VIVO PERFORMING ARTS

PRINTABLE/SCROLLABLE PROGRAM

FRI NOV 13 8PM
NEC'S JORDAN HALL

NEMANJA RADULOVIĆ and DOUBLE SENS

BEETHOVEN (arr. Radulović) — Violin Sonata No. 9 in A Major, Op. 47 "Kreutzer"
- Adagio sostenuto – Presto
- Andante con variazioni
- Presto

INTERMISSION

J.S. BACH — Chaconne from Partita No. 2 in D minor, BWV 1004

J.S. BACH — Concerto in D minor for violin, strings, and basso continuo, BWV 1052R
- Allegro
- Adagio
- Allegro

This evening's program will run approximately two hours, including intermission.

Nemanja Radulović & Double Sens appear by arrangement with Opus 3 Artists, New York, NY.

2026/27 Season Sponsors
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NOTES ON THE PROGRAM

Violin Sonata in A Major,Op. 49 "Kreutzer"
Ludwig van Beethoven (1770-1827)
(arr. Nemanja Radulović)

After starting his professional career as a viola player in his hometown orchestra, the 21-year-old Beethoven convinced his patron to send him to Vienna to take lessons from Haydn. It was a devastating blow for Beethoven that he missed out on a chance to study with Mozart, his ultimate idol who had died a year earlier, but the silver lining turned out to be that Mozart's death created an opening for a new hotshot piano player in town. Beethoven stayed on in Vienna and cultivated a thriving freelance career centered around performing, teaching piano lessons, and publishing the kind of sheet music that amateurs would play at home, including sonatas for piano and violin.

Beethoven might have continued on that path indefinitely if not for a devastating change—he was losing his hearing, a condition that left him socially isolated and nearly suicidal by 1802. At the same time, he was formulating new ideas about his approach to composition that would soon allow him to eclipse his teacher-turned-rival Haydn in lofty genres like symphonies and string quartets.

Just before Beethoven began work on the norm-shattering Third Symphony in 1803, he wrote this Violin Sonata No. 9 for a violinist he had been introduced to by an important patron. The violinist, George Bridgetower, had been born in Poland to a Caribbean father of African descent and a European mother, prompting Beethoven to label the score Sonata mulattica in reference to Bridgetower's mixed racial heritage. They had a falling out before the score was published, and so Beethoven dedicated the score instead to Rodolphe Kreutzer, a French violinist and composer who had visited Vienna in 1798. "Kreutzer" stuck as a nickname, even though Kreutzer himself never played it.

On his manuscript, Beethoven labeled this piece a "grand sonata," and the first edition of the published score declared it to be written "in a highly concertante style, like a concerto." Both speak to an approach to chamber music that was a far cry from the simple fare amateurs would play at home, where the violin part was often considered optional and never too challenging; Beethoven was bringing chamber music out of the living room and into the concert hall, and he wasn't afraid to challenge the performers or audiences.

This larger-than-life sonata has always drawn musicians to expand its footprint, starting with a string quintet arrangement released by Beethoven's publisher in 1832. This arrangement by Nemanja Radulović brings out the concerto-like qualities by surrounding the violin with a string orchestra, and yet at the same time it

maintains the interpersonal intensity of chamber music thanks to the deep rapport among the musicians of the conductorless ensemble Double Sens.

The “Kreutzer” Sonata embraces extremes from the outset, staying in its home key for only four measures of unaccompanied violin before the slow introduction veers to a minor key. Normally the tonal tension would resolve with the arrival of the fast body of the movement—in this case, an extremely fast presto tempo—but instead the instability continues, with the two sections unified by the obsessive gesture of a rising half-step from E to F. Even the presto flow is kept unpredictable, peppered with brief passages that pull back to a slow tempo, recalling the introduction. The consoling second theme does eventually reach the key of A major, but ultimately a coda delivers this fiery first movement back to the crucible of A minor.

In one of Beethoven’s brilliant touches of interconnection, the theme of the slow movement enters with the note F falling a half-step to E, the reverse of the previous movement’s anxious motto. Instead of just decorating the tune, the ensuing variations explore imaginative textures, the sheet music blackened by an uncommon density of notes. For the finale, Beethoven used a Presto movement that he had written and discarded a year earlier while working on a different sonata. The bouncing theme recalls the hunt-inspired momentum of Haydn’s finales, but like everything else in this new phase for Beethoven, the intensity is amplified.

Chaconne from Partita No. 2 in D minor, BWV 1004
J.S. Bach (1685-1750)

In 1720, while working a secular job for a music-loving prince in Cöthen, Bach completed a monumental set of six violin solos. He had probably started them more than a decade earlier in Weimar, when he was working as a church organist and rapidly absorbing the latest Italian and French styles that were just permeating Germany. By the time he assembled the Sonatas and Partitas, Bach was in the midst of an extraordinarily productive period for instrumental music, when he also finalized the “Brandenburg” Concertos, the suites for solo cello, the first book of the *Well-Tempered Clavier,* and many other works intended for public and private entertainment.

The distinction between Sonatas and Partitas has to do with the structure of the movements, the former being modeled on Italian “church” sonatas, and the latter patterned after French dance suites. In the Violin Partita No. 2 in D Minor (BWV 1004), the first four movements conform to the genteel dance traditions of Louis XIV’s France. The final Chaconne, though, is a magnificent anomaly, with its linked variations forming a towering structure that remains, now and forever, the spiritual zenith of the violin repertoire.

The recurring pattern at the heart of the Chaconne first emerges in the lowest voice, starting on D, then traveling from D to C-sharp, D to B-flat, and finally G to A, at which point the cycle begins anew. This simple material fuels some thirteen minutes of ceaseless development, including a rapturous shift to the major mode.

Concerto in D minor for violin, strings, and basso continuo, BWV 1052R
J.S. Bach (1685-1750)

Considering that anyone in the German region of Thuringia in the late 1600s would have known that the name Bach was synonymous with church musician, it was a momentous day in 1723 when the family's most gifted progeny completed his climb from journeyman church organist to the head of church music for the city of Leipzig, a prestigious post that he held for the rest of his life. Despite the crushing workload of writing music for the city's principal churches and training the young choristers who would sing it, Bach still found time to direct the Collegium Musicum, an amateur ensemble that gave him a place to let off steam and experiment with secular music not fit for church.

To generate enough repertoire for the concerts that occurred most weeks at Zimmerman's Coffeehouse, Bach mined his catalog of old compositions, including concertos from Weimar and Cöthen that he recast to feature the abundantly talented harpsichord players in the ensemble—his own sons. One of those works became the Keyboard Concerto in D Minor (BWV 1052), and although the earlier concerto that Bach transcribed it from never surfaced, it was an easy guess that that the original soloist was a violin, considering that it stays precisely within the violin's range of pitches, and leans heavily on patterns that repeat the notes G, D, A and E, the violin's open strings. Bach liked the source material enough that he had already adapted movements into two different cantatas in Leipzig, and his son Emanuel even made his own keyboard concerto version that predated his father's. This performance features a reconstruction of the lost violin concerto, which can be triangulated with reasonable certainty by referencing its various offspring.

When Bach began writing violin concertos, he was integrating the lessons he learned from the international titan of the genre, Antonio Vivaldi. The first movement's unison declamation is a classic Vivaldi formula, but Bach's own genius for shaping a single line of music takes it to a different level, with six tense measures that withhold the harmonic resolution through a series of increasingly wide and reckless leaps. When the awaited tonic chord finally arrives, the soloist launches into ornate figurations. This collision of materials plays out with incredible drama in the ensuing ritornello form, which separates returns of the main theme (in various keys) with fluid solo episodes.

The *Adagio* movement also begins in unison, tracing a line full of inner dialogue and heavy emotion. The violin enters with a voice-like melody that continues to spin serpentine phrases over the ensemble's plodding bass line until reaching a solemn ending that returns to a dry unison texture. The Allegro finale once more uses Vivaldi's device of a unison entrance, but this one splits off quickly into lively counterpoint with a highly active bass line. The solo episodes that exploit rapid string crossings and other idiomatic violin tricks leave no doubt that this was how Bach originally conceived it.

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ABOUT THE ARTISTS

Serbian-French violinist **NEMANJA RADULOVIĆ** champions the power of music to bring people together with his unique energy and candor, electrifying virtuosity, depth of expression, and adventurous programming. Winner of the 2024 OPUS KLASSIK Award for Concerto Recording of the Year (Beethoven: Violin Concerto & Kreutzer Sonata), Radulović describes the concert stage as a "second home." His daring approach—marked by risk-taking and spontaneity—transforms each performance into a compelling blend of tradition and bold experimentation.

Radulović's 2026/27 season began with a reunion with the New York Philharmonic and Santtu-Matias Rouvali at Bravo! Vail for Prokofiev's Second Violin Concerto. He brings the same concerto to the ORF Radio-Symphonieorchester Wien with Markus Poschner in Vienna and on tour. Radulović brings Barber's Violin Concerto to debuts with the Budapest Festival Orchestra and San Francisco Symphony, both with Marin Alsop. He returns to the Detroit Symphony Orchestra (Jader Bignamini) and Basel Chamber Orchestra (Krzysztof Urbański) with Beethoven; with the latter he undertakes a tour including Aix, Lucerne, and Paris.

Recent highlights include engagements with the New York Philharmonic, Accademia Nazionale di Santa Cecilia, Münchner Philharmoniker, Pittsburgh Symphony, Bamberger Symphoniker, Gothenburg Symphony, ORF Radio-Symphonieorchester Wien, Baltimore Symphony, and Sydney Symphony, along with sold-out performances with Double Sens at La Folle Journée de Nantes and Chorégies d'Orange, and Philharmonie de Paris, Théâtre des Champs-Élysées, and Berlin Philharmonie. During the 2024/25 season, Radulović was Featured Artist of Philharmonia Orchestra (U.K.), performing the Khachaturian and Shostakovich violin concerti with Principal Conductor

Santtu-Matias Rouvali, as well as play/directing a chamber music program with Philharmonia musicians. He made an acclaimed return to the BBC Proms (Martín, BBC National Orchestra of Wales), and in North America, debuted with Pittsburgh Symphony and Orchestre symphonique de Quebec (named Concert of the Year by Prix Opus for the province of Quebec).

Radulović's restless curiosity and desire to explore are equally evident in his recordings. His 2026 album *Prokofiev,* awarded "Le Choix de France Musique" and "Choc de Classica," and shortlisted for two 2026 OPUS KLASSIK awards —Instrumentalist of the Year and Solo Recording Instrument of the Year—has earned widespread critical acclaim. This spirit of exploration also shapes his critically acclaimed *Beethoven* (2023) and his second Bach album with Double Sens (2024). Signed exclusively to Warner Classics in 2021, Radulović's debut album on the label, *ROOTS,* represents a beguiling sonic journey inspired by his many influences. His previous album, *Baïka,* one of nine successful recordings with Deutsche Grammophon and Universal Music Group, was declared "a fiery whirlwind of an album" by *BBC Music* magazine, which awarded it five stars and the coveted Critics' Choice Award. *Gramophone* magazine praised *Baïka's* "imaginative pairings," noting that "Radulović dispatches [the Khachaturian Violin Concerto] with energy and firepower," and that "with Radulović as narrator, this is an album with entrancing tales to tell."

Born in Serbia in 1985, Nemanja Radulović studied at the Faculty of Arts and Music in Belgrade, Hochschule für Musik Saar, Stauffer Academy with Salvatore Accardo, and the Conservatoire de Paris with Patrice Fontanarosa. He has received Echo Klassik awards, was named International Revelation of the Year and Artist of the Year by Victoires de la Musique Classique, holds an Honorary Doctorate from the University of Arts in Niš, Serbia, and was honored with ELLE's Style Award for Musician of the Year. A laureate of several prestigious international violin competitions, he has won prizes at the Joseph Joachim (Hanover), George Enescu (Bucharest), and Stradivarius (Cremona) competitions. In recognition of his contributions to the arts, he was appointed Chevalier de l'Ordre des Arts et des Lettres by the French Republic.

Founded by violinist Nemanja Radulović in 2008, **DOUBLE SENS** ("doo-bluh san" or "double meaning") is an ensemble that embodies musical dialogue, freedom, and cross-cultural exchange. Bringing together musicians from France and Serbia, the group reflects Radulović's artistic vision of breaking down boundaries between genres, traditions, and styles. The ensemble's sound moves fluidly between classical repertoire, Eastern European folk

influences, and contemporary expression, marked by rhythmic vitality, emotional intensity, and a strong sense of collective storytelling. Through its innovative programming and passionate performances, Double Sens redefines the classical concert experience, inviting listeners into a vibrant and shared musical journey.

For Radulović, Double Sens was born from questions of identity—his music, his friendships, his life between France and Serbia. He brought together Serbian and French musicians he knew personally, confident that their distinct personalities would form a cohesive group united by the joy of sharing music and the stage. From the first performance, there was a shared desire to continue. Even after many years of playing together, that feeling remains, and the anticipation of reuniting is as strong as ever.

Radulović and Double Sens have recorded eight albums together, including *5 Seasons* (Decca, 2011); *Journey East* (Deutsche Grammophon, 2015); *Bach* (2016); *Rococo Variations* in an original arrangement for viola (*Tchaikovsky,* 2017); and Rimsky-Korsakov's *Scheherazade* (Baïka, 2018). Now exclusive artists with Warner Classics, they have released *Roots* (2022); *Beethoven* (2023), which earned Radulović an OPUS KLASSIK Award; and *Bach* (2024).

The ensemble performs internationally at leading venues including the Philharmonie de Paris, Tokyo Opera City Concert Hall, Berlin Philharmonie, Vienna Konzerthaus, and Munich's Prinzregententheater. With the current tour, Double Sens makes its U.S. debut visiting ten states coast-to-coast, including performances at New York's Alice Tully Hall (Lincoln Center), Cleveland's Severance Hall, Chicago's Orchestra Hall, Princeton's Richardson Auditorium, and Los Angeles' The Soraya, and today's Jordan Hall performance. Their extensive European touring across the season includes the Musikverein Vienna, Konzerthaus Berlin, Mozarteum Salzburg, and Elbphilharmonie Hamburg, as well as concerts in France, Switzerland, and Spain.

FROM THE ARCHIVES...

Vivo Performing Arts presents French-Serbian violinist Nemanja Radulović & Double Sens chamber orchestra in their Boston debut today.