

Karina Canellakis conducts Shostakovich's Fifth, with Alina Ibragimova in Mozart

Wednesday, June 16, 2027 · 20:15 · Concertgebouw
Karina Canellakis, conductor · Alina Ibragimova, violin

TONIGHT'S PROGRAMME		MIN
1	BORISOVA-OLLAS b. 1969 <i>The Kingdom of Silence</i>	15'
2	MOZART 1756–1791 <i>Violin Concerto No. 5 in A major, K. 219 'Turkish'</i>	30'
3	SHOSTAKOVICH 1906–1975 <i>Symphony No. 5 in D minor, op. 47</i>	45'
TOTAL MUSIC		90'

Victoria Borisova-Ollas

15 minutes

b. 1969

The Kingdom of Silence

WHAT TO LISTEN FOR

The opening is the thing to hold on to, because it comes back. Glockenspiel and celesta play what the composer calls a rather simple melody, a lullaby, and the strings wrap it in an echo. The sound is bright and small, like a musical box in a large room.

From there, in her words, we gradually sink into a dream. The middle of the piece is a chain of separate scenes. Some are joined to their neighbours by a shared tempo, so that one seems to grow out of another. Others are cut off by a sudden change of mood. The reviewer for Arcana, writing about the BIS recording, heard the whole as the journey of a life, moving from stillness through episodes of anguish and of resolve to a serene close.

When the bell sounds of the opening return, the shape closes: a critic quoted on the composer's website calls it an arc form that begins and ends with subtle playing from the percussion sec-

tion, with a kind of narrative unfolding in between. Listen to how the lullaby sounds the second time, after everything that has passed, and to how the music stops without quite answering the composer's question.

Wolfgang Amadeus Mozart

30 minutes

1756–1791

Violin Concerto No. 5 in A major, K. 219 'Turkish'

WHAT TO LISTEN FOR

I. Allegro aperto. The orchestra begins alone with a brisk introduction ('aperto' means open). Then the violin enters, and instead of taking up the tune it plays six bars of Adagio, slow and sweet, as if the piece had started again somewhere else. When the Allegro resumes, the soloist has a new melody, and the orchestra's opening theme turns out to be its accompaniment.

II. Adagio. The slow movement is in E major and is the most extended in any of Mozart's violin concertos, laid out in full sonata form. The violin sings a long, unhurried line above the orchestra almost without interruption. This is the movement Brunetti wanted replaced.

III. Rondeau: Tempo di Menuetto. The refrain is a graceful minuet that keeps returning. Halfway through, the 'Turkish' episode arrives: the key turns to A minor, the three-beat minuet gives way to a quick two, and the music is suddenly all sharp accents and chromatic scales that swell and vanish. Listen for the cellos and double basses striking their strings with the wood of the bow, Mozart's stand-in for percussion. Then the minuet comes back as though nothing had happened.

Dmitri Shostakovich

45 minutes

1906–1975

Symphony No. 5 in D minor, op. 47

WHAT TO LISTEN FOR

I. Moderato. A stark, jagged figure passed between low and high strings opens the symphony, and a lamenting melody for the violins follows. The second theme, over a steady pulse, is spare and tender. Then the piano enters in its lowest register, the tempo quickens, and the same lyrical material is turned into

a brutal march with brass and drums. After the climax the second theme returns, and the movement ends with a solo violin and the cold chime of the celesta.

II. Allegretto. A short scherzo with heavy boots: gruff cellos and basses, shrill woodwind, mock-military fanfares. In the middle a solo violin plays a tipsy little tune that the flute then repeats. The humour has an edge to it.

III. Largo. The centre of the work. The brass are silent throughout, and the strings carry a long lament. At its heart are lonely woodwind solos over almost nothing. The music rises once to an anguished climax and then subsides; harp and celesta close it very quietly.

IV. Allegro non troppo. Brass and timpani break in with a march. It drives to a crisis, then the music turns inward, and over repeated harp figures comes the reference to the Pushkin song 'Rebirth'. From there a slow build leads to D major, with the brass pealing above hammered timpani. Whether that ending is a victory or something forced out of the players is the question the whole symphony leaves with you.



CONCERT PROGRAMS

<https://concertprograms.eu/concerts/rco-2027-06-16-canellakis>

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