



Kremer 75, Kremerata Baltica 25
May 14, 2022 Saturday 19:30
Liszt Academy

RAMINTA ŠERKŠENYTĒ: De profundis
SCHNITTKE: Violin Concerto No. 4
--intermission--
BARTÓK: Music for Strings, Percussion and Celesta, BB 114
TCHAIKOVSKY: Francesca da Rimini

Gidon Kremer violin
Kremerata Baltica, Concerto Budapest
Conductor: **András Keller**

Gidon Kremer and his chamber ensemble, Kremerata Baltica, have long been excellent guests, partners and creative fellows of András Keller and Concerto Budapest. This time, moreover, they are here to be celebrated since the concert greets the 75-year-old violinist and orchestral leader, as well as his 25-year-old ensemble: this neat timing is far from a coincidence because in 1997, the master 'surprised himself', on his fiftieth birthday, by founding Kremerata. In this spirit, the programme sets off with baltic music from the same times as the foundation of the Kremerata since De Profundis for string orchestra was composed in 1986 by the Lithuanian composer, Raminta Šerkšnytė. It will be followed by the work of Alfred Schnittke, a composer important and close to the heart of Kremer. This close connection and its reciprocal nature is exemplified by Schnittke's Violin Concerto No. 4, which is dedicated to Gidon Kremer who also debuted the work in 1984. After the intermission, the second half of the concert is split between a 20th century masterpiece of perfection and a passionate Romantic composition: Bartok's Music from 1936 and the symphonic fantasia after Dante dating from 1876, which depicts the doomed lovers, Francesca da Rimini and her Paulo, as playthings of a never-ending storm.

PREMIER - Kremerata Baltica
May 14, 2022 Saturday 22:00
Liszt Academy

**Schubert–Raskatov–Serksnyte–Osokins–Kissine–Desyatnikov: Eine (andere) „Winterreise“ -
premiere in Hungary**

Kremerata Baltica

Kremer 75, Kremerata Baltica 25

May 15, 2022 Sunday 19:30

Liszt Academy

JĒKABS JANČEVSKIS: Lignum

SCHUMANN: Violin Concerto in A minor, Op. 129 (composer's arrangement of cello concerto)

--intermission--

BARTÓK: Music for Strings, Percussion and Celesta, BB 114

TCHAIKOVSKY: Francesca da Rimini

Gidon Kremer violin

Kremerata Baltica, Concerto Budapest

Conductor: András Keller

Gidon Kremer and his chamber ensemble, Kremerata Baltica, have long been excellent guests, partners and creative fellows of András Keller and Concerto Budapest. This time, moreover, they are here to be celebrated since the concert greets the 75-year-old violinist and orchestral leader, as well as his 25-year-old ensemble: this neat timing is far from a coincidence because in 1997, the master 'surprised himself', on his fiftieth birthday, by founding Kremerata. In this spirit, the programme sets off with the work of the young Latvian composer, Jēkabs Jančevskis who has composed and dedicated it to the orchestra. The following number with the soloist of the celebrated artist will not be the Violin Concerto in D minor, but the A minor concerto which Schumann originally acquired for cello then made the violin version as well. After the intermission, the second half of the concert is split between a 20th century masterpiece of perfection and a passionate Romantic composition: Bartók's Music from 1936 and the symphonic fantasia after Dante dating from 1876, which depicts the doomed lovers, Francesca da Rimini and her Paolo, as playthings of a never-ending storm.

Hungarian Gems 4.

May 19, 2022 Thursday 19:30

Pesti Vigadó

RÓZSA: Viola Concerto

-intermission-

BARTÓK: Four Orchestral Pieces, BB 64

LISZT: Prometheus symphonic poem

Máté Szűcs viola

Concerto Budapest

Conductor: János Kovács

Three-times Oscar winner Miklós Rózsa lived, according to his own words, “a double life” because the former student of the Leipzig Conservatory was not only the film music composer on legendary Hollywood productions but composer of concert hall works as well. The Viola Concerto worked on between 1980 and 1984 offers a representative sample of this latter (and, sadly, underestimated) part of his career. It was first performed in public by Pinchas Zukerman, and for several years it has featured on the repertoire of the excellent Máté Szűcs. Béla Bartók wrote Four Orchestral Pieces between 1907 and 1912, and then nine years later he orchestrated the work with Italian movement titles; the inner pathway of the piece leads from music of nature through a grotesque pursuit and waltz reminiscences to the funeral march. “The musical character of the piece derives from the sorrow triumphant through its steadfastness of sublime power.” This quote serves to characterize Ferenc Liszt’s symphonic poem Prometheus, the third and concluding number of the programme conducted by János Kovács; it comes from the programme of the work in which his recognized partner Princess Carolyne Sayn-Wittgenstein also had a hand.