

Time Out The Tatal Force of Fate in music.

● Francisco Fullana, the soloist with the Balearic Symphony Orchestra on Thursday, is now established as one of the sought-after soloists in international music.

Tchaikovsky told all

THE programme of the Balearic Symphony Orchestra concert at the

Palma Auditorium on Thursday at 8pm is one of the most attractive of its 2015/16 season with two major works by Sibelius and Tchaikovsky and the presence of the Majorcan-born violinist Francisco Fullana as soloist and the Swiss conductor Matthias Aeschbacher. Tchaikovsky's Symphony No 4 is one of his most popular for two reasons -- for its clear expression of the "fatal force of Fate" which is introduced early in the first movement and remains throughout the work and also for the well-known connection between this music and Tchaikovsky's dreadful personal experiences while he was working on it. Many composers of the late 18th and 19th century wrote extensively to family, colleagues and friends about their work in progress but it is probably true to say that few revealed in their correspondence as much as Tchaikovsky in his letters to Nadeja von Meck which ranged from a movement-by-movement description of this symphony to accounts of the extreme emotional state which he experienced at the time he was writing it.

Nadeja von Meck supported Tchaikovsky financially and with advice for many years on one condition - that they should never meet except by correspondence. She admired his music greatly and began by commissioning several pieces from him but

soon this amounted to an annual grant which relieved him of his many worries in Moscow. For years he poured out in letters to his "beloved friend" long accounts of his musical concerns and ambitions and of his complex life.

In 1877 a second and very different woman came into Tchaikovsky's life. This was a young student Antonina Milyakova who wrote to him with a passionate declaration of love that persuaded him against his better judgement to contract a marriage with her. It was a disaster within a few days; he attempted suicide but took advice to separate immediately from his wife. The



by Ray Fleming

experience strengthened Tchaikovsky's belief that "We cannot escape our fate" and in a long letter to Mme von Meck he described how that belief dominated the Fourth Symphony until in the last movement he wrote: "Well do you say that all the world is immersed in sorrow? There is still happiness, simple, naive

happiness. Rejoice in the happiness of others -- and you can still live. I can tell you no more, dear friend, about the Symphony."

Sibelius Concerto

Jean Sibelius's Violin Concerto was composed and first performed in 1903, then revised into its existing form two years later in a Berlin performance conducted by Richard Strauss. So much of Sibelius's music is based on Finnish mythology it is a surprise to find that absent in this concerto although its language is often similar to his tone-poems.

Rhapsodical in character the concerto is one of the least characteristic of Sibelius's major works but perhaps the more interesting because of that. It is lyrical but interspersed with interweaving orchestral passages that in the final third movement take on the character of a wild dance. Within these variations Sibelius is careful to provide many opportunities for the solo violin's virtuosic role which in the last movement includes extremely difficult passages of musical fireworks. The work ends with brilliant sweeps of the violin punctuated by dramatic decisive chords of the full orchestra.

Other Concerts

Francisco Fullana, the soloist with the Balearic Symphony Orchestra on Thursday, is now established as one of the sought-after soloists in international music. He ap-



pears regularly with leading orchestras in Europe and the Americas.

In addition to his performance in his home town on Thursday he will also be giving a recital of works by Granados, Bach, Saint Saens and others in Valdemossa on Saturday at 8pm with the pianist Jose Manor. There is an orchestral concert at the Palma Auditorium next Monday, 11 April at 8pm, given by the HHU Symphony Orchestra Dusseldorf. The programme is: Mozart, Overture, Don Giovanni;

Beethoven, Piano Concerto No 5, Emperor; Shostakovich, Symphony No 5. The soloist in the concerto is Noelia Rodiles and the conductor Silke Lohr.

Dmitri Shostakovich's Symphony No 5 has its place in history since it was the first of his symphonies to be performed after his opera *Lady Macbeth of the Mtsensk District* had been denounced as "coarse, primitive and vulgar" by *Pravda* newspaper in an article that may have been written by Stalin

himself. Shostakovich waited for a couple of years until in 1938 he described his new Fifth symphony as "a Soveir artists's practical creative reply to just criticism". That did the trick. It has always been a popular work internationally with an emotionally slow movement and catchy rhythms.

Next Monday's concert by the HHU (Heinrich-Heine University) Orchestra Dusseldorf is the last of a series of five concerts it has been giving in Spanish cities.



Top, Francisco Fullana and above the Balearic Symphony Orchestra.