

BHS

**Bratislava
Music
Festival**



58th Year

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



Under the auspices of **Silvia Hroncová**, Minister of Culture

FRIDAY 22nd September

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

Emmanuel Villaume | conductor
Emmanuel Ceysson | harp



Eugen Suchoň King Svätopluk, overture
to Ivan Stodola's drama, Op. 10, No. 1
Henriette Renié Harp Concerto in C minor
Gustav Mahler Symphony No. 1 in D major "Titan"

This year's festival will be opened by the work of **Eugen Suchoň**, the top representative of the founding generation of Slovak national music and the creator of the national opera. This year we commemorate 30 years from the death of the composer. Maestro Suchoň was closely connected with the history of the Slovak Philharmonic and our festival; in 1966–1970 he was the chairman of the BMF Committee. Suchoň was captivated not only by the topic but also the moral message of Svätopluk's reign, which is demonstrated by his overture to Ivan Stodola's drama.

Delivered by the French soloist **Emmanuel Ceysson**, belonging to the most brilliant world performers of harp music, we will listen to the Slovak premiere of a work by his compatriot, the composer **Henriette Renié**. The opening concert conducted by the former music director of the Slovak Philharmonic **Emmanuel Villaume** will be concluded by Mahler's monumental First Symphony "Titan".

SATURDAY 23rd September

4.00 p.m. | Small Hall of the Slovak Philharmonic Young Voices at the BMF

Concert of Songs performed by the students and graduates of the Academy of Performing Arts
Vanesa Čierna | soprano **Andrea Pietrová** | mezzosoprano
Alžbeta Reháková | soprano **Martin Morháč** | baritone

music by composers:

Amy Beach, Benjamin Britten, Dezider Kardoš, Béla Bartók, Xavier Montsalvatge, Anna Semple, Ottorino Respighi, Gabriel Fauré, Jules Massenet, Reynaldo Hahn, Samuel Barber

Young performing artists regularly receive an opportunity to appear at the BMF. This year, students and recent graduates of the Academy of Performing Arts will present themselves at their debut concert. Their names have appeared among the winners of both domestic and foreign competitions, as well as on professional opera stages. During the festival evening they will perform a wide selection from the song repertory which they have already successfully delivered in the premises of their alma mater.

7.30 p.m. | Concert Hall of the Slovak Philharmonic Filarmonica della Scala

Andrés Orozco-Estrada | conductor
Julian Rachlin | violin



Gioachino Rossini Guillaume Tell, opera overture
Wolfgang Amadeus Mozart Violin Concerto No. 3
in G major, K 216
Ludwig van Beethoven Symphony No. 7 in A major, Op. 92

Filarmonica della Scala orchestra was founded in 1982 by the conductor Claudio Abbado with the aim to expand the symphonic repertory of the musicians from the famous Milan opera. This outstanding ensemble, which introduced itself on BMF stage in 2008 with Daniele Gatti, will be conducted by another internationally reputed conductor this time, the Colombian **Andrés Orozco-Estrada**. The concert will be opened with a sparkling opera overture Guillaume Tell by **Gioachino Rossini**. Its melodic fragments are also familiar from ad jingles. Magnificent, virtuoso, tuneful... all these adjectives apply to Mozart's 3rd Violin Concerto in G major, composed by the 19-year-old youth during his stay in Salzburg. The soloist will be **Julian Rachlin**, a violinist well-known also among our audience.

Ludwig van Beethoven was extremely proud of his Seventh Symphony in the time of its premiere, declaring it one of his best works. None of its four movements is marked in slow tempo; the function of a slow part was bestowed on the second movement Allegretto whose enchanting and mysterious music has fascinated the listeners to this day. At the premiere of the Symphony in 1813 in Vienna the enthusiastic audience demanded a repetition of the movement. Since then the Symphony has ranked among Beethoven's most popular, even iconic orchestral works. Wagner called it the "apotheosis of dance".

SUNDAY 24th September

4.00 p.m. | Small Hall of the Slovak Philharmonic Notos Quartett

Sindri Lederer | violin **Andrea Burger** | viola
Philip Graham | cello **Antonia Köster** | piano

Ernst von Dohnányi Piano Quartet No. 1 in F sharp minor
Béla Bartók Piano Quartet in C minor, Op. 20
Zoltán Kodály Intermezzo for string trio. Allegretto
Alexander Albrecht Andante amoroso
Six Pieces for string trio

After their secondary school-leaving exams either in Bratislava or Trnava four youngsters – **Ernő Dohnányi**, **Béla Bartók**, **Zoltán Kodály** and **Alexander Albrecht** – left for the Budapest Music Academy to study composition with Hans Küssler, a German devotee of Brahms' ideals. Their juvenile music confirms a high level of chamber music making and composing at this prestigious school. Dohnányi and Bartók wrote their advanced chamber works as 17-year-olds, Kodály composed his Intermezzo after finishing his studies with Küssler, and Albrecht's trios, written for the trio KAF (Kupkovič – Albrecht – Filip), originated during the last years of the author's life. While the early compositions reveal the first steps on the way to their own artistic utterances, the mature works summarize the accomplishments of the completed life path. Original compositions by the peers from the turn of the 20th century, whose destinies crossed in our territory, will be performed by **Notos Quartett**, which was awarded the distinguished ECHO Klassik prize in 2017 and is considered one of the best chamber ensembles of the present day.

7.30 p.m. | Column Hall of the Slovak Philharmonic Slovak Chamber Orchestra

Ewald Danel | artistic leader, conductor

Václav Hudeček | violin

Kristina Nouzovská Fialová | viola

František Benda

Violin Concerto in A major, L. 2.13

Vladimír Godár

Barcarole for viola and chamber orchestra

Eugen Suchoň

Serenade for string orchestra, Op. 5

Wolfgang Amadeus Mozart Sinfonia Concertante in E flat major
for violin, viola and orchestra, K 364

At the age of only fifteen, **Václav Hudeček** debuted in London with the Royal Philharmonic Orchestra and from then on the congenial artist has adorned every concert with his communicative way of performance in which he joins the technical excellence with an emotionally rich tone and joy of playing. Works by old Czech masters have found a prominent place in his rich repertoire, among them the violin concerto by the Classicist **Franz Benda**. Another soloist of tonight's concert is the outstanding Czech viola player **Kristina Nouzovská Fialová**, who follows an inspiring musicians' tradition of her family. Apart from Mozart's Sinfonia Concertante she gladly accepted the offer to study the work by the Slovak composer **Vladimír Godár**.

MONDAY 25th September

7.30 p.m. | Concert Hall of the Slovak Philharmonic National Symphony Orchestra of Ukraine

Volodymyr Sirenko | conductor

Dmytro Tkachenko | violin

Jean Sibelius

Finlandia, tone poem, Op. 26

Max Bruch

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

Borys Lyatoshynsky Grazhyna, symphonic ballad

Franz Liszt

Mazeppa, symphonic poem No. 6

It is a great honour for the BMF to welcome the **National Symphony Orchestra of Ukraine** led by **Volodymyr Sirenko**, which will feature pieces by European and Ukrainian authors in its programme. Thanks to its historical patriotic content, but especially above all its musical originality, the tone poem Finlandia belongs to **Sibelius'** most popular works. **Franz Liszt** found the story about the Ukrainian hero Ivan Mazeppa in a prosaic poem of the French romantic writer Victor Hugo, and a poem by the Polish author Adam Mickiewicz enchanted **Borys Lyatoshynsky**, a significant representative of the Ukrainian 20th-century music, and inspired him to write his orchestral ballad Grazhyna, which will experience here its festival premiere. The treasure of violin literature, **Max Bruch's** violin concerto, will be given by the winner of many competitions **Dmytro Tkachenko**.

TUESDAY 26th September

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

Evening with Piano Duo

Lucas & Arthur Jussen

Wolfgang Amadeus Mozart Sonata for 2 pianos in D major, K 448

Franz Schubert Rondo in A major for piano four hands,
Op. 107

Maurice Ravel La Valse

Claude Debussy Six Epigraphes Antiques

Sergei Rachmaninoff Suite No. 2 for two pianos, Op. 17 (1901)

The performing skills of this excellent sibling duo were moulded by Maria João Pires, Menahem Pressler, Dmitri Bashkirov and Jan Wijn. They appear playing with the world's best orchestras, winning the hearts of the audience with stirring recitals. Since 2010 they have recorded exclusively for Deutsche Grammophon label. The recital will be opened by the brilliant Sonata in D major, one of **Wolfgang Amadeus Mozart's** few works for a piano duo. The enthralling mastery of both the composers and performers can be admired by the listeners also in one of the last works by **Franz Schubert**, in an excellent example of **Claude Debussy's** mastery, **Rachmaninoff's** Suite No. 2, which gave the composer back his desire to compose after a crisis period, and in **Ravel's** iconic piece La Valse. The proficient young Dutch globetrotters **Lucas & Arthur Jussen** promise a thrilling evening and an extraordinary music experience.

WEDNESDAY 27th September

7.30 p.m. | Small Hall of the Slovak Philharmonic

Pavel Haas Quartet

Veronika Jarůšková | violin I **Marek Zwiebel** | violin II

Šimon Truszka | viola **Peter Jarůšek**, cello

Josef Suk Meditation on an Old Czech Hymn "St. Wenceslas", Op. 35a

Erich Wolfgang Korngold String Quartet No. 3 in D major, Op. 34

Antonín Dvořák String Quartet No. 11 in C major, Op. 61

Pavel Haas Quartet ranks amongst the best string quartets in the world. It is named after the Czech composer, a World War II victim. The war events are reflected also by two quartet pieces featured in the programme of the concert. Meditation by **Josef Suk** originated as a silent protest against the World War I. Suk, the second violinist of the Czech Quartet at that time, decided to balance their concerts with a Czech hymn, carrying a strong national appeal "Do not let perish us nor our descendants..." Because of the Nazi regime **Erich Wolfgang Korngold** was forced to emigrate from Europe. For several years he made his living in America by composing film music. The breakthrough in his work and return to classic composition is his Third Quartet, a kind of joyful exclamation in anticipation of the quickly oncoming fall of the Nazi regime and return of the world peace. **Antonín Dvořák** in his rather atypical "non-Slavic" String Quartet in C major let himself be inspired by a Beethoven-Schubert model. It is music of a mature composer, considered one of the peaks of his chamber work.

THURSDAY 28th September

7.30 p.m. | Concert Hall of the Slovak Philharmonic Slovak Philharmonic Slovak Philharmonic Choir

Daniel Raiskin | conductor **Jan Rozehnal** | choirmaster
soloists: **Evelina Dobračeva** | **Dmytro Popov** | **Peter Mikuláš** | **Vladimír Chmelo** | **Terézia Kružliaková**
and others

Pyotr Ilyich Tchaikovsky **Iolanta**, concert performance of the opera

Iolanta, opera in one act, is the last dramatic work by **Pyotr Ilyich Tchaikovsky**. The libretto of the story about the blind princess Iolanta who is healed by love was written by the composer's brother Modest. The original topic could be found in Hans Christian Andersen's work. Taking place in the mid-15th century in the south of France, in Provence, the story winds around historical figures: the princess Iolanta of Lorraine (1428–1483), the daughter of the king René I of Anjou and Isabella of Lorraine. The romantic element of the drama is represented by the blindness of the princess, which is not historically confirmed. The opera was premiered on 6th December, 1892 in St. Petersburg's Mariinsky Theatre, together with the Nutcracker ballet, according to the composer's desire. A year later Iolanta was performed in Hamburg and in 1900 in Vienna; both performances were conducted by Gustav Mahler. Recently, interest in the work has risen significantly among the opera houses: for example in 2015 Iolanta was staged together with Bartók's opera Bluebeard's Castle in New York's Met. Last year the Slovak Philharmonic Choir participated in a top-class production of the work at the festival in Baden-Baden with the Berlin Philharmonic and acquired the notable Oper! Awards prize there as the best European choir of the year. By the concert performance of the opera Iolanta at the BMF we restore the interrupted tradition of opera performances from several years ago, whose protagonist was Edita Gruberová.

SATURDAY 30th September

7.30 p.m. | Concert Hall of the Slovak Philharmonic Dresden Philharmonic

Krzysztof Urbański | conductor **Julia Hagen** | cello

Wojciech Kilar Orawa
Camille Saint-Saëns Cello Concerto No. 1 in A minor, Op. 33
Pyotr Ilyich Tchaikovsky Symphony No. 4 in F minor, Op. 36

Last time the **Dresden Philharmonic** performed at the BMF in 2016. Tonight it will be led by the energetic young Polish conductor **Krzysztof Urbański**, who – together with the soloist of the evening Julia Hagen – will be welcomed here for the first time. From the Polish music the conductor has chosen a piece by **Wojciech Kilar** for his BMF concert, inspired by folklore and rich in spontaneity, temperament and energy. A native of Salzburg, the young cellist **Julia Hagen** belongs to the most distinctive performing figures of her generation. She has gained her technical skilfulness in the class of legendary Heinrich Schiff and will exhibit it in a popular cello concerto by **Camille Saint-Saëns**. **Tchaikovsky** dedicated his Fourth Symphony to his patron Nadezhda von Meck. He added a programme to the symphony at her request and in a letter to

Taneyev he disclosed that the work is simultaneously a reflection of Beethoven's "Fate Symphony". Following his Classicist model he had been working with a signal fanfare motif through the whole piece.

SUNDAY 1st October

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

Concert Featuring the Works by Slovak Composers for piano solo and for 2 pianos

Jordana Palovičová

Jakub Čižmarovič

Peter Machajdík Ask the Forest

Luboš Bernáth Allegro giocoso for piano and two bongos

Eugen Suchoň Intermezzos ESD 89/5
from the Kaleidoscope cycle

Dušan Martinček Dedications

Dezider Kardoš Three Pieces for 2 pianos

Evgeny Irshai Dark Side of Contemplation for two pianos
premiere

Ján Cikker Slovak Suite for two pianos, Op. 22

The festival tradition to present chamber works for individual musical instruments continues with the concert featuring the works by Slovak composers, the piano being the instrument we are focused on this year. **Jordana Palovičová** and **Jakub Čižmarovič** are the recital soloists, distinctive personalities and artistically and pedagogically related performers, paying tribute to the exponents of the Slovak modernism: **Eugen Suchoň**, **Ján Cikker** and **Dezider Kardoš**. They will also remind us of the musical heritage of the following generation with the works by **Dušan Martinček**, **Luboš Bernáth** and **Peter Machajdík**. Dark Side of Contemplation by **Evgeny Irshai** was written specially for the festival stage and will sound in its premiere.

7.30 p.m. | Column Hall of the Slovak Philharmonic

Slovak Sinfonietta Žilina

Marián Lejava | conductor

Milan Paľa | violin

Ilja Zeljenka Sarcasms for orchestra

Ján Zimmer Violin Concerto, Op. 15

Georges Bizet Symphony in C major

Ján Zimmer was a talented student of Eugen Suchoň, and, unfortunately, after his death in 1993 he fell into undeserved oblivion. His Violin Concerto Op. 15 from 1956 (the first one of the genre in the Slovak music) delivered by the excellent soloist **Milan Paľa** enables us even after decades to peek into Zimmer's fascinating composer's workshop.

The evening will begin with **Ilja Zeljenka's** piece composed in the final year of his life and dedicated to the Žilina chamber orchestra. **Bizet** wrote his Symphony in C major even before finishing his conservatory studies in Paris, in 1855, but the work had been considered lost until 1935. The composition of this 17-year-old youngster captures the audience by its temperament, fresh French melody and humour, and an enchanting oboe solo in the romantic Adagio. Already in this work we can hear references to the future opera Carmen. The programme of the Slovak Sinfonietta will be prepared by the conductor **Marián Lejava**, who is well versed in the Slovak repertory and has regularly expanded it with new opuses himself as a composer.

MONDAY 2nd October

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

Brno Philharmonic
Slovak Philharmonic Choir

Dennis Russell Davies | conductor

Jan Rozehnal | choirmaster

Polina Osetinskaya | piano

Anthony Philip Heinrich The Wild Wood Spirits' Chant

Ludwig van Beethoven Choral Fantasy for piano, chorus and orchestra in C minor, Op. 80

Arvo Pärt Credo for piano, choir and orchestra

Alexander Scriabin Symphony No. 5 Prometheus: The Poem of Fire, for piano, choir and orchestra, Op. 60

In the latest years **Brno Philharmonic** appears as a distinctive and inventional music ensemble, which is evidenced also by the joint project plans for the festivals Moravian Autumn and BMF. **Anthony Philip Heinrich** born in Bohemia (1781–1861) was the first full-time American composer. He transferred his fascination with wild nature sounds into many of his programme compositions, the eccentric Wild Wood Spirits' Chant among them.

Under the baton of **Dennis Russell Davies** the renowned, refined piano soloist **Polina Osetinskaya** will present herself in our country for the first time – and in three compositions at that. **Beethoven's** unique Choral Fantasy for piano, chorus and orchestra captivates the listener by a juncture of concertante and cantata elements. **Pärt's** equally extraordinary Credo, considered perhaps the most dramatic piece of his, is comprehended as a key to the insight into his stylistic transformation. Referring to the foundations of Christianity it stands as a symbol of truth and beauty. During its premiere in Tallinn the performance triggered both sensation and shock. The Poem of Fire by **Alexander Scriabin** freely follows the Prometheus myth; it starts with the chord which later was labeled as "mystic". The composer was convinced that his music could bring about the unification of the disintegrated world.

TUESDAY 3rd October

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

GALA EVENING

Piotr Beczala | tenor **Sarah Tysman** | piano

Evening of Songs and Opera Arias

Opera offers beauty, uplifts, creates emotions... The goal of one of the most sought-after tenors of the day, **Piotr Beczala**, is to transfer them from the stage to the audience and listeners in narratives of music-dramatic works and songs, and engage in a mutual exchange of energy. Piotr Beczala appears on the most prestigious stages of the world, from New York Met through Paris, London, Vienna, Barcelona to Salzburg. His artistic performances can be rightly described as phenomenal. His voice can caress, it contains fervour, passion as well as tunefulness. With him the Concert Hall of the Slovak Philharmonic will welcome Werther from Massenet's eponymous opera, Don José from Bizet's Carmen, Rodolpho from Verdi's Luisa

Miller, and melodies by Moniuszko, Karłowicz and Dvořák. The French accompanying pianist **Sarah Tysman** is a demanded partner of the best European vocal soloists and she regularly collaborates with opera houses in Vienna, Berlin, Paris, Bayreuth and Zürich in the study of music works. Do not lose the BMF star evening with one of the best tenors of our times!

WEDNESDAY 4th October

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

B'Rock Orchestra

René Jacobs | conductor **Vilde Frang** | violin

Franz Schubert Symphony No. 8 in B minor "Unfinished"
Felix Mendelssohn Violin Concerto in E minor, Op. 64
Felix Mendelssohn Symphony No. 5 in D major "Reformation",
Op. 107

The ensemble **B'Rock Orchestra** was founded by enthusiasts of Baroque music in the Belgian city of Ghent. Led by the former excellent countertenor and present conductor **René Jacobs** it developed into one of the best ensembles specialized in early music in a new context. The emotionally filled Unfinished Symphony by **Franz Schubert** with its roaring winds will contrast with **Felix Mendelssohn's** 5th Symphony "Reformation", origination of which was stimulated by the composer's admiration for J. S. Bach's music. The solo part of his Violin Concerto, one of the most famous and most often performed, will be rendered by the outstanding young Norwegian violinist **Vilde Frang** playing the precious instrument Guarneri del Gesù from 1734. These artists will likewise visit our festival for the first time.

THURSDAY 5th October

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

Rotterdam Philharmonic Orchestra

Lahav Shani | conductor **Kirill Gerstein** | piano

Johannes Brahms Tragic Overture, Op. 81
Béla Bartók Piano Concerto No. 3, Sz. 119
Johannes Brahms Symphony No. 1 in C minor, Op. 68

In 2016 the young Israeli **Lahav Shani** debuted both as a pianist and conductor leading the **Rotterdam Philharmonic Orchestra**; at present he is its music director. We will welcome this renowned and sought-after master of the baton for the first time here, similarly to the magnificent soloist **Kirill Gerstein**, whose performance is valued especially for its flexible combination of Russian, American and European schools. The opening Tragic Overture by **Johannes Brahms** does not reflect a particular tragedy, but endeavours to capture the turbulent passions and contradictions typical for the classical tragedy. It took **Brahms** fourteen long years, or even longer, as he himself declared, to compose his First Symphony. The reason for it may have been his struggle to draw closer to his paragon, musical hero of Classicism, Beethoven. He wrote to his friend Levi: "You have no idea how someone like me feels when he hears such a giant marching behind him all of the time!" **Béla Bartók** composed his 3rd Piano Concerto while gravely ill. It only sounded several months after the composer's death in 1946 in Philadelphia and was welcomed with a huge success.

FRIDAY 6th October

7.30 p.m. | Concert Hall of the Slovak Philharmonic Opera Orchestra of the National Theatre Košice

Peter Valentovič | conductor
Anton Korenči | stage director

Soloists: **Michał Partyka** | **Gabriela Hrženjak**
Maksym Kutsenko | **Juraj Hollý** | **Michal Onufer**
Myroslava Havryliuk | **André Tatarka**

Karol Szymanowski **King Roger**
semi-staged performance of the opera

Fascination with Italy and its culture, as well as works by Euripides, Plato and Nietzsche inspired the Polish composer **Karol Szymanowski** to compose his supreme opera work **King Roger**. He wrote the libretto in collaboration with his distant relative, later the well-known writer Jarosław Iwaszkiewicz. "Szymanowski himself referred to his work as a 'mystery' – his themes are self-knowledge, sexuality, altered states of consciousness, but also religion and new forms of spirituality," the note to the performance of the National Theatre Košice states. Its premiere in Košice last year aroused an unprecedented response; the encounter with this rarely staged opera will certainly be attractive also for the festival audience, as it is experiencing its renaissance on world stages and offers us "unsolvable riddles of being" (J. Iwaszkiewicz).

SATURDAY 7th October

7.30 p.m. | Concert Hall of the Slovak Philharmonic Lúčnica Chorus

Elena Matušová | conductor | choirmaster
Lenka Máčiková | soprano
Juraj Kuchar | tenor **Martin Mikuš** | bass
Katarína Turnerová | harp **Ján Slávik** | cello
Robert Vizvári | double-bass **Marek Janko** | organ

From the Golden Repertory of the Chorus

César Franck Mass in A major, Op. 12

For long 75 years Lúčnica has been a cultural and social phenomenon, the **Lúčnica Chorus** being part of the artistic ensemble since its origination in 1948. It is characterized by an advanced singing technique and voice culture. Its performances are highly praised by the expert critique and it is equally successful among the wide audience. Many personalities started their artistic career in the Chorus: Edita Gruberová, Lucia Popp, Magdaléna Blahušjaková, Ľubica Orgonášová, Marta Beňačková, Adriana Kohútková, Štefan Babjak, Ondrej Malachovský and many others. The choir was artistically moulded by its chief choirmasters Štefan Klimo, Peter Hradil and the present leader Elena Matušová. Led by them the choir has received the highest awards at international competitions in Llangollen, Arezzo, Middlesbrough, Montreux, Gorizia, La Valletta, Maribor, Tours, Oskarshamn, Bergen, St. Petersburg, Assisi, Kaunas etc. At international choral festivals and concert tours in China, USA, South Korea, Argentina, Jordan, Israel, Mexico and certainly in majority of European countries the choir became the darling of the audience.

In its BMF programme dedicated to the 75th jubilee of Lúčnica, the Chorus will give a cross-section of à cappella works from various styles and periods, as well as a selection of works dedicated to the Chorus by Slovak composers. The concert will be enriched also with a vocal-instrumental work.

SUNDAY 8th October

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

Tomáš Netopil | conductor **Dalibor Karvay** | violin

Johannes Brahms Violin Concerto in D major, Op. 77
Eugen Suchoň Metamorphoses

Together with concertos by Beethoven, Mendelssohn and Tchaikovsky, **Brahms'** only Violin Concerto belongs to four principal instrumental concertos written for this instrument in the 19th century. It was dedicated to his friend Joseph Joachim, perhaps the most important violinist of the time (and native from the nearby Austrian village Kittsee). It was premiered on the 1st January 1879 in the Gewandhaus Leipzig under the baton of the composer himself. The work ranks among the most exacting and extensive in the violin literature. It places great demands especially on the violinist's left hand, asking for frequent double-stops, large jumps and other challenging elements. **Dalibor Karvay** performed this work already in the autumn 2013 accompanied by the Slovak Philharmonic; tonight he will give it being at the peak of his creative powers and playing the valuable Stradivari instrument from 1694, loaned to him by the Austrian National Bank. The most famous symphonic work by **Eugen Suchoň** Metamorphoses carries a subtitle "five variations on original themes". In its orchestral design it sounded for the first time 70 years ago in October 1953 performed by the Slovak Philharmonic led by Ludovít Rajter. The score abundant in splendid orchestral timbres expresses the composer's experiences from the turbulent years 1935–1945, interpreted by the author's unique artistic language. Although it touches upon the horrors of war in its fifth, closing movement, the composition terminates in a bright key E major, expressing the victory and hopes for the future. At the concluding concert this representative Slovak work will sound under the baton of the renowned Czech conductor **Tomáš Netopil**, thus being a worthy musical full stop of the 58th BMF.



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