

# Bratislava Music Festival 54<sup>th</sup> Year

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28. 9. – 14. 10. 2018

BHS

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

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Main organizer Slovak Philharmonic as delegated by and with financial support from the Ministry of Culture of the Slovak Republic



slovenská filharmónia



MINISTRY  
OF CULTURE  
OF THE SLOVAK REPUBLIC

## Friday, 28<sup>th</sup> September

7.30 p.m. Concert Hall of the Slovak Philharmonic

**Slovak Philharmonic**

**James Judd**, *conductor*

**Alexander Moyzes**

**Béla Bartók**

**Johannes Brahms**

**Renaud Capuçon**, *violin*

Jánošík's Guys, Op. 21

overture for symphonic orchestra

Violin Concerto No. 2

Symphony No. 2 in D major, Op. 73

The Slovak Philharmonic orchestra opens the 54<sup>th</sup> Bratislava Music Festival with a work by Alexander Moyzes, the founder of the Slovak modern symphony. **Béla Bartók's** *Violin Concerto No. 2* was written in the depressing period preceding the outbreak of WW2, and it is the last work of the composer written prior to his emigration to the USA. For **Johannes Brahms** the way to symphonic genre was thorny; the German author finished his first symphony as a 40-year-old man. After this "debut" he plucked up courage and his *Symphony No. 2 in D major*, Op. 73 abounds with cheerfulness and fresh invention.

**Slovak Philharmonic** led by its music director **James Judd** welcomes the French violinist Renaud Capuçon at the festival's opening concert. The violinist has a number of admirers in Bratislava; he excels at convincing moulding of contrasts of "*understated tenderness and charming daring*" (New York Times). He boasts the instrument Guarneri del Gesù "Panette" from 1737, which belonged to Isaac Stern for a certain period.

## Saturday, 29<sup>th</sup> September

4.00 p.m. Small Hall of the Slovak Philharmonic

**Quasars Ensemble**

**Ivan Buffa**, *artistic leader, conductor*

**Alfredo Casella, Heitor Villa-Lobos, Bohuslav Martinů,**

**Igor Stravinsky, Nikolay Peyko**

Neoclassicism was one of dominating trends in the 20<sup>th</sup>-century art. A strong stimulus for its origination was the joy of life and renewed trust in the powers of mankind following the termination of the First World War. A flexible chamber ensemble appeared as a popular medium of expression. The figure of **Igor Stravinsky** blessed with exceptional talent became the symbol of unification. His stylistic impulses – in addition to Parisian surroundings – aroused the reactions of the Italian neoclassicism (**Casella**), of neofolklorists experimenting with irregular metre and modality of Czech (**Martinů**) or Latin-American (**Villa-Lobos**) provenance, as well as of Soviet composers enclosed in "*Zhdanov's cage*." **Nikolay Peyko** was one of them; his *Decimet* was written in the year of Stravinsky's death in 1971.

7.30 p.m. Concert Hall of the Slovak Philharmonic

**Mozarteumorchester Salzburg**

**John Storgårds**, *conductor* **Baiba Skride**, *violin*

**Leonard Bernstein**

Serenade after Plato's *Symposium*

for solo violin, strings, harp and percussion

**Dmitry Shostakovich**

Symphony No. 11 in G minor, Op. 103 *The Year 1905*



In his brilliant *Serenade* the pianist, conductor and composer **Leonard Bernstein** let himself be inspired by Plato's treatise about love *Symposium*. The piece in 5 movements represents the portraits of antique philosophers. Impressive symphonies of **Dmitry Shostakovich** often served as a refuge for the composer from the atrocity of Stalinist regime. The subtitle of the *11<sup>th</sup> Symphony – The Year 1905* expresses the author's solidarity with the protesting workers who became the victims of a massacre in front of the tsar's palace which entered history as "Bloody Sunday of St. Petersburg".

In Bernstein's work the renowned Finnish conductor **John Storgårds** will be joined onstage by **Baiba Skride**, *"a magnificent player, with a bold style that puts strong expression foremost, yet without any compromise in tonal quality or accuracy"* (Gramophone Magazine)

## Sunday, 30<sup>th</sup> September

4.00 p.m. Column Hall of the Slovak Philharmonic

**Musica aeterna**

**Peter Zajíček**, artistic leader, conductor

**Czech Ensemble Baroque Choir**

**Tereza Válková**, choirmaster

**Sophie Daneman**, soprano

**Bork-Frithjof Smith**, cornett

**André Campra, Michel Lambert, Jean-Baptiste Lully, Marc-Antoine Charpentier**

**Egon Krák**

**Hushed-up Muses**

**premiere**

(concert lyrical tragedy after Horace and Ovid)

The concert presenting the music of French Baroque and Slovak modernism is a reminiscence of the termination of the Great War in European historical context, evoking the symbolical image of hushed-up muses... Muses will accompany us from the majestically gorgeous music coming into existence in "The Age of Luis XIV" (Voltaire) to the vocal cycle *Hushed-up Muses* (2018), the soloist of which will be the enchanting British soprano **Sophie Daneman**.

7.30 p.m. Small Hall of the Slovak Philharmonic

**Piano Recital**

**Marian Lapšanský**

**Johannes Brahms, Zdeněk Fibich, Leoš Janáček, Eugen Suchoň,**

**Isaac Albéniz**

Introspective miniatures of **Johannes Brahms** and **Zdeněk Fibich** will open the recital of the distinguished Slovak pianist. The emotional sonata by **Leoš Janáček** was inspired by a tragedy of a young man beaten to death during the demonstration demanding the foundation of Czech University in Brno. **Eugen Suchoň's** *Little Suite with Passacaglia* forms today a stable part of piano repertory. The selection from the cycles *Spanish Suite* and *Iberia* by **Isaac Albéniz** brings a refreshment in the form of exotic inspirations from behind the Pyrenees.

*"Marian Lapšanský belongs to the top pianists as well as to the peak of the whole performing art in Slovakia. He has reached the balance between the deep emotionality – from fragile poetic meditation through a wide range of shades to concise, dramatic, always refined metal peaks – and thoroughly considered channeling of expressive lines."* (Vladimír Čížik)

## Monday, 1<sup>st</sup> October

7.30 p.m. Concert Hall of the Slovak Philharmonic

**Il Giardino dei Sospiri**

Italian Baroque Cantatas

by **Georg Friedrich Händel, Leonardo Vinci,**

**Francesco Gasparini, Benedetto Marcello,**

**Leonardo Leo and Domenico Sarri**

**Collegium 1704**

**Václav Luks**, conductor

**Magdalena Kožená**, mezzosoprano



Photo © Esther Haase



Dramatic destinies of heroines have inspired the artists from the antiquity and stories crammed with passion, love, grief, but also resistance, delight and determination have become the subject of artistic materialization in literature, arts, and music. **Magdalena Kožená** is our guide in *The Garden of Sighs*, the programme consisting of dramatic scenes of famous heroines like Armida and Ariadne, as well as less known stories of devoted love like the story of Hero. Music of **Georg Friedrich Händel's** Italian cantatas is supplemented with works of his Venetian and Neapolitan contemporaries. Thus the flame of Italian music is interwoven with the passion of eternal stories.

## Tuesday, 2<sup>nd</sup> October

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7.30 p.m. Concert Hall of the Slovak Philharmonic

**Tchaikovsky Symphony Orchestra**

**Vladimir Fedoseyev**, conductor

**Andrei Korobeinikov**, piano

**Pyotr Ilyich Tchaikovsky** The Seasons (for orchestra)

selected movements: October, November, December

Piano Concerto No. 1 in B<sup>b</sup> minor, Op. 23

Symphony No. 4 in F minor, Op. 36

**Pyotr Ilyich Tchaikovsky** was a man of many faces. For instance, relaxing after the finalization of the *Piano Concerto No. 1 in B<sup>b</sup> minor* and the ballet *The Swan Lake* he, urged by the review *Nouvellist*, wrote a cycle of twelve charming piano pieces about all months of the year. *Symphony No. 4* was written during the composer's short and unhappy marriage. The opening movement is governed by sinister "fate" fanfares. In the vivid finale based on the variations of a Russian folk song Tchaikovsky found his way out of his own suffering: "*Rejoice in the happiness of others – and you can still live...*"

The orchestra bearing Tchaikovsky's name entered the music life in 1930. For over 40 years its music director has been an excellent master of baton **Vladimir Fedoseyev**. Extremely popular, demanding *Piano concerto in B<sup>b</sup> minor* will be rendered by **Andrei Korobeinikov**, "*a one-of-a-kind pianist, with a unique and singular touch which combines power and technical mastery with an outstanding boldness and sensibility.*" Native of Moscow he acquired prizes at more than 20 international competitions, let us mention the International Piano Competition "Alexander Scriabin" (Grosseto, Italy, 2004) and Rachmaninoff (Los Angeles, USA, 2005). The BMF audience heard Korobeinikov already in 2013 when he performed in duo with the violinist Vadim Repin.

## Wednesday, 3<sup>rd</sup> October

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5.00 p.m. Small Hall of the Slovak Philharmonic

**Nikita Borisov-Glebsky**, violin

**Kasparas Uinskas**, piano

**Ernő von Dohnányi**, **Sergey Prokofiev**, **Johannes Brahms**

Like his lifelong friends Béla Bartók and Alexander Albrecht, the Bratislava native **Ernő von Dohnányi** studied at the Bratislava Hungarian Royal Grammar School and then at the Franz Liszt Academy of Music in Budapest. Invited by the famous violinist Joseph Joachim he taught at the Hochschule für Musik in Berlin in 1905–1915; in this time also his excellent *Violin Sonata in C<sup>#</sup> minor* originated. The ballet *Romeo and Juliet* by **Sergey Prokofiev** belongs to the most frequently staged ballet works and it also lives a worthwhile concert life due to the existence of its popular suites. At the peak of his creative powers **Johannes Brahms** composed three sonatas for piano and violin, which represent an important milestone in the development of the genre.

**Nikita Borisov-Glebsky** won the international violin competitions of Jean Sibelius, of Fritz Kreisler, he was a laureate of the International Tchaikovsky Competition in Moscow, Queen Elisabeth Competition in Brussels and many others. The soloist **Kasparas Uinskas** plays in the most prestigious halls of the world: Carnegie Hall in New York, Berlin Philharmonic, Wigmore Hall in London, J.F. Kennedy Center, etc. He is also an admirable chamber partner.



7.30 p.m. Concert Hall of the Slovak Philharmonic

**Artur Rubinstein Philharmonic Orchestra Łódź**

**Paweł Przytocki**, *conductor*

**Ingolf Wunder**, *piano*

**Alexandre Tansman** *Quatre Danses Polonaises*

**Fryderyk Chopin** *Piano Concerto No. 1 in E minor, Op. 11*

**Karol Szymanowski** *Symphony No. 2 in B<sup>b</sup> major, Op. 19*

The Pole **Alexandre Tansman** was called Fryderyk Chopin of the new age. After studying in Łódź and Warsaw he left Poland for Paris, later he even settled in Los Angeles but never forgot his native country, what also his cycle of *Four Polonaises* confirms. **Fryderyk Chopin's** piano concertos are extremely popular among the performers and audience alike. The technically demanding solo part is extraordinarily beautiful; in cascades of ideas the orchestra is a soft partner of the soloist. The monumental *Symphony No. 2* of 27-year-old **Karol Szymanowski** still reveals his enchantment by the symphonic work of Richard Strauss and Max Reger, but it already carries all typical signs of the artist's music. Having been just 16, the pianist **Ingolf Wunder** won the Liszt prize at the competition in Budapest (2001) and nine years later 2<sup>nd</sup> prize at Chopin Piano Competition in Warsaw. The **Artur Rubinstein Philharmonic Orchestra** celebrated its centenary in 2015. At the BMF concert the congenial **Paweł Przytocki** leads the orchestra, being its music director since the season 2017/2018. Their performance in Musikverein Golden Hall in Vienna a year ago was a great success.

### Thursday, 4<sup>th</sup> October

7.30 p.m. Concert Hall of the Slovak Philharmonic

**Slovak Philharmonic Juraj Valčuha**, *conductor*

**Manuela Uhl**, *soprano* **Magnus Vigilius**, *tenor* **Peter Mikuláš**, *bass*

**Richard Wagner** *The Valkyrie*, 1<sup>st</sup> act of the opera – concert performance

**Richard Wagner** is the author of the concept of the so-called "Gesamtkunstwerk" based on a synthesis of all arts. In fact such a work is first of all a music work, a gigantic program symphony. The colossal set of four operas about *The Ring of the Nibelung* (*The Rhinegold*, *The Valkyrie*, *Siegfried*, *Twilight of the Gods*) which once caused quite a stir in Europe, is the most profound realization of the concept of the universal artwork. Out of the 4 pieces of the tetralogy *The Valkyrie* is the most appropriate for concert performance as it has the most original and tense orchestral development. **Slovak Philharmonic** under the baton of the world-known conductor **Juraj Valčuha** will accompany the German soprano **Manuela Uhl**, a sought-after performer of works by Richard Strauss and Richard Wagner, as well as a graduate of the Royal Danish Academy **Magnus Vigilius** and brilliant Slovak soloist **Peter Mikuláš**.

### Friday, 5<sup>th</sup> October

5.00 p.m. Small Hall of the Slovak Philharmonic

**Slovak Music for Violin and Piano**

**Juraj Tomka**, *violin* **Maroš Klátik**, *piano* **Jozef Horváth**, *violin*

**Milan Paľa**, *violin* **Ladislav Fančovič**, *piano*

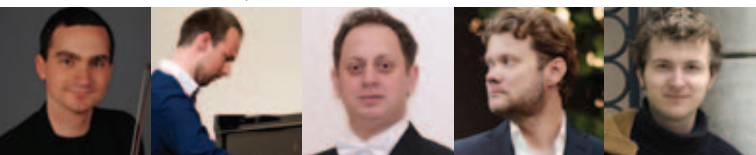
**Frico Kafenda** *Sonata in D major for Violin and Piano*

**Ludovít Rajter** *Suite for Violin Solo*

**Evgeny Irshai** *Sonata for Violin and Piano No. 2, "The Hatred"*

**Ivan Parík** *Nocturne for Violin and Piano*

**Ivan Hrušovský** *Sonata No. 1 for Violin and Piano*





**B#S**

The concert is part of a project quite successful among our audience, within which we already presented the music of Slovak composers for piano (BMF 2015, 2017) and chamber ensemble (2016). This year the festival focuses on violin music.

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

**Slovak Sinfonietta Žilina**  
**Lúčnica Chorus**

**Leoš Svárovský, conductor**  
**Elena Matušová, choirmaster**

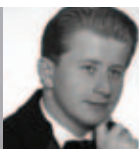
**Juraj Bartoš, trumpet**

**Martina Masaryková, soprano**

**Michaela Šebestová, mezzosoprano**

**Jozef Gráf, tenor**

**Tomáš Šelc, bass**



**Johann Hugo Worzischek**

**Symphony in D major, Op. 24**

**Johann Nepomuk Hummel**

**Trumpet Concerto in E major, S. 49**

**Štefan Németh-Šamorínsky**

**Bratislava Mass**

In spite of the fact that **Johann Hugo Worzischek** died very young (34), he was quite a respected person. He admired Mozart but inclined more to Beethoven's music. In his sole *Symphony in D major* we can find the Romantic traits adumbrating Franz Schubert. **Hummel's Trumpet Concerto** is one of the most popular among trumpet concerti. He composed it in 1803 for the Viennese court trumpeter Anton Weidinger, who was instrumental in important innovations of his instrument. The concerto will be delivered by **Juraj Bartoš**, one of the most distinguished and versatile musicians in Slovakia of several decades. In the second part of the night a work by **Štefan Németh-Šamorínsky** will sound. He was an organist in St. Martin's Cathedral; therefore he composed also Masses, among them the spectacular *Bratislava Mass* excels.

**Saturday, 6<sup>th</sup> October**

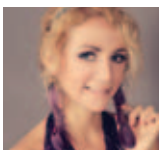
**4.00 p.m. Small Hall of the Slovak Philharmonic**

**Chamber Music Concert**

Music by **Eugen Suchoň**  
and **Olivier Messiaen**

**Zuzana Biščáková, piano**

**Jordana Palovičová, piano**



This year we commemorate the 110<sup>th</sup> anniversary of the birth of two significant composers of the 20<sup>th</sup> century, **Olivier Messiaen** and **Eugen Suchoň**. In addition to some until now only rarely mentioned creative parallels, what connects these composers is their interest in theoretical substantiation of the creative processes of their own work. Suchoň labelled his *Rhapsodic Suite* (1965) as one of his most courageous compositions. In a version for two pianos the Suite will sound at the BMF for the first time in public. Messiaen's piece *Visions of the Amen* was written during the German occupation of Paris. The more vigorously the symbols of faith resonate in it, woven into 7 musical visions of enormous power.

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

**Orchestre de Paris**

**Thomas Hengelbrock, conductor**

**Igor Levit, piano**

**Hector Berlioz**

**Béatrice et Bénédict, opera overture**

**Sergey Prokofiev**

**Piano Concerto No. 2 in G minor, Op. 16**

**Ludwig van Beethoven**

**Symphony No. 7 in A major, Op. 92**

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Berlioz's opera *Béatrice and Bénédict* on the subject of the comedy *Much Ado About Nothing* reveals his lifelong fascination by Shakespeare. **Sergey Prokofiev** in his eruptive *Piano Concerto No. 2* began to manifest himself as a profound experimenter. Also **Ludwig van Beethoven's 7<sup>th</sup> Symphony** appears as a fiery work, being in itself a Dionysius-like apotheosis of rhythm and vivacious motion, freedom of mind, liberated gesture.

**Orchestre de Paris** has its seat in newly built exclusive premises of Philharmonie de Paris. The orchestra is considered the most significant ensemble of the country of the Gallic rooster and its performance belongs to the most prestigious events of the festival. Inventive and eager to discover the mysteries of music, **Thomas Hengelbrock** is one of the most sought-after conductors. Together with another star of the festival **Igor Levit** they bring new impulses also in Prokofiev's *Piano Concerto No. 2*. This year the festival offers a unique opportunity to compare the rendition of the piece by two excellent representatives of contemporary performing art, as the concerto will sound also on Wednesday, 10<sup>th</sup> October.

## Sunday, 7<sup>th</sup> October

4.00 p.m. Concert Hall of the Slovak Philharmonic

**Organ Recital Wayne Marshall**

**Franz Schmidt, Jean Roger-Ducasse, Healey Willan, Enrico Bossi**

As exceptional conductor and pianist the charismatic **Wayne Marshall** could be seen on-stage in the Slovak Philharmonic in January of this year. He entranced the audience by his organ encore and gladly accepted the BMF invitation. In his rendition we will listen to organ pieces by British composers for the first time in Slovakia. The works by Bratislava native Franz Schmidt are important part of the programme, and the recital will culminate in improvisations on Leonard Bernstein themes. The BMF stage will welcome the artist who succeeded in selling out the Royal Albert Hall with his organ recital at BBC Proms.

7.30 p.m. Concert Hall of the Slovak Philharmonic

**Slovak State Philharmonic Košice**

**Slovak Philharmonic Choir**

**Sophia Jaffé, violin**

**Eva Hornyáková, soprano**

**Ľudovít Ludha, tenor**

**Jozef Grešák**

**Jean Sibelius**

**Antonín Dvořák**

**Zbyněk Müller, conductor**

**Jozef Chabroň, choirmaster**

**Terézia Kružliaková, mezzosoprano**

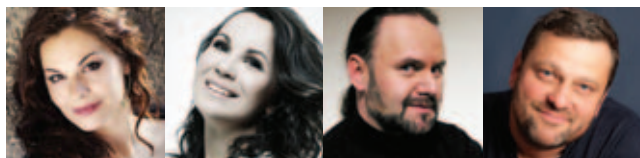
**Gustáv Beláček, bass**

Chamber Symphony

Violin Concerto in D minor, Op. 47

Mass in D major, Op. 86

On the occasion of the 50<sup>th</sup> anniversary of its establishment **The Slovak State Philharmonic Košice** opens the night with the work by East-Slovak native **Jozef Grešák**, who drew on powerful ethnic foundations of his home region and could join the folk music models spontaneously with modern techniques. His *Chamber Symphony* inspired by the folk nuptials is a work of only a 16-year-old composer. The Finn **Jean Sibelius** never quoted any Finnish or Karelian chants, yet his music is exclusively Finnish. Perhaps only in the famous *Violin Concerto* he gave way more to European tradition. In the field of sacred music **Antonín Dvořák** drew attention specially by his *Stabat Mater* and *Requiem*. However, the composer himself valued also a charming *Mass in D major*, which he composed – in addition to the fact that it was a commission – mostly for his own delight, as a declaration of joy of life, nature, faith.





In Sibelius' concerto the solo is played by **Sophia Jaffé**, whose "*noble masterful rendition enhancing the musical experience*" was appreciated also at the Queen Elisabeth Competition in Brussels (2005). The celebrating **Slovak State Philharmonic Košice** appears at the festival under the baton of its current music director **Zbyněk Müller** for the first time.

## Monday 8<sup>th</sup> October 2018

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7.30 p.m. Concert Hall of the Slovak Philharmonic

**St. Petersburg State Capella Choir**

**Vladislav Chernushenko**, *choirmaster*

Sacred music

**D. Bortniansky, G. Sviridov, P. Chesnokov, A. Arkhangelsky**, and others

Arrangements of Russian folk songs

**St. Petersburg State Capella Choir** began to write its history in 1479 as a choir of Russian deacons in Moscow. It became the first professional choir in Russia and cradle of Russian choral art. On the occasion of the establishment of the city of St. Petersburg as the new capital of the Russian empire by Peter the Great in 1703 the city on the Neva river became the seat of the choir. For entire generations the best Russian choirs followed the tradition of *Capella*. Its repertory embraces the masterpieces of Russian and European classical music, as well as Soviet and contemporary Russian composers.

In 1974 Vladislav Chernushenko became the *Capella* choirmaster. His conducting mastery follows the best traditions of Petersburg's music school and is typical by the respect towards the authors' writing, austerity, avoidance of outer effects and ability to impress not only the ears but also the hearts of the listeners.

## Tuesday, 9<sup>th</sup> October

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7.30 p.m. Concert Hall of the Slovak Philharmonic

**Slovak Philharmonic**

**Nicolas Altstaedt**, *cello*

**Jean Françaix**

**Ottorino Respighi**

**Camille Saint-Saëns**

**Manuel de Falla**

**Arturo Márquez**

**George Pehlivanian**, *conductor*

**Esperanza Fernández**, *mezzosoprano*

Ouverture anacréontique

Adagio con variazioni

Cello Concerto No. 1 in A minor, Op. 33

El amor brujo, the ballet suite

Danzón No. 2

The music of the 20<sup>th</sup>-century composer **Jean Françaix** is considered the symbol of the "Frenchness" on the basis of its esprit, subtle erotic hints and easy expression. **Camille Saint-Saëns** fought for the establishment of professional music production and professional school system in France; however, his concertante works draw on the whole European tradition and they are influenced predominantly by the cult of Franz Liszt. The ballet *El amor brujo* by **Manuel de Falla** is known mostly by its iconic Fire Dance. For Mexicans similarly iconic is *Danzón No. 2* by **Arturo Márquez**, the author struggling for Mexican national music tradition.

**Saint-Saëns' Cello Concerto** will be delivered by French-German musician **Nicolas Altstaedt**. The cellist appears with the most prestigious world orchestras and gives premieres of works by contemporary composers. The temperamental Spanish flamenco performer **Esperanza Fernández** belongs to the most distinguished exponents of the current performing art. She can provide the "classical music" works with a magical feeling. The collaboration of **George Pehlivanian** and the **Slovak Philharmonic** is a promise of an exciting musical experience spiced with a kind of southern atmosphere.



## Wednesday, 10<sup>th</sup> October

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7.30 p.m. Concert Hall of the Slovak Philharmonic

**St. Petersburg Philharmonic Orchestra**

**Yuri Temirkanov**, conductor

**Yefim Bronfman**, piano

**Nikolai Rimsky-Korsakov**

Tableaux musicaux de la Légende de la Ville invisible Kitej et de la Vierge Fevronia  
(Symphonic images from the opera *The Legend of the Invisible City of Kitezh*  
and the Maiden Fevroniya) arr. Maximilian Steinberg

**Sergey Prokofiev**

Piano Concerto No. 2 in G minor, Op. 16

**Pyotr Ilyich Tchaikovsky**

Symphony No. 6 in B minor, Op. 74, *Pathétique*

The composer-storyteller: **Nikolai Rimsky-Korsakov**. In his stage works he endeavoured to accentuate the independence of Russian composers from the Western tradition not only by ethnically tinged music, but also by the used subjects. In his *Piano Concerto No. 2* **Sergey Prokofiev** never compromises in his search for the expression of the world in the early 20<sup>th</sup> century, what results in his inclination to experiments, avant-garde and penetrating sound. On the contrary, the unusually tragic music of **Tchaikovsky's** *Symphony No. 6* is governed by the loss of illusions and parting gestures. In his correspondence Tchaikovsky revealed that he never inserted so much love and zeal in any other piece and he considers it to be the best work he ever composed.

*"A marvel of digital dexterity, warmly romantic sentiment, and jaw-dropping bravura."*  
Come and listen to Prokofiev's *Piano Concerto No. 2* delivered by extremely sensitive artist **Yefim Bronfman**, who will introduce himself to the Slovak audience for the first time. **St. Petersburg Philharmonic Orchestra** comes to the BMF after a several-decades-long break (1967, 1974). This time it will be led by the legendary **Yuri Temirkanov**.

## Thursday, 11<sup>th</sup> October

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7.30 p.m. Concert Hall of the Slovak Philharmonic

**Janáček Philharmonic Ostrava**

**Ilan Volkov**, conductor

**Lukáš Vondráček**, piano

**Modest Petrovich Mussorgsky** A Night on the Bare Mountain

**Serge Rachmaninoff**

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

**Sergey Prokofiev**

Symphony No. 5 in B major, Op. 100

In 1830 Hector Berlioz made a lot of noise with his infernal scene of Witches' Sabbath from his *Fantastic Symphony*. He stirred a feverish interest among his followers in similar spectacles. One of them is also *Night on the Bare Mountain* by **Modest Petrovich Mussorgsky**. The *Piano Concerto No. 3* by **Serge Rachmaninoff** is breathtaking from the first bars; plain, humble, one-voice melody of piano solo belongs to musical wonders of the world. Pureness, virile tenderness, lyricism, as well as typical sarcasm and inner restlessness – these are the main expressive attributes of the *Fifth Symphony* by **Sergey Prokofiev**.

For **Lukáš Vondráček** the victory at the "musical olympics", with which the Queen Elisabeth Competition in Brussels can be equated, was a tremendous success in 2017. He is much more popular in the world than at home, not only because he has been living in Boston for a decade. The **Janáček Philharmonic Ostrava** gives a guest performance with the Israeli globetrotter **Ilan Volkov**, a conductor of "great sensitivity, intelligence and full engagement" (The Guardian).

## Friday, 12<sup>th</sup> October

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7.30 p.m. Concert Hall of the Slovak Philharmonic

**Czech Philharmonic**

**Semyon Bychkov**, conductor

**Prague Philharmonic Choir**

**Lukáš Vasilek**, choirmaster

**Christiane Karg**, soprano

**Elisabeth Kulman**, mezzosoprano

**Gustav Mahler**

Symphony No. 2 in C minor *Resurrection*



He wanted to embrace all worlds, all universes with his symphonies... **Gustav Mahler's** visions can appear megalomaniac, almost pathologically so. For his whole life he suffered from unsolved questions regarding his own personality, and therefore he dreamed out his own symphonic project in which his uncertainty and instability dispersed in substantial gestures. Already in his *Symphony No. 1* he devised the Titan, who is rushing to the withheld happiness. In the *Symphony No. 2* he ushered this character of Titan to purgatory, but finally he resurrected him. Mahler spent his professional life mostly as an opera conductor. His *Second Symphony* is a fascinating whole on the border of reality and theatre and simultaneously a strongly autobiographical composition.

*"In a music world that is increasingly globalized and uniform, the Orchestra's noble tradition has retained authenticity of expression and sound, making it one of the world's artistic treasures,"* said **Semyon Bychkov** when he was asked to succeed the beloved Jiří Bělohlávek. Semyon Bychkov returns to BMF after two years; in 2016 he performed with the Royal Concertgebouw Orchestra from Amsterdam. With the concert of the Czech Philharmonic we commemorate the centenary of the Czechoslovak Republic establishment. (Vice versa, the Slovak Philharmonic performed at the closing concert of the Prague Spring festival on 3 June, 2018.)

## Saturday, 13<sup>th</sup> October

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

**Slovak Chamber Orchestra**

**Ewald Danel**, *artistic leader* **Pablo Barragán**, *clarinet*

**Eugen Suchoň** Serenade for Strings, Op. 5 ESD 50b

**Carl Maria von Weber** Clarinet Quintet in B major, Op. 34

**Antonín Dvořák** String Quintet in G major, Op. 77

The charming and fresh *Serenade* by **Eugen Suchoň** is captivating in its quick odd movements by an almost attacking wit; the even movements *Lullaby* and *Nocturne* are attractive by their ardent and deep lyricism. Nonchalant character and total musical engagement accompany **Carl Maria von Weber's** pieces. The youthful string quintet by **Antonín Dvořák** won the chamber music competition in 1875 announced by the music department of Umělecká beseda in Prague.

The Spanish clarinetist **Pablo Barragán** is the guest of the night. The critique describes him as an excellent musician not only due to his attractive performance, but also because of his fiery delivery, communicative skills and sensibility.

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

**Latvian National Symphony Orchestra**

**Andris Poga**, *conductor* **Alexander Kniazev**, *cello*

**Pēteris Vasks** Musica Appassionata

**Dmitry Shostakovich** Cello Concerto No. 1 in E<sup>b</sup> major, Op. 107

**Felix Mendelssohn Bartholdy** Symphony No. 4 in A major, Op. 90 *Italian*

The Latvian composer **Pēteris Vasks** is a distinctive figure of the world's contemporary composing scene. For him music is a synonym for the words beauty and holiness, and a means which can introduce light to the spheres of human soul. For almost four decades **Dmitry Shostakovich** strenuously resisted the Soviet regime – his *First Cello Concerto* originated in that time. **Felix Mendelssohn Bartholdy** lived a short but intense life, considering his activities. He liked to travel often and each journey inspired him to compose a masterpiece.

**Alexander Kniazev**, regarded as a worthy follower of Mstislav Rostropovich, is already familiar to our audience. Invited to the BMF he will join the **Latvian National Symphony Orchestra** under the baton of its music director **Andris Poga**.



Sunday, 14<sup>th</sup> October

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4.00 p.m. Small Hall of the Slovak Philharmonic

**Chamber Concert with Music by Vladimír Godár**

**Mucha Quartet**

**Magdaléna Bajuszová, piano**

Ricercar for piano quartet

Talisman for piano trio

Déploration sur la mort de Witold Lutosławski for piano quintet

Piano Quintet

**premiere**

**Vladimír Godár** belongs to groundbreakers and significant representatives of the Slovak music postmodern. In his *Ricercar*, *Talisman*, as well as in *Déploration...* he discusses with the musical past, especially in the form of allusions, musical quotations, referring to the music from the time of Renaissance up to the present day. Polystylistics resulting from this compositional technique comes hand in hand with the multiple meaning of the musical work. In the head of the score of *Talisman* which has become an iconic piece of music in the course of time, we can find a motto: "Every man carries within himself a world made up of all that he has seen and loved; and it is to this world that he returns, incessantly, though he may pass through and seem to inhabit a world quite foreign to it." (François-René de Chateaubriand)

7.30 p.m. Concert Hall of the Slovak Philharmonic

**Slovak Philharmonic**

**Eivind Gullberg Jensen, conductor**      **Akiko Suwanai, violin**

**Piotr Ilyich Tchaikovsky**      Violin Concerto in D major, Op. 35

**Serge Rachmaninoff**      Symphonic Dances, Op. 45

The closing concert of the 54<sup>th</sup> BMF will be opened by **Tchaikovsky's** *Violin Concerto*, equaling the top works by Beethoven, Mendelssohn and Brahms, in which the soloist has an opportunity to show off in numerous impressive and virtuoso passages. The solo part will be rendered by the renowned Japanese violinist **Akiko Suwanai**, the laureate of many international competitions, like Paganini competition in Italy, Queen Elisabeth Competition in Brussels, and the youngest winner ever of Tchaikovsky competition in Moscow (1990). She plays the Antonio Stradivari 1714 "Dolphin" violin, once owned by famous violinist Jascha Heifetz.

*Symphonic Dances* from 1940 are the swansong of **Serge Rachmaninoff**. The autobiographic work is designated for a huge orchestra using many percussion instruments and winds, alto saxophone and piano. The performance will be led by a dynamic Norwegian conductor **Eivind Gullberg Jensen**, nominated for Grammy Awards 2018.

## Special Concert of the Bratislava Music Festival Wednesday 27<sup>th</sup> February 2019

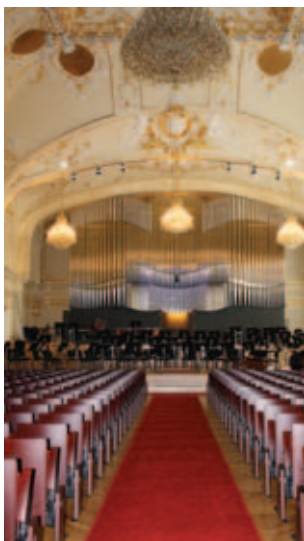
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7.30 p.m. Concert Hall of the Slovak Philharmonic

**Piano Recital      Daniil Trifonov**

**Ludwig van Beethoven, Robert Schumann, Sergei Prokofiev**

This repertoire is offered by a unique artist, quite legendary despite his young age, **Daniil Trifonov**, in his first performance in Slovakia. His international career started with his successes at the International Chopin Piano Competition in Warsaw (3<sup>rd</sup> prize), then the victory at the Arthur Rubinstein competition in Tel Aviv and at Tchaikovsky competition in Moscow. After the premiere of his own concerto the *Cleveland Plain Dealer* (2014) wrote: "Even having seen it, one cannot quite believe it. Such is the artistry of pianist-composer Daniil Trifonov."



Slovak Philharmonic is a state-subsidised organisation of the Ministry of Culture of the Slovak Republic.

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In the Slovak Philharmonic – the Reduta building, 1 Eugen Suchoň Square, 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 until 7.30 p.m. and also on Saturday and Sunday one hour before the concert

Phone: +421 2 20 47 52 93 e-mail: [vstupenky@filharmonia.sk](mailto:vstupenky@filharmonia.sk) [www.filharmonia.sk](http://www.filharmonia.sk)

Tickets on-line

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VSTUPENKY NA DOSAH

The program and the featured artists are subject to change without prior notice.

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