, piano

Pyotr Il'yich Tchaikovsky Piano Concerto No. 1 in B flat minor, Op. 23

Dmitry Shostakovich Symphony No. 7 in C major "Leningrad", Op. 60

There are not many music works which can compete with Tchaikovsky's legendary First Piano Concerto in popularity. A legend of a different kind among music compositions is Shostakovich's Seventh Symphony, composed in the atmosphere of the barbaric siege of Leningrad. Soon after its origination the work found its place in the repertoires of important world orchestras. The work is presented tonight on the occasion of the 70th anniversary of the end of WW2.

Sunday, 27th September

11.00 a.m. Concert Hall of the Slovak Philharmonic

Organ recital

Dexter Kennedy

Marcel Dupré, Jean Langlais, Jehan Alain, Charles-Marie Widor, William Albright, César Franck, Louis Vierne, Maurice Duruflé, Olivier Messiaen and others.

During the 19th century a kind of great revolution in France started owing to the organ builder Aristide Cavaillé-Coll. The quality of sound gained in importance and suppressed the German polyphonic ideal. The model of organ symphonicism became mandatory and influenced even symphonic work of many composers. The gallery of French authors who were also organ players is rich and their work still retains its coherent character.

Last year Dexter Kennedy won one of the oldest and most significant organ competitions and was awarded the Grand Prix de Chartres 2014. He became the first American after 20 years who acquired this prize.

5.00 p.m. Concert Hall of the Slovak Philharmonic

Slovak Sinfonietta Žilina

Lúčnica Chorus

Leoš Svárovský, conductor

Elena Matušová, choirmaster

Martin Chudada, piano

Ludwig van Beethoven Piano Concerto No. 3 in C minor, Op. 37

Leoš Janáček Rákos Rákoczy, Dances from Valašsko / 1891

In the time of their origin Ludwig van Beethoven's piano concertos were a kind of a challenge for the composers and performers alike. Concertante works with symphonic character were no longer just a bravura exhibition. It will be an interesting experience to listen to Beethoven's Third Piano Concerto filled by expression rendered by an exceptionally gifted 14-year-old Martin Chudada. He performed with the Slovak Sinfonietta Žilina for the first time when he was only 10 years old, and has since won several international competitions.

The programme of the concert continues with the work Rákos Rákoczy by Leoš Janáček. He wrote it as a youngster, however, in spite of that the piece shows the Moravian composer as



a competent ethnologist and psychologist. A native of Hukvaldy, he masterfully assessed the situation and he decided to deal with the post-Wagnerian crisis of the 19th century through a revitalization of the ethnic elements.

Monday, 28th September

7.30 p.m. Concert Hall of the Slovak Philharmonic

Konzerthausorchester Berlin

Andrey Boreyko, conductor

Vadim Gluzman, violin

Max Bruch

Violin Concerto No. 1 in G minor, Op. 26

Gustav Mahler

Symphony No. 5 in C sharp minor

In his time Max Bruch, a respected teacher at the Berlin Music Academy, was an adored personality. However, he possessed no ambitions to deal with visionary concepts, hence the world of music has almost forgotten him. In spite of that he is present in our time thanks to his virtuoso elegiac violin concertos in G minor and in D minor. Contrary to modest Bruch, Gustav Mahler induced massive, almost tectonic turbulences around himself. It was him who definitively sealed up the Faust-like epoch after Wagner. This process seems to be symbolized in the insistent Funeral March in the first movement of his 5th Symphony. And divine Adagietto is only a sentimental memory of the perishing epoch.

Andrey Boreyko was labelled as one of the most exciting and dynamic conductors from the Eastern Europe of the recent years by the critics. This time he comes to the BMF with the orchestra boasting a 60-year-long tradition whose 120 members come from 19 different countries. The soloist of the evening is an Israeli violinist with Ukrainian roots Vadim Gluzman, often compared to legendary David Oistrakh. Gluzman plays the unique instrument "ex-Leopold Auer" coming from 1690.

Tuesday, 29th September

7.30 p.m. Concert Hall of the Slovak Philharmonic

Monte Carlo Philharmonic Orchestra

Slovak Philharmonic Choir

Gianluigi Gelmetti, conductor

Jozef Chabroň, choirmaster

Andrey Yaroshinsky, piano

Cinzia Forte, soprano

Celso Albelo, tenor

Wolfgang Amadeus Mozart

Piano Concerto No. 21 in C major, K 467

Gioacchino Rossini

Stabat mater



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In the genre of piano concerto Mozart was advancing with an enormous self-assurance and purposiveness. He reacted to technological reforms related to the hammer piano and gradually he overcame the strong influence of, for instance, Carl Philipp Emmanuel Bach. In the middle movement of the Piano Concerto in C major his harmonic delicacies even anticipate Chopin, or Debussy. His piece will be rendered by a young Russian piano virtuoso Andrey Yaroshinsky, who has already found his audience in Bratislava.

Rossini was a kind of Mozart-like composer; he composed without any creative problems, he was flexible and quick-witted. Despite his pragmatism Stabat mater is a piece impregnated with emotion and spirit and it will sound at the BMF in an international French-Italian-Spanish-Slovak line-up. Tonight the renowned master of baton Gianluigi Gelmetti is the conductor. In 2003 he was entitled the "Best conductor of the year" by the magazine Opernwelt, among other awards.



The concert is realized under the auspices of the H.S.H. Prince Albert II. of Monaco.

The visit of the orchestra at the Bratislava Music Festival was supported by the Friends of the Monte Carlo Philharmonic Orchestra.

Wednesday, 30th September

7.30 p.m. Concert Hall of the Slovak Philharmonic

Janáček Philharmonic Orchestra Ostrava

Heiko Mathias Förster, conductor

Reinhold Friedrich, trumpet

Leoš Janáček

The Cunning Little Vixen, orchestral suite from the opera

Henri Tomasi

Trumpet Concerto

Antonín Dvořák

The Water Goblin, symphonic poem, Op. 107

Alexander Arutunyan

Trumpet Concerto in A flat major

Janáček Philharmonic Orchestra Ostrava, one of the most significant Czech orchestras led by its new music director Heiko Mathias Förster, is focusing on its main artistic mission – performance of Czech music.

Leoš Janáček was one of a small number of musicians who wanted to bring the music back from where it comes – to nature. In this sense the opera about The Cunning Little Vixen is a transparent work. Returning from the U.S.A., Antonín Dvořák astounded the music audience by his cycle of symphonic poems after Karel Jaromír Erben, as he belonged to the wing of “Brahmsian” composers, who refused any literary programme in music. But Dvořák never betrayed his German friend: his poems are constructed on the model of perfect classical forms.

After the Baroque epoch in which trumpet often dominated, a period of recession followed in the realm of music for this demanding instrument. No sooner than in the 20th century did the composers grasp that it is necessary to expand the sound spectrum in concertante music; concertos by Henri Tomasi and Alexander Arutunyan belong to representative pieces, as one of the most sought-after trumpetists of our time, Reinhold Friedrich, the holder of the Prix ECHO Classique, is convinced.

Thursday, 1st October

7.30 p.m. Small Hall of the Slovak Philharmonic

Chamber concert

Pierre Amoyal, violin

Pavel Gililov, piano

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Sonatas by **Leoš Janáček**, **Francis Poulenc**, **César Franck**

Leoš Janáček was mostly an opera and orchestral composer, but he wrote a number of excellent chamber pieces as well. Francis Poulenc is a typical representative of French music of the first half of the 20th century; he was universal, alert and did not eschew topics from the street and cabaret. He dedicated two sonatas to violin: the first one with the opus number 12 he wrote as a youngster and the second one, opus 119, as a senior. A fresh casualness of the opus 12 was replaced by the cleverness and analytical thinking in the following piece. César Franck was most of all an organist and symphony writer. In spite of this his unique Sonata for violin and piano A major belongs to the most played chamber pieces.

Both performers represent the acme of their domains. Pavel Gililov is a pianist closely familiar to the festival audience. An outstanding violinist Pierre Amoyal will resound one of the most famous instruments Kochanski Stradivarius from 1717 at the BMF.



Friday, 2nd October

Dvorana, Concert Hall of the Academy of Performing Arts

International Forum of Young Performers New Talent 2015



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

Yannick Van de Velde , piano / Belgium	<i>Johannes Brahms, Claude Debussy</i>
David Petrlik , violin / Czech Republic	<i>Johannes Brahms, Jean Sibelius, Eugène Ysaÿe - Camille Saint-Saëns</i>
Andrzej Ciepliński , clarinet / Poland	<i>Francis Poulenc, Jörg Widmann</i>
André Dias , percussion / Portugal	<i>Burkhardt Söll, Alejandro Viñao</i>

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

Victor Fournelle-Blain , violin / Canada	<i>Johannes Brahms, Maurice Ravel</i>
Katrina Gupalo , piano / Latvia	<i>Johann Sebastian Bach, Sergey Rachmaninoff, Maurice Ravel</i>
David Huang , piano / Sweden	<i>Alban Berg, Franz Schubert</i>
Jan Gričar , saxophone / Slovenia	<i>Alfred Desenclos, Luciano Berio</i>

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 20 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 5, 2015.

7.30 p.m. Concert Hall of the Slovak Philharmonic

Korean Symphony Orchestra
Hun-Joung Lim, conductor
Yura Lee, viola



Wolfgang Amadeus Mozart	The Magic Flute, opera overture, K 620
Texu Kim	Viola Concerto "Ko-Oh" premiere
Antonín Dvořák	Symphony No. 9 in E minor "From the New World", Op. 95

Korean composer Texu Kim began his professional life as an excellent chemist. His knowledge from the science motivated him to study composition. He is certain that chemistry and music are very close to each other in their essence. Yura Lee, who has studied Kim's Concerto, graduated from prestigious American universities and has been living in the U.S.A. and Germany in turns. She was awarded the 1st prize at the distinguished music competition ARD in Munich in 2013, besides other prizes.

Similarly to the soloist also the conductor Hun-Joung Lim graduated in the U.S.A. and therefore the Korean guests included also Dvořák's 9th Symphony into their programme: it is filled by the mixture of enthusiasm, new tunes and homesickness. As it is generally known, Antonín Dvořák spent several years as the director of the conservatory in New York and thus he influenced also the professional music life in the U.S.A. in the 19th century.



Saturday, 3rd October

5.00 p.m. Small Hall of the Slovak Philharmonic

Chamber concert

Ivana Pristašová, violin

Boris Bohó, cello

Christian Zaugg, piano

Mieczysław Weinberg Piano trio, Op. 24 (1945)

Erwin Schulhoff Duo for Violin and Cello (1925)

Arnold Schoenberg Verklärte Nacht, Op. 4
(arranged for piano trio by E. Steuermann)

22 symphonies, 17 string quartets, a number of chamber works – that is a respectable recapitulation of the creation of the Russian composer of Polish-Jewish origin Mieczysław Weinberg. The experts rank him next to Shostakovich and Prokofiev as the third most distinctive composing personality of the USSR. Erwin Schulhoff was able to move freely on the territory of cabaret, acute political satire, but also in the realm of emotionally insistent utterances. His Duo for Violin and Cello is a unique piece. The reformer Arnold Schoenberg started as a typical author of the fin de siècle period. His sextet Verklärte Nacht after the sensualizing poem by Richard Dehml – here arranged for the piano trio – makes an impression of an ethereally beautiful work.

7.30 p.m. Concert Hall of the Slovak Philharmonic

Slovak Philharmonic

Alexander Rahbari, conductor

Slovak Philharmonic Choir

Jozef Chabroň, choirmaster

Bratislava Boys Choir

Magdaléna Rovňáková, choirmaster

Andrea Vizvári, soprano

Oscar de la Torre, tenor

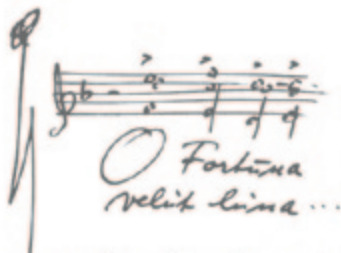
Audun Iversen, baritone

Igor Stravinsky The Firebird

Carl Orff Carmina burana

The Firebird is the first expansive project by Igor Stravinsky. The ballet was commissioned by Sergei Diaghilev and the premiere in Paris was a triumph.

The conductor Alexander Rahbari, who enjoys the favour of the audience in the Slovak Philharmonic, willingly accepted the offer to present also a popular and rewarding cantata Carmina burana, which is said to be “too conservative for avantgardists and too wild for the conservatives”. Born 120 years ago Carl Orff was an experienced teacher and he quickly understood that music is part of man and he as an author has to respect this truth. He did not position himself as an “owner” of music; on the contrary, he behaved as a researcher. He was discovering music and he lived in it. Hence the cantata Carmina burana still attracts a wide spectrum of listeners. The trio of soloists is international – a Slovak-Mexican-Norwegian one.





Sunday, 4th October

5.00 p.m. Small Hall of the Slovak Philharmonic

Slovak Chamber Orchestra

Ewald Danel, artistic leader

Dalibor Karvay, violin

Evaristo Felice Dall'Abaco Concerto No. 6 in D major, Op.5

Johann Sebastian Bach Violin Concerto in A minor BWV 1041

Fritz Kreisler Concerto in C major in The Style of Vivaldi

Alexander Moyzes Musica Istropolitana, Op. 73

Pjotr Il'yich Tchaikovsky Souvenir de Florence, Op. 70

Evaristo dall'Abaco, native of Verona, is today an almost forgotten personality, but during his life this excellent violinist, cellist and composer was a very respectable authority. The cycle of Concerti à più strumenti Opus 5 belongs to the most favourite of his works. Johann Sebastian Bach presented himself as an advocate of German tradition based on polyphony and demanding counterpoints. But in his concertante works he expressed his admiration for the Italian masters. Musica Istropolitana by Alexander Moyzes is an impressive tribute to Bratislava. Similarly Tchaikovsky's sextet is an homage to gorgeous Florence, the city in which this generally unhappy composer spent days filled by pleasure and optimism.

This concert is an opportunity to commemorate the 55th anniversary of the existence of the Slovak Chamber Orchestra and also a jubilee of its founder, a significant violinist and conductor Bohdan Warchal (1930–2000).

7.30 p.m. Concert Hall of the Slovak Philharmonic

Piano recital

Boris Berezovsky

Ludwig van Beethoven Sonata No. in 3 C major, Op. 2

Edvard Grieg Seven Lyric Pieces

Igor Stravinsky Piano Sonata (1924)

Three Movements from Petrushka

Beethoven's piano sonatas serve as an evidence that there is no genuine definition of the sonata principle; each of them solves the evolutionism of musical structures on its own. The Sonata in C major, Op. 2, is dedicated to Joseph Haydn and according to the words of experts it is the first great and virtuoso sonata by this German composer. Ten books of Lyrical Pieces by Edvard Grieg are a kind of a diary of this Norwegian composer, where he reacted to moments and emotional conditions in which he found himself. Their intimacy and fragility are enchanting, but their performance is extremely exacting. Igor Stravinsky by no means belonged to the advocates of the sonata principle, indeed his Piano Sonata is a unique work. Exuberancy and wildness – such as he presented in the piano version of the music from the burlesque Petrushka – suited him more. Tonight one of the most sought-after pianists of the time, Boris Berezovsky, will sit at the black and white keys. He was named "jaguar at the piano" by the critique after his latest performance at the BME.

Monday, 5th October

8.00 p.m. Concert Hall of the Slovak Philharmonic

International Forum of Young Performers New Talent 2015 – final

Slovak Radio Symphonic Orchestra

Boian Videnoff, conductor

Performance of three finalists of the competition
in the first half of the evening

Dezider Kardoš Heroic Ballad





In the time of the international jury's session during who it will decide which out of three finalists will be awarded the title New Talent 2015, the Slovak Radio Symphonic Orchestra will present the work by Dezider Kardoš, the distinctive composer and teacher.

The conductor of the evening will be a young artist Boian Videnoff who studied, has been living and working mostly in Italy and Germany. He was also a student of the conductor Gianluigi Gelmetti, who happened to be a guest of the BMF in the past. The goal of the Bulgarian conductor is to bring classical music closer to young performers and listeners.

Tuesday, 6th October

7.30 p.m. Small Hall of the Slovak Philharmonic

Evening of Slovak Piano Music

**Jordana Palovičová, Veronika Lovranová, Daniel Buranovský,
Maroš Klátik, Ladislav Fančovič, Magdaléna Bajuszová**

Ilja Zeljenka	Games for Jordanka for piano and four bongos (1997)
Juraj Beneš	Notturmi Nos. 5 and 7
Miro Bázlik	Preludes / selection (1980–1983)
Dušan Martinček	Sonata No. 2 Invention
Roman Berger	Semplice (2000)
Evgeny Irshai	Sonata Quasi Sonata No. 4

For several decades the music of Slovak composers dedicated to piano has been based on a strong performing group and enthusiasm of pianists with which they carry out new projects. Each of the composers offers a distinctive poetics. Ilja Zeljenka was a brilliant, but always a playful author, Juraj Beneš submerged into the analysis of the music of all times. Miro Bázlik in his cycle Preludes reacted to the works of Johann Sebastian Bach, Fryderyk Chopin or Alexander Skriabin.

Dušan Martinček preferred the play with kinetics of motifs and built on a virtuoso dimension of the works. Although Roman Berger wrote Semplice, his semple comes from the depths of knowledge of origin of music and from its ethic. Evgeny Irshai is a contemplative author who looks for hidden contexts between phenomena and events. He often uses paradoxical situations – for instance in the Sonata Quasi Sonata...

Wednesday, 7th October

7.30 p.m. Concert Hall of the Slovak Philharmonic

NDR Sinfonieorchester Hamburg

Juraj Valčuha, conductor

Valeriy Sokolov, violin

Pyotr Il'yich Tchaikovsky	Romeo and Juliet, overture-fantasia
Sergey Prokofiev	Violin Concerto No. 2 in G minor, Op. 63
Richard Strauss	Don Juan, symphonic poem, Op. 20
Maurice Ravel	La valse, choreographic poem

Tchaikovsky spent almost all his life in a trauma of an unfulfilled love. That's why the story of the Verona couple was very close to his heart. His dramatic overture-fantasia exists in three versions, what proves that the Russian composer cared much about the result. Prokofiev in his virtuoso 2nd Violin Concerto presented lyrical images, which are drawn by a strong hand and a detached view. Similarly pragmatic was Richard Strauss, whose aim was to illustrate various stories in his symphonic poems – also the story about the seducer Don Juan. Choreographic poem La Valse by Maurice Ravel is a lavish ode to Viennese waltz, as it is seen and felt by an imaginative Frenchman.



Led by the inspirational baton of the Slovak globe-trotter Juraj Valčuha the prestigious German radio orchestra from Hamburg is the guest of the BMF featuring Ukrainian soloist Valeriy Sokolov, who was described in the press by the words "brilliant technique of the young artist left each note glowing".

Thursday, 8th October

7.30 p.m. Small Hall of the Slovak Philharmonic

Wien 1728

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Solamente naturali

Miloš Valent, artistic leader, violin

Michal Šťahel, cello

Cello concertos by: Giovanni Perroni, Giovanni Battista Bononcini, Nicola Antonio Porpora, Gregor Joseph Werner, Giovanni Benedetto Platti, Antonio Caldara, Andrea Zani and others.

The project "Vienna 1728" encompasses cello concertos by the musicians whose activities are joined with Vienna of the first half of the 18th century. The programme includes also four freshly discovered and never recorded pieces, among them a concerto by Gregor Joseph Werner, the predecessor of Joseph Haydn at the Kappelmeister position of the Esterházy court in Eisenstadt. Michal Šťahel has a Baroque instrument from the workshop of Antony Posch constructed around 1720 at his disposal. Hence it is possible that some of the presented works were performed in the past precisely on this unique instrument, which was lent to the musician for tonight by the Esterházy Foundation.

Friday, 9th October

7.30 p.m. Small Hall of the Slovak Philharmonic

Quasars Ensemble

Ivan Buffa, artistic leader, conductor

Michele Davide Maggioni, tenor

Matúš Šimko, tenor

Tomáš Šelc, bass

Matúš Trávníček, bass

Scott Joplin

Scott Joplin's New Rag / Palm Leaf Rag / Gladiolus Rag for chamber orchestra

Igor Stravinsky

Ragtime for 11 instruments
Renard the Fox, the Fable
The Soldier's Tale

The American Scott Joplin was a master of an tantalizing ragtime. His pieces Maple Leaf Rag and Entertainer are hits even today and exist in an uncountable number of arrangements. In the first period of his creation Igor Stravinsky worked with bizarre topics, which he elaborated using similarly bizarre music. His pieces Renard the Fox and The Soldier's Tale fully depict the atmosphere of the time of their origin.

Saturday, 10th October

5.00 p.m. Small Hall of the Slovak Philharmonic

Mucha Quartet

Magdaléna Bajuszová, piano

Alexander Albrecht Piano Quintet (1913)

Béla Bartók Piano Quintet (1904)

Alexander Albrecht's work remained unnoticed for many years. Yet it hides values which can be appraised by European criteria. His Piano Quintet creatively follows similar works by Robert Schumann and Johannes Brahms and is a representative opus of an experienced



author. Activities of Alexander Albrecht were closely joined with activities of his friend Béla Bartók. Rarely played Piano Quintet in C major belongs to Bartók's most sturdy works. It captivates its listeners by the desire of a young composer to ruin the expiring system and to look for new possibilities.

7.30 p.m. Concert Hall of the Slovak Philharmonic

The Rotterdam Philharmonic

Cristian Măcelaru, conductor

Simon Trpčeski, piano



Nikolaj Rimsky-Korsakov

May Night, opera overture

Sergey Rachmaninoff

Piano Concerto No. 3 in D minor, Op. 30

Jean Sibelius

Symphony No. 2 in D major, Op. 43

Rimsky-Korsakov was a productive composer namely in the world of a music theatre. He wrote scenic works on various subjects using flexible music devices. His opera May Night on Gogol's topic is a rare event on the theater boards, but the overture is a popular concert work. Rachmaninoff's 3rd Piano Concerto, indeed a grandiose symphony with a piano, has been perceived as a small miracle till today. Sibelius' 2nd Symphony marks a decisive turn in the creation of this Finnish symphonist. Still depending on the symphonic tradition of the second half of the 19th century, in its second movement the Finn implies something from a totally different pouch of inspirations coming from the myth and mythology.

This evening the baton belongs to the winner of Solti Conducting Award 2014 – Cristian Măcelaru. A Macedonian pianist Simon Trpčeski also belongs to quickly rising stars. He broke through in recent years by his perfect technique, soft expression and a special personality.

Sunday, 11th October

7.30 p.m. Concert Hall of the Slovak Philharmonic

Slovak Philharmonic

Ion Marin, conductor

Viviane Hagner, violin

Johannes Brahms

Violin Concerto in D major, Op. 77

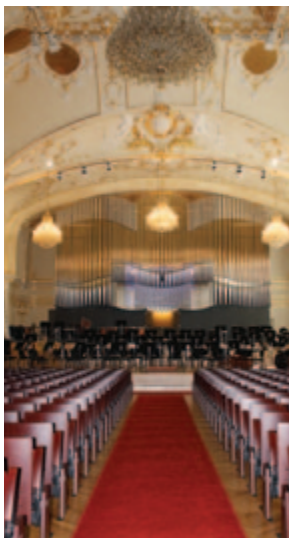
Sergey Prokofiev

Symphony No. 5 in B flat major, Op. 100

Brahms' consequential opuses originated quite late. As if he felt too great a responsibility in the shadow of Beethoven's symphonies. However, after the 1st Symphony a relaxation came and Brahms found his solution. His Violin Concerto follows Beethoven's violin concerto in the same key but Brahms added his famous virile sentiment and asceticism to its proceeding. In the second part of the evening Prokofiev's symphony with the jubilee opus number 100 will sound. The premiere of the work reflecting the emotions of actual events was conducted in January 1945 by the composer himself in Moscow.

The closing concert of the BMF 2015 is conducted by the exponent of world music scene Ion Marin, one of the conductors who are internationally successful in the realms of both symphonic and opera music. The soloist of the evening Viviane Hagner has been praised for her musicality by the critics: "poise and magnificent assurance" (The Times, London), "an almost hauntingly masterful display of technique" (Washington Post), "Listening to Viviane Hagner play the violin is an enchanting experience ... she knows how to combine reflection and luminosity in the most striking way" (Berliner Morgenpost).

The Bratislava Music Festival organizers wish the listeners gorgeous and inspiring festival evenings in the concert halls of the Slovak Philharmonic.



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The programme and performers may be subject to change.

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Tuesday – Friday 1.00 p.m. – 7.30 p.m.

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

and on Saturday and Sunday one hour before the concert

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