

Hungarian Gems 1.

Jan. 7, 2022 Friday 19.30 (CET)

Pesti Vigadó

ERKEL: Mária Bátori – overture

DOHNÁNYI: Concertpiece in D major, Op. 12

--intermission--

FARKAS: Trittico concertato

KODÁLY: Concerto for Orchestra

Miklós Perényi cello

Concerto Budapest

Conductor: Ádám Medveczky

The concert programme spans the ages from 1841 to the 1960s. True to the spirit of the Hungarian Gems series, it draws deeply on both established and hidden values of our music history. For example, the overture to Ferenc Erkel's first opera is a rare visitor indeed to our concert halls: the composition, bringing together into symphonic unison the principal melodies of Bátori Mária, came to the forefront of the opera on 4 February 1841, six months after the premiere promoting the Pest Hungarian Theatre gaining 'national' rank. In the next number, the most experienced Erkel conductor of our day, Ádám Medveczky, hands over the principal role to Miklós Perényi, since Concertpiece (1903-04) by Ernő Dohnányi gives centre stage to the cello, an instrument close to the heart of the composer because his father was an amateur cellist. In the same way, Trittico concertato by Ferenc Farkas also bears the promise of hearing the great Hungarian cellist: the debuting instrumental soloist, and at the same time the person who commissioned the work for the 1965 Venice Biennale, was the major Spanish musician Gaspar Cassadó. There is an international association to the final piece on the programme, too: Zoltán Kodály's Concerto was written at the behest of the Chicago Symphony Orchestra and its world premiere was staged by the then 50-year-old ensemble on 6 February 1941.

Khatia and Gvantsa Buniatishvili and the Concerto Budapest

Jan. 15, 2022 Saturday 19.30 (CET) and Jan. 16 Sunday 19.30 (CET)

Liszt Academy

FRANCK: Piano Quintet in F minor

--intermission--

J.S.BACH: Double Concerto in C minor

MOZART: Piano Concerto No.10 in E-flat major, K.365/316a

Khatia Buniatishvili, Gvantsa Buniatishvili piano

Keller Quartet (András Keller, Zsófia Környei violin, Gábor Homoky viola, László Fenyő cello)

Concerto Budapest

Conductor: András Keller

Khatia Buniatishvili has for some time been a regularly returning and most celebrated guest artist at Concerto Budapest concerts, although this time we have the chance to meet not only her but her equally gifted sister Gvantsa Buniatishvili as well. "One year separates us. We were like twins: there was always harmony between us," Khatia has said in an interview, and in this concert the Georgian

pianist siblings prove the existence of this remarkable harmony in two 18th century concertos, not to mention between the artist pair and the orchestra conducted by András Keller. Prior to the two-piano compositions by Bach and Mozart, one of the stars performs in chamber configuration with Keller Quartet, what's more, playing one of the most sublime of Romantic piano quintets. César Franck's Quintet in F minor was written in 1879 and dedicated to his colleague, and at the same time pianist at the world premiere, Camille Saint-Saëns. If we can believe the widely-shared anecdote, at the end of the concert Saint-Saëns walked off the stage without taking the sheet music with him. If this was really meant to be a mark of disdain, then the pianist's caustic verdict has long been refuted by the unbroken popularity of the work ever since.

PREMIER series - Gyula Csapó

Jan. 15, 2022 Saturday 22.00 (CET)

Liszt Academy

Gyula CSAPÓ: Concerto for Viola and Changing Environment – premiere of the rearranged version

Gábor Homoky viola

Concerto Budapest

Conductor: Gergely Dubóczy

“It is not a competition between soloist and members of the orchestra, but the seeking of a partner; the solo viola has access to every room, his/her fellow instrumentalists play music with total omnipotence only in their own room, they cannot move across to another.” This is how in 2008 Gyula Csapó characterized his single-movement concerto composed “for viola and changing environment”, which “is a viola concerto in that the part for the viola runs through the entire work like a red thread”. The work debuted under the baton of László Tihanyi and with the assistance of the person who commissioned it, Rivka Golani. Then, in 2019, the composer developed a reworked version; Concerto Budapest immediately undertook the performance of this piece. After many enforced delays, finally the first performance of the new version is happening under the direction of conductor Gergely Dubóczy – who has a particular affinity to contemporary works – and solo by international acclaimed string player Gábor Homoky, a member of Keller Quartet.

Lucas Debargue, Gábor Takács-Nagy and Concerto Budapest

Jan. 21, 2022 Friday 19.30 (CET)

Műpa Budapest

DVOŘÁK: My Home – overture, Op. 62

SAINT-SAËNS: Piano Concerto No. 5 in F major ‘Egyptian’, Op. 103

SCHUMANN: Symphony No. 4 in D minor, Op. 120

Lucas Debargue piano

Concerto Budapest

Conductor: Gábor Takács-Nagy

There are two late Romantic rarities on the programme of the next Concerto Budapest concert, both with folkloric, even exotic touches, because the My Home overture by Dvořák evokes Czech melodies,

while the piano concerto by Saint-Saëns – given the sobriquet ‘Egyptian’ – was influenced not only by the composer’s winter vacation in Luxor but by Javanese, Spanish and Middle Eastern music as well. The concert includes Symphony No. 4 by our closer acquaintance Schumann, and the always enthusiastic and inspiring conductor Gábor Takács-Nagy.

And we have not even mentioned the soloist, the French pianist who is just 31: although Lucas Debargue ‘only’ came fourth at the International Tchaikovsky Competition in Moscow in 2016, he was universally celebrated and he also collected the Moscow Music Critics Award. His adventurous career did not follow the typical path of a celebrated star: he was not born into a family of musicians, he started playing the piano relatively late, at the age of 11, and he actually quit music studies for a few years in order to pursue literature-art theory. Now he plays Saint-Saëns’s fifth (F major) piano concerto, a rarely heard piece despite the fact that at its premiere it garnered plaudits both among critics and the general public. The composer, who was partly inspired by his vacation in Egypt, referred to his concerto as a sea voyage. This piece is placed between the most frequently (even though in Hungary still rarely) performed movement, the overture interwoven with Czech melodies, of the accompanying music My Home composed by Dvořák for the Šamberk drama, and Schumann’s dramatic Symphony No. 4.