

BRATISLAVA MUSIC FESTIVAL

52nd

BHS

18. 11. – 4. 12. 2016

BRATISLAVSKÉ HUDOBNÉ SLÁVNOSTI
MUSIKFESTSPIELE BRATISLAVA
FÊTES DE MUSIQUE DE BRATISLAVA
FESTIVAL DE MÚSICA DE BRATISLAVA

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BMF is held under the patronage of Minister of Culture Marek Maďarič

Friday, 18th November

7 p.m. **Concert Hall of the Slovak Philharmonic**

Slovak Philharmonic

James Judd, conductor

Vadim Repin, violin



Ernő von Dohnányi Symphonic Minutes Op. 36

Dmitry Shostakovich Violin Concerto No. 1 in A minor Op. 77

Benjamin Britten Four Sea Interludes from Peter Grimes

Claude Debussy The Sea, three symphonic sketches for orchestra L. 109

The 52nd BMF will be opened by the piece *Symphonic Minutes Op. 36*, rich in moods, which was written by Bratislava native **Ernő von Dohnányi**, composer, pianist, conductor and musical life organiser.

"Vadim Repin is simply the best and most perfect violinist that I have ever had the chance to hear," Yehudi Menuhin declared after hearing young **Vadim Repin** whose dazzling international artistic career started after he became the youngest winner of the prestigious violin Queen Elisabeth Competition in Brussels at the age of 17. His brilliant technical skills combined with poetry, sensibility and passion will shine in a technically exacting *Violin Concerto in A minor Op. 77* by **Dmitry Shostakovich**. Works inspired by sea will also sound at the opening concert of the 52nd BMF under the baton of the designated music director of the Slovak Philharmonic **James Judd**. While the French composer **Claude Debussy** portrayed beauty, unrestraint and eternal transformations of the marine element, the British **Benjamin Britten** in his *Peter Grimes* opera expressed "my awareness of the perpetual struggle of men and women whose livelihood depends on the sea". *Four Sea Interludes* are based on the orchestral interludes of the opera.

Saturday 19th November

6 p.m. **Concert Hall of the Slovak Philharmonic**

Royal Concertgebouw Orchestra Amsterdam

Semyon Bychkov, conductor

Emanuel Ax, piano

Carl Maria von Weber Oberon, opera overture J. 306 within the "Side by Side" project

Wolfgang Amadeus Mozart Piano Concerto No. 22 in E flat major KV 482

Gustav Mahler Symphony No. 5 in C sharp minor

In the course of three seasons the **Royal Concertgebouw Orchestra** aims to tour all 28 member states of the European Union. It comes to BMF at the moment when Slovakia has taken up the presidency of the Council of the EU from the Netherlands. Following the idea of "music without borders", the programme of the evening includes the *Side by Side* project – Weber's overture will be performed by the members of the prestigious visiting ensemble as well as young Slovak musicians. The project will be led by one of the world's most sought-after conductors **Semyon Bychkov**, who will appear for the first time in Slovakia.

The Mahler tradition has quite deep roots in the famous Concertgebouw Orchestra Amsterdam, which was granted the title "royal" by the Queen Beatrix in 1988: G. Mahler presented



his two symphonies there in 1903 and 1904, as well as other works. Peculiarly the orchestra has included also his emotionally strained **Symphony No. 5**, rich in timbre, into its Europe touring programme. The concertante piece of this evening rendered by **Emanuel Ax** will be **Mozart's great Piano Concerto No. 22 in E flat major KV 482** composed before Christmas-time in 1785, which proves the abundant musical inventiveness and imagination present in the creative power of the composer.

Sunday, 20th November

10.30 a.m. Concert Hall of the Slovak Philharmonic

Slovak Chamber Orchestra

Ewald Danel, artistic leader, violin

The Bratislava City Choir

Ladislav Holásek, choirmaster

Eva Šušková, soprano

Terézia Kružliaková, mezzosoprano

Martin Gyimesi, tenor

Boris Prýgl, bass

Leoš Janáček Suite for Strings

Joseph Haydn Theresienmesse in B flat major Hob. XXII:12

The concert takes place on the occasion of the 45th anniversary of The Bratislava City Choir, which, led by Prof. Ladislav Holásek, has scored remarkable artistic achievements and performed in more than 20 countries all over the world. Its members are amateurs, singers who are ardent performers of choral works and opera choirs.

4 p.m. Column Hall of the Slovak Philharmonic

Slovak Philharmonic Choir

Jozef Chabroň, conductor



Štefan Bučko, narrator



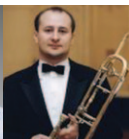
Albert Hrubovčák, **Michal Motýľ**, trombones

Martin Ondriská, **Marek Piaček**, **Marold Langer-Philippesen**, libretto

Marek Piaček

APOLLOPERA

concert version



APOLLOPERA, a melodrama depicting a bombing for choir, narrator and two trombones is based on a true event – on June 16, 1944 the Allies bombed the Bratislava refinery Apollo. The plot includes real news from the life of the interwar multilingual city of Bratislava related to Apollo. The daily life is confronted here with the events of the 1940s. **APOLLOPERA** does not deal with political affairs. The depicted civil life of “Apollo people” may be a metaphor for any human being and his/her powerless existence facing dehumanization and technocratic “complex solutions” of the problems of the entire society. The libretto draws from archive material supplemented by period poetry and the author's allusions to various poetic and prosaic styles.

7 p.m. Concert Hall of the Slovak Philharmonic

Slovak Sinfonietta Žilina

Ad Una Corda, chorus

Andrew Parrott, conductor

Marián Šipoš, choirmaster

Tomáš Šelc, bass

Ivan Ženatý, violin

Petr Nouzovský, cello

Matej Arendárik, piano





Ján Levoslav Bella

Church music for voices and orchestra

Ludwig van Beethoven

Triple Concerto in C major Op. 56

This year we commemorate the 80th anniversary of Ján Levoslav Bella's death. His work is of seminal importance for the Slovak music. Although concert stages usually present his chamber and orchestral works (e.g. the symphonic poem Fate and the Ideal), his church music still does not draw the deserved attention of performers and concert institutions in spite of the fact that two decades of Bella's active participation in Slovak institutions were dedicated mostly to liturgical music, which moulded his musical skills and artistic ideals.

Monday, 21st November

7 p.m. Small Hall of the Slovak Philharmonic

Slovak Chamber Music Night

Eva Garajová, mezzosoprano

Petr Nouzovský, cello

Matej Arendárik, piano

Cyril Šíkula, flute

Mucha Quartet



Ján Zach

String Quartet

premiere

Vladimír Godár

Sonata for Cello and Piano in Memory of Viktor Shklovsky

Miro Bázlik

Five Songs on Chinese Poetry

Ilja Zeljenka

Incantations for string quartet



In the Year of Slovak Music Vladimír Godár and Miro Bázlik are among the composers celebrating their jubilees. Godár's Sonata in Memory of Viktor Shklovsky (1985) is dedicated to the outstanding Russian writer, screenwriter and literary theoretician. The cycle Five Songs on Chinese Poetry (1960) by Miro Bázlik depicts three different fates, three various emotional characteristics of deserted women inserted between the prologue and inescapable epilogue. The works by the two celebrating composers are framed by the String Quartet No. 6 Incantations (1988) by Ilja Zeljenka and the premiere of Ján Zach's String Quartet. Zach's music has won its way to festivals of contemporary music at home (Melos-Ethos, New Slovak Music) and abroad (Florence), as well as to the Slovak Radio and BBC broadcast. He has also scored in the domain of incidental music.

Tuesday, 22nd November

7 p.m. Concert Hall of the Slovak Philharmonic

Piano Recital

Boris Berezovsky

Franz Liszt

Transcendental Études, S. 139

Boris Berezovsky belongs to the world elite, to the most valued pianists. After his artistic debut in Wigmore Hall in 1988 he was praised by The Times as "an artist of exceptional promise, a player of dazzling virtuosity and formidable power". Two years later Berezovsky fulfilled this anticipated promise – in 1990 he won the golden medal at the International Tchaikovsky Competition in Moscow. For the first time Berezovsky played in Slovakia at the BMF 2004. This artist, "a common man playing like God", has chosen one of the most demanding piano works for his performance at the 52nd BMF.



Wednesday, 23rd November

7 p.m. Small Hall of the Slovak Philharmonic

Graffe Quartet

Marcel Štefko, piano

Bohuslav Martinů Piano Quintet No. 2 H 298

Johannes Brahms Piano Quintet in F minor Op. 34a

*Graffe Quartet ranks among the top Czech chamber ensembles of the middle generation. It follows the rich performing tradition of the Czech quartet school. The ensemble was established in 1997 and has won many laureate titles at international competitions (e.g. International Chamber Ensemble Competition ACT 2003 – London, International Competition “Verfemte Musik” 2005 – Schwerin, Germany). In 2005 the quartet was awarded a special prize of the French association “Forum Voix Etouffés” and in 2008 the prestigious Prize of the Czech Chamber Music Society of the Czech Philharmonic. The splendid Slovak pianist of the middle generation **Marcel Štefko** will join the Czech musicians.*

Thursday, 24th November

7 p.m. Concert Hall of the Slovak Philharmonic

Slovak State Philharmonic Košice

Slovak Philharmonic Choir

Petr Altrichter, conductor

Jozef Chabroň, choirmaster

Adriana Kučerová, soprano

Oscar de la Torre, tenor

Terézia Kružliaková, mezzosoprano

Peter Mikuláš, bass

Antonín Dvořák Stabat mater Op. 58



Dvořák's Stabat mater Op. 58, written after the death of the composer's three children, is not only an exceptionally impressive setting of the text by Jacopone da Todi (1230–1306) depicting the suffering of the mother whose son is dying on the cross, but also a timeless utterance about human grief and hope. The piece is distinctive for unusually delicate and intellectually serious musical rendering with no superficial effects. The quality of the score is set by its beautiful sound and purposeful juncture of human voices with soft but rich orchestral colours. Although the oratorio text depicts the dark sides of human life, the overall impression is – typically for Dvořák – mostly positive, bringing the faith in life.

Friday, 25th November

7 p.m. Concert Hall of the Slovak Philharmonic

Philharmonia Orchestra London

Juraj Valčuha, conductor

Stefan Jackiw, violin

Felix Mendelssohn-Bartholdy Violin Concerto in E minor Op. 64

Dmitry Shostakovich Symphony No. 8 in C minor Op. 65



The German composer, poet, traveller (even a mountaineer) **Mendelssohn-Bartholdy**, who being only a boy won Goethe's heart and later even the favour of the Queen Victoria, enriched the music literature with a number of interesting compositions. However, he dedicated only two solo concertos to violin – from them the one in E minor belongs to the most played and popular concertos.

Under the inspiring baton of the worldly acclaimed Slovak conductor **Juraj Valčuha** a young American violinist **Stefan Jackiw** will perform, whose debut in Carnegie Hall was assessed in *The New York Times* by a statement allotting practically no musical limits to this brilliant and gifted young man. **Shostakovich's** *Symphony No. 1 in F minor Op. 10* sounded for the first time in the post-revolutionary Russia in 1925. By this early work a long thread of 15 symphonies started to unfold, as though copying the life of the composer as well as the inconsistency of the age. The monumental and tragic ***Symphony No. 8 in C minor*** subtitled "Stalingrad" originated in the wartime side by side with the Leningrad Symphony. Shostakovich needed less than 40 days to retell to the mankind the endless suffering, pain and war tragedy in tones.

Saturday, 26th November

4 p.m. Small Hall of the Slovak Philharmonic

Evening of Vocal Music

Helena Becse Szabó, soprano

Eva Šušková, soprano

Pavol Kubáň, baritone

Jordana Palovičová, piano **Peter Pažický**, piano

Songs by Slovak composers

Ján Móry, **Štefan Németh-Šamorínsky**, **Ladislav Stanček**



While the songs by **Štefan Németh-Šamorínsky** (1896–1975) are not unknown to music lovers, pieces by **Ján Móry** and **Ladislav Stanček** are staged only exceptionally. **Ján Móry** (1892–1978) wrote operettas, orchestral pieces, choirs and 10 song cycles. The Prievidza native **Ladislav Stanček** (1898–1979) dedicated himself to melodrama, not frequent in Slovakia, and apart from his rich oeuvre in the domain of symphonic and chamber music his composer's estate lists also 13 opuses dedicated to voice and piano.

7 p.m. Concert Hall of the Slovak Philharmonic

Prague Symphony Orchestra

Ondrej Lenárd, conductor

Vadym Kholodenko, piano

Richard Strauss Till Eulenspiegel's Merry Pranks, symphonic poem Op. 28

Sergey Prokofiev Piano Concerto No. 5 in G major Op. 55

Piotr Ilyich Tchaikovsky Symphony No. 6 in B minor "Pathétique" Op. 74

The issue of programme music was reflected also by **Tchaikovsky**, who developed the idea of programmatic poetic content following in Beethoven's footsteps. This is proven by his ***Symphony No. 6 in B minor*** subtitled "Pathétique". Piano was the first means mediating music for Prokofiev, and it became not only a virtuoso instrument for him, but also an experimental music laboratory. **Piano Concerto No. 5 in G major Op. 55** merges an attacking drama with delicate and typically Russian lyrical tones. After the composer's death the piece was literally revived for the concert stages by the phenomenal pianist Sviatoslav Richter. Rendered by **Vadym Kholodenko**, the winner of numerous international competitions including Competition Van Cliburn in the U.S.A., it will sound at the BMF under the baton of the doyen of Slovak conductors **Ondrej Lenárd**. Kholodenko's "fascinating and exciting" performance has been compared to a rock star concert by some reviewers.



Sunday, 27th November

10.30 a.m. Concert Hall of the Slovak Philharmonic

Organ Recital Szabó Balázs

Max Reger	Fantasy and Fugue in D minor Op. 135b
Louis Vierne	Symphony No. 2 Op. 20
Max Reger	Chorale Fantasia "Halleluja! Gott zu loben, bleibe meine Seelenfreud" No. 3 Op. 52

A hundred years passed since the death of **Max Reger**, the German musical genius, labeled as "The Last Giant", who despite his short life (he died as 43 years old) left quite an enormous organ heritage. There is perhaps no organist of significance who wouldn't have some piece by Reger in his repertory, regarding it as a kind of organ Mount Everest.

Visually impaired and gradually growing blind, the brilliant improviser Louis Vierne, one of the most important French composers and organists of the 20th century, working in the Parisian Notre Dame, wrote 6 organ symphonies. This attractive programme will be rendered by a young Hungarian artist, the holder of the 2nd prize from the world organ competition in Chartres (France) in 2014.

4 p.m. Column Hall of the Slovak Philharmonic

Clemencic Consort

Krisztina Jónás, soprano	Nicholas Spanos, countertenor
Tomáš Šelc, bass-baritone	Christoph Urbanetz, viola da gamba
Hubert Hoffmann, theorbo	René Clemencic, harpsichord, organ, conductor
Giacomo Carissimi, Francesco Rognoni, Jacques Gallot	

The programme of an interesting international ensemble will carry us to the 17th century focusing mainly on the music by **Giacomo Carissimi**, the Italian composer nicknamed "the father of oratorio", the musical form typical for the whole Baroque period. He was an acclaimed music teacher and followed Monteverdi in his work. He contributed significantly to the development of recitativo.

Carissimi concluded also the evolution of madrigal, a typical Renaissance form, which he transformed into the shape of a concert cantata. The vocal-instrumental group **Clemencic Consort** was founded in Vienna in the 1960s and specializes in the performance of early music using period instruments.

7 p.m. Concert Hall of the Slovak Philharmonic

Slovak Radio Symphony Orchestra

Mario Košík, conductor

Daniel Müller-Schott, cello

Ernő von Dohnányi American Rhapsody Op. 47

Sergey Prokofiev Symphony-Concerto for cello and orchestra in E minor Op. 125

Alexander Moyzes Symphony No. 4 in E flat major Op. 38

The German cellist **Daniel Müller-Schott** stirred the excitement in 1992 when as a 15-year-old he won the prestigious Tchaikovsky Competition in Moscow. This prominent guest of world stages will present his brilliant performing technique on a precious instrument "Ex Shapiro" by Matteo Goffriller from Venice 1727.

In the Year of Slovak Music we commemorate the 110th anniversary of the birth of the founder of Slovak symphonic music – **Alexander Moyzes**. Moyzes's typical symphonic music is characterized by masterful thematic work, expression dominated by the epic broadness with the





evolution of a grand gradation, as well as existentially deep and painful meditation. From his 12 symphonies the *Symphony No. 4 in E flat major Op. 38* (1947, rev. 1957) will sound on the festival stage.

Ernő von Dohnányi's American Rhapsody Op. 47 (1954) was written during the composer's final years at the Florida State University. The rhapsodically free structure of the piece boasts rich sound, folk and gospel allusions, and direct quotations of the then popular melodies (On Top of Old Smokey).

Monday, 28th November

7 p.m. **Small Hall of the Slovak Philharmonic**

Piano Recital

Daniela Varínska

Robert Schumann

Humoresque in B flat major Op. 20

Ján Cikker

Tatra Brooks, three etudes for piano (1954)

Ludwig van Beethoven

Sonata No. 32 in C minor Op. 111



The Slovak pianist **Daniela Varínska**, celebrating her jubilee this year, belongs to enormously skilful performers with powerful rendering and a refined manner. Despite her distinctive technical skills she avoids the empty virtuosity and exhibitionism and searches out works possessing serious content and philosophical overview. Demanding pieces from solo, chamber and concertante piano literature can be found in her concert repertory. The programme of the solo recital brings a survey of centuries of the best compositions of world and Slovak piano music.

Tuesday, 29th November

7 p.m. **Column Hall of the Slovak Philharmonic**

Musica aeterna

Peter Zajíček, artistic leader, violin

The Czech Ensemble Baroque Choir

Tereza Válková, artistic leader

Samuel Capricornus Jubilus Bernhardi, 24 sacred concertos – a selection

Samuel Capricornus (1628–1665) is one of the most important composers who were active on the territory of Slovakia in the past. Despite the fact that he lived only 37 years, he left a huge number of pieces of an outstanding artistic value. A considerable part of his “Bratislava creation” is located in the collections in Nuremberg and Stuttgart.

The Latin text which inspired Capricornus to compose his work *Jubilus Bernhardi*, 24 sacred concertos, published in 1660 for the first time, comes from the 12th century.

Thursday, 1st December

7 p.m. **Concert Hall of the Slovak Philharmonic**

PKF – Prague Philharmonia

Emmanuel Villaume, conductor

Louis Lortie, piano

Richard Wagner

Siegfried Idyll WWV 103

Ludwig van Beethoven

Piano Concerto No. 4 in G major Op. 58

Antonín Dvořák

Symphony No. 8 in G major Op. 88



While Wagner's domain was opera, Beethoven's domain was instrumental music. In the realm of orchestral music **Wagner** left us only three youthful overtures, *Symphony C major* and *Siegfried Idyll* from 1870, which was premiered during Christmas 1871 under its original title *Trischen-Idylle*. As **Beethoven** was an excellent pianist himself, he dedicated 5 concertos to this royal instrument. The fourth of them from 1806 is "the most admirable, singular, artistic and complex concerto of Beethoven's ever" (1809, *Allgemeine musikalische Zeitung*).

The Czech composer **Antonín Dvořák**, informed by Beethoven's symphonic legacy, composed impressive 9 symphonies in a row. Out of them the **Symphony No. 8 in G major Op. 88** (1899) was written in the span of less than four months, when he was spending time amidst his beloved nature searching for his inner peace and balance. As the piece was published by the English publishing house Novello for the first time, it is often designated as the "English" symphony.

Orchestra **PKF – Prague Philharmonia** will be led by our well-known **Emmanuel Villaume**. The French-Canadian pianist **Louis Lortie** is the winner of prestigious Leeds Competition and Ferruccio Busoni Competition in Italy, among others.

Friday, 2nd December

7 p.m. Concert Hall of the Slovak Philharmonic
Tatarstan National Symphony Orchestra
Alexander Sladkovsky, conductor
Denis Matsuev, piano



Modest Petrovich Mussorgsky Night on the Bare Mountain, original version
Sergey Rachmaninoff Piano Concerto No. 2 Op. 18
Modest Petrovich Mussorgsky/Maurice Ravel Pictures from an Exhibition

Two names – two poetics of Russian music. Man of genius and original **Mussorgsky** showed way for many composers adhering to the motto inscribed into the score of the opera *Boris Godunov*: "The artist believes in the future because he lives in the future." Originally his famous **Pictures from an Exhibition** inspired by the art work of the Russian painter and architect V. A. Hartman was an extensive piano cycle. The orchestral sound in which the work is usually revived on stage was devised by Maurice Ravel, but also other composers orchestrated it.

Rachmaninoff is one of the greatest pianists of the first half of the 20th century. He was a forceful composer who wrote all his virtuoso pieces – including piano concertos – for himself, and also performed them with enormous success. He masterfully balanced the solo part with orchestral sound, what is proven by his **Piano Concerto No. 2 in C minor Op. 18** (1900/1901). Tonight the piano part will be played by **Denis Matsuev**, enchanting virtuoso, another winner of the Tchaikovsky competition. The festival programme will be adorned this year by the guest performance of the orchestra from the city of Kazan, the capital of Tatarstan, which has become one of the most respected Russian orchestras under the baton of the "nobleman of a new generation of Russian conductors", **Alexander Sladkovsky**.

Saturday, 3rd December

4 p.m. Small Hall of the Slovak Philharmonic
Quasars Ensemble
Ivan Buffa, conductor
Bojidara Kouzmanova, violin



Jozef Podprocký Concertino for violin and strings Op. 11
Ivan Parík A Close-up from above the Lake for a narrator and 10 instruments (lyrics: M. Halamová)



Jana Kmitová	<i>Cameo</i> for six instruments
Dušan Martinček	<i>Coexistences</i> for string quintet
Jozef Malovec	Two Movements for chamber orchestra
Petra Bachratá	<i>Frozen Colors</i> for clarinet, piano, accordion, two violins and cello

*The top Slovak **Quasars Ensemble**, specializing in the music of 20th and 21st centuries, will add another portion of the domestic chamber ensemble music to the Year of Slovak Music. Its focus on various demonstrations of Slovak music avantgarde and postmodernism will uncover the perpetual dialogue between two distant composing generations.*

*The commemoration of the 80th birthday of the master of poetic miniature **Ivan Parík** and of the charismatic dandy of piano sound **Dušan Martinček** is mingling with the jubilee of Martinček's pupil, the first lady of "music still life," **Jana Kmitová**.*

7 p.m. **Concert Hall of the Slovak Philharmonic**

Dresden Philharmonic

Michael Sanderling, conductor

Julia Fischer, violin

Richard Wagner	Rienzi, opera overture
Aram Khachaturian	Violin Concerto in D minor Op. 46
Ludwig van Beethoven	Symphony No. 7 in A major Op. 92

*Beethoven's **Symphony No. 7 in A major Op. 92** originated less than three decades sooner than Wagner's opera *Rienzi*, in the time of dramatic events culminating with the defeat of Napoleon's army in Russia (1812), in the time of Beethoven's emotional disillusion, domestic and financial problems. Despite that he found enormous inner balance and life power. The Seventh Symphony, which Wagner called "apotheosis of dance" is a passionate embrace and eager desire of man for indestructible belief in life.*

*Music by **Khachaturian** is closely joined with Armenian folklore and Russian music tradition. His **Violin Concerto in D minor Op. 46** is considered his best concertante work. It originated during World War II and was premiered by brilliant violin virtuoso David Oistrakh. At the BMF concert it will be rendered by **Julia Fischer**. Visiting her recital in 2014 people*





had an opportunity to acknowledge a critic's words "Julia Fischer's playing takes your breath away, she is not only a talented artist, but also a phenomenal violinist, offering the audience a musical ecstasy; only a limited number of contemporary performers can compete with her".

Sunday, 4th December

7 p.m. Concert Hall of the Slovak Philharmonic

Slovak Philharmonic

Slovak Philharmonic Choir

Bratislava Boys' Choir

James Conlon, conductor

Jozef Chabroň, choirmaster

Magdaléna Rovňáková, choirmaster

Tatiana Pavlovskaya, soprano

Toby Spence, tenor

Martin Gantner, baritone

Benjamin Britten War Requiem Op. 66



*War similarly to love is one of the immortal, but also the saddest topics for art. At the premiere of the **War Requiem** by the British composer **Benjamin Britten** in 1962, which took place on the occasion of the consecration of the new Coventry Cathedral, built on the place of the original one, which was destroyed by Hitler, soloists of three countries – Russia (Galina Vyshnevskaya), Germany (Dietrich Fischer-Dieskau) and England (Peter Pears) – should have met. However, due to political reasons Galina Vyshnevskaya was not allowed to participate in the premiere (she was permitted to realize the first recording of the work in Kingsway Hall in London in January 1963 produced by the label DECCA), so the premiere was sung by Heather Harper.*

*One of the most significant world conductors **James Conlon**, who returns to Bratislava after a break longer than 25 years, follows the composer's desire and at the closing concert of the 52nd BMF the solo parts will be rendered by Russian soprano, English tenor and German baritone with the **Slovak Philharmonic** and **Slovak Philharmonic Choir** in the work abounding in emotional power and philosophical depth.*





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The programme and performers may be subject to change.

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