

DANAS: SPIRITUAL ODYSSEYS



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In its refined cycle *Without Words*, the Belgrade Philharmonic this time covered Shakespeare's story of *Romeo and Juliet*. Accordingly, the programme included Berlioz's *Introduction* from the eponymous dramatic symphony, inspired by this play, as well as excerpts from Sergei Prokofiev's three suites, from his ballet *Romeo and Juliet*, which opened and closed, respectfully, the concert at the Kolarac Foundation Grand Hall.

The audience was also treated to a phantasmagoria of emotions in the central part of the programme – Schumann's Concerto for violoncello and orchestra op. 139, in A minor, featuring the soloist Maja Bogdanović and under the baton of the German internationally acclaimed conductor Sebastian Lang-Lessing.

Firstly, a word about Hector Berlioz's *Introduction* from his *Romeo and Juliet*. Maestro Lang-Lessing and the Philharmonic embrace you with notes so delicate, yet powerful, restless, effervescent, playful, ruffled, dramatic and in every second unpredictable in their distinctive way. This electrifying excitement is immediately followed by sensitised experience of sound, combined with a graceful orchestral expression in the ensuing Schumann's Concerto for violoncello and orchestra in A minor. From the first tone played, soloist Maja Bogdanović domineers with her pensive performance guiding her through the composition and giving to her interpretation the solemnity of complex feelings, as well as the elegance of communication through distinctive sensations. Bogdanović shows her passion first in the microdramatic dialogues with the orchestra, but then offers it in abundance, in tasteful dosages, highly focused on the flow and experience. Facing the concert's inner being with growing excitement, Maja Bogdanović, as the epicentral flywheel of extravagant beauty radiating from the stage, becomes increasingly impressive as the composition rises high before us to an overwhelming climax.

In the latter part, we become imbued with the unforgettable charge of Sergei Prokofiev's version of *Romeo and Juliet*. The miraculous substance, the matrix of rhythms, the zest of intoxication, the pulse of a particular spiritual ceremony, diffusion of joy, humour, eccentricity, as well as fatal shadows – in short, a beehive of various emotions, a tidal wave of vibrations that shake you both inside and out. This was the last in the series of spiritual odysseys of the night, grandiosely emerging and compassionately engaging, both for artists and their dedicated audience.

Zorica Kojić, *Danas daily newspaper*, p. 10

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