



CRNOGORSKI SIMFONIJSKI ORKESTAR  
MONTENEGRIN SYMPHONY ORCHESTRA

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PRVA DECENIJA  
THE FIRST DECADE

**2007–2017**









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PODGORICA, 2017.



Prof. ŽARKO MIRKOVIĆ  
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*Direktor Muzičkog centra Crne Gore*

## UMJESTO POSVETE

**N**e znamo da li nam se prije deset godina ukazala prilika, ili smo je sami prizvali, najvjerovatnije jedno i drugo, tek svjesni trenutnog stanja u crnogorskoj muzici i obaveze da ga pokušamo mijenjati, počeli smo razgovore sa najuticajnijim ljudima u društvu, onima koji su i stvarno mogli pomoći. Nije trajalo predugo, povjerovalo nam se, i tada je sve bilo lakše. Zahvaljujući njima, spremnim da razumiju i prihvate zahtjeve humanijeg vremena u koje smo, nakon burne decenije, tek zakoračili, odlučeno je da se na skromnom muzičkom nasleđu osnuje nacionalna muzička institucija, a u njenom okrilju, kao najvažnija i najsloženija formacija i središte budućeg razvoja: nacionalni simfonijski orkestar.

Pripremali smo se najbolje što smo umjeli: stvarali okvir institucije, pozvali mladog ruskog dirigenta Alekseja Šatskog, sabrali gotovo sav domaći muzički potencijal koji je ispunjavao naše zahtjeve, i krenuli. Kao mjeru sebe odabrali smo rad, trajan, uporan i posvećen. Odabrali smo znanje i spremnost da ga neprekidno stičemo; saradnju sa boljima, uvijek potreban i nezamjenljiv oslonac; odabrali smo vrijeme za ostvarenje onog što hoćemo, nadajući se strpljenju sredine; odabrali smo i da se ne osvrćemo i ne zastavljamo, kada nas ne razumiju i ne prihvataju.

Već šest godina radimo pod upravom maestra Grigorija Kraska i danas se zna da smo mlad, profesionalan ansambl velikih mogućnosti, sa zahtjevnim

repertoarom i iskustvom sa preko dvije stotine koncerata. Danas sa razlogom nalazimo uporište u protekloj deceniji, u potvrđenim sposobnostima naših muzičara i menadžmenta, u uspjesima koje smo postigli i ovdje i u inostranstvu, u sve većem broju prijatelja: dirigenata, solista, muzikologa, saradnika, podršci države i odanosti i zainteresovanosti publike koju smo sami odgajali. Danas, mnogo više nego prije deset godina vjerujemo u put kojim smo krenuli i principe koje smo slijedili, jer smo dio muzički bolje Crne Gore, u čijem preobražaju, sigurni smo, ima i našeg doprinosa.

Trostruki CD, prikazuje domete protekle decenije: naš rast i razvoj, osvajanje repertoara, zajedničke umjetničke rezultate, i ne manje važno, atmosferu na koncertima koje smo snimali, u kojoj se osjeća uzajamna ljubav i vezanost sa našom publikom. To je i zvučno svjedočanstvo o onom što smo željeli, što smo postigli i što sutra namjeravamo da nastavimo.

Svima koji razumiju i vole Crnogorski simfonijski orkestar, budućim prijateljima, saradnicima i publici, sa radošću posvećujemo ovo izdanje, uvjereni da ćemo zajedno donijeti nove uzlete crnogorskoj muzici.

**Prof. dr SONJA MARINKOVIĆ**  
[muzikološkinja]

*Profesor na Fakultetu muzičke umetnosti u Beogradu*

## PRVA DECENIJA

**U** susret obilježavanju prvog jubileja Crnogorskog simfonijskog orkestra s iskrenim, neskrivenim zadovoljstvom postignutim rezultatima može se posmatrati pređeni put, nimalo lak i udoban, već mukotrpan. To nije bila magistrala, nego probijanje planinskih staza ka vrhu koji se nikad i ne može doseći. Ali je taj put inspirativan, uzbudljiv, zahtijevao je mnogo ljubavi, vjere, znanja, mudrosti i dobre volje. To nije put jednog čovjeka, i zato je i lakši i teži. Izgradnja institucije kakva je simfonijski orkestar posao je koji kao preduslov uspjeha ima razvijenu kulturnu svijest i potrebu. Danas u Evropi nema države bez takve institucije, a filharmonije su elitna nacionalna izvođačka tijela koja suštinski doprinose izgradnji kulturnog identiteta. Misiju da se izbori za reprezentativni simfonijski izvođački ansambl u Crnoj Gori na sebe je prije deceniju preuzeo menadžment tada osnovanog Muzičkog centra Crne Gore na čelu sa kompozitorom Žarkom Mirkovićem kao direktorom, i u njegovom okrilju je utemeljen Crnogorski simfonijski orkestar (CSO), kao stožer djelatnosti ove ustanove i prvi od izvođačkih ansambala, jer ih u viziji budućeg razvoja Muzičkog centra ima nekoliko. Tako je postavljeno jezgro djelatnosti Muzičkog centra, a tokom ovih deset godina rada već se pokazalo da je CSO klica iz koje se i oko koje se mogu formirati drugi ansambli: Crnogorski gudački orkestar, Crnogorski duvački ansambl, Gudački kvartet CSO i Crnogorski horski ansambl. Svi pomenuti su svojom djelatnošću već upisani na mapu savremenog muzičkog života u Crnoj Gori.

U času obilježavanja prvog jubileja orkestra, treba se podsjetiti da sam čin osnivanja nije prošao bez brojnih dilema i polemika, javnih i onih drugih. I prije osnivanja CSO u Crnoj Gori su postojali simfonijski sastavi. Prije svih, orkestar RTV Crne Gore, zatim orkestar Muzičke akademije, u mnogim gradovima Crne Gore gradske muzike. Od suštinske važnosti za budući profil ansambla bile su temeljne odluke o principima na kojima će se organizovati njegov rad. A залог njegove budućnosti položen je u času kada je, uprkos otporu sredine, dobijena prva, za budućnost odsudna bitka za kvalitet: državna podrška da principi angažmana članova orkestra budu evropski, što znači da je prijem vezan za audiciju (javnu, međunarodnu, nepristrasnu), koja rezultira vremenski ograničenim ugovorima i tako od muzičara zahtijeva neprekidan angažman i trening. Evropskim standardima pripada i angažovanje šefa-dirigenta, ali i saradnja sa brojnim gostima u toj funkciji što doprinosi dinamici rada i izbjegavanju rutine.

Podrška institucija države pratila je rad Muzičkog centra Crne Gore i CSO tokom svih deset godina postojanja. Dodijeljen je budući radni prostor i počela je temeljna rekonstrukcija zgrade Doma vojske tako da bude namijenjena upravo koncertnoj djelatnosti i njegovim drugim raznovrsnim vidovima rada (u vezi s predviđenim izdavačkom i edukativnom funkcijom ustanove). Finansirana je nabavka instrumentarija, pored instrumenata za orkestar i dva skupocjena klavira marke *Steinway* i odličnog



koncertnog čembala. Otvorena su radna mjesta, prvenstveno za članove orkestra, ali i druge službe, finansirano je angažovanje šefa-dirigenta, koncertne turneje ansambala i izdavačka djelatnost Muzičkog centra koja se djelimično odnosi i na promociju rezultata rada CSO. Otuda iskrena zahvalnost CSO i Muzičkog centra za razumijevanje i podršku realizaciji projekta osnivanja simfonijskog orkestra u Crnoj Gori koje su pokazali Vesna Kilibarda, ministar kulture Vlade Crne Gore u vrijeme osnivanja orkestra, a potom i njeni nasljednici na toj funkciji Branislav Mićunović i Janko Ljumović sa svojim timovima.

Organizacioni posao u vezi sa početkom rada orkestra – izbor šefa-dirigenta, audicije, rješavanje problema instrumentarija i prostora za rad i nastupe – bio je dugotrajan. Ima zato simbolike u činu da se kao rođendan CSO obilježava datum prvog nastupa orkestra na koncertu u prijestonici, 14. decembra 2007. godine. To je bio jedan iz serije nastupa na njegovoj promotivnoj turneji sa koncertima, pored Cetinja i u Herceg Novom, Podgorici i Nikšiću (14–18. decembar). Gest, da se početkom rada ne smatra trenutak donošenja važnih osnivačkih odluka, ili datum potpisivanja ugovora sa prvim zaposlenim muzičarima, već moment kada su plasirani prvi rezultati rada, predstavlja nedvosmisleno svjedočanstvo o prioritetima: ambiciozno zamišljeni projekat profesionalnog preporoda muzičke kulture Crne Gore bio je okrenut publici, on je afirmisao istinske vrijednosti, njegovanje različitih žanrova i različitih vidova muzičkog izražavanja, i počivao je na odluci da je neophodno izgraditi kvalitetni institucionalni okvir za ovako osmišljeno djelovanje.

Statistika nastupa CSO tokom deset godina rada impresivna je i svjedoči o kvantitetu (održano je više od dvjesto koncerata), intenzitetu, raznovrsnosti repertoara, načinu na koji je crnogorska muzika predstavljena stvaralačkim i izvođačkim doprinosima, takođe o dinamici rasta ansambla, ulozi orkestra u Crnogorskom muzičkom životu, o njegovom doprinosu brojnim festivalima, ne samo u Crnoj Gori, i o načinu na koji je na inostranim turnejama predstavljao crnogorsku muzičku kulturu.

Tokom protekle decenije orkestar su vodili Aleksej Šatski, mladi ruski violinista i dirigent, i violinista i dirigent Grigorij Krasko, koji je od 2008. godine bio koncertmajstor crnogorskih simfoničara. Impresivan je podatak da je orkestar u proteklih deset godina ostvario saradnju s dvadeset jednim dirigentom iz dvanaest zemalja, od kojih su mnogi više puta bili u ulozi gosta-dirigenta, i to govori u prilog otvorenosti koja je njegovana od samih početaka. Među njima svakako treba izdvojiti stalne goste koji su s orkestrom ostvarili odličnu saradnju, bili izuzetno podsticajni za muzičare i razvoju orkestra dali veliki doprinos. To su prije svih maestro Bojan Sudić koji je aktivno učestvovao na svim godišnjim audicijama i od prve sezone redovno nastupao s orkestrom prateći njegov razvoj i svojim znanjem i harizmom učestvujući u njemu. Za CSO bila je neobično važna i saradnja s maestrom Ronaldom Colmanom, koji je prvi put nastupio u sezoni 2011/12. i od tada je redovan gost-dirigent orkestra. Programe CSO na autentičan način obilježio je Ciklus koncerata *Pozdrav iz Austrije*, na inicijativu njegove ekselencije Martina Pamera, tada ambasadora Austrije u Crnoj Gori. Kreaciju ovih tradicionalnih programa i rukovodstvo orkestra na njima preuzeo je maestro Uve Tajmer. Ovaj projekat je podgoričkoj publici donio atmosferu autentičnog duha bečke muzike koja je stekla izuzetnu popularnost u cijelom svijetu. Tokom prvih pet godina rada posebno su impresivni bili vokalno-simfonijski koncerti, najčešće predvođeni proslavljenom Darinkom Matić-Marović, koja je, u ovom početnom periodu, zaista dala neprocjenjivi doprinos stasavanju i razvoju ansambla. Među njima posebno upamćeni ostaju premijerno izvođenje Mocartove *Krunidbene mise* i premijere brojnih djela nacionalnog repertoara.

Maestro Aleksej Šatski školovan je na pouzdanim profesionalnim temeljima ruske škole. Bio je saradnik najznačajnijih savremenih ruskih dirigenta Vladimira Fedosejeva, Ilje Musina, Aleksandra Aleksejeva. Za sobom je u trenutku angažmana imao nastupe s vodećim moskovskim i petrograd-

skim simfonijskim orkestrima, u Španiji, Švedskoj i Italiji, a usavršavao se u Velikoj Britaniji. Za umjetničkog rukovodioca i šefa dirigenta Crnogorskog simfonijskog orkestra angažovan je u periodu 2007–2012. Već prvi koncert pokazao je ambiciju mladog dirigenta i njegovu vjeru u ansambl – Rosinijeva *Italijanka u Alžiru* (snimak se nalazi na prvom objavljenom CD-u orkestra), Mendelsonova *Italijanska simfonija* i Rodrigov *Koncert za gitaru* s Goranom Krivokapićem kao solistom. Djela pisana virtuozno za orkestar solista, pretežno kamer-nog zvuka što je naročito istaknuto u Rodrigovom djelu, izvedena su poletno, angažovano, nadahnuto, za šta u dobroj mjeri zasluga pripada i izvanrednom gitaristi, umjetniku koji na svojim nastupima plijeni virtuoznošću i umjetničkom imaginacijom. On je i potom u više navrata imao priliku da nastupa sa CSO u Crnoj Gori i na turnejama. Dirigent se predstavio kao pouzdan rukovodilac ansambla, suzdržanog ali preciznog gesta, stilski uravnotežene interpretacije. To je bilo otvaranje prve sezone u kojoj je predviđeno da orkestar održava koncerte jednom mjesečno. Međutim, intenzitet njegovog djelovanja je bio mnogo veći. U prvoj godini rada organizovano je gotovo dvadeset nastupa na scenama skoro svih gradova u Crnoj Gori, snimljen je prvi CD, orkestar je učestvovao na praznima prve nacionalne opere *Balanska carica*, a njeno izvođenje u narednoj sezoni biće više puta reprizirano i predstavljeno na gostovanjima. Na prvom CD-u su zabilježene neke od najuzbudljivijih interpretacija koje je orkestar, predvođen sigurnom rukom maestra Alekseja Šatskog, ostvario tokom sezone: Mendelsonova uvertira *Hebridi*, *Menuet* iz Hajdnove *Simfonije br. 103*, Rosinijeva uvertira za operu *Italijanka u Alžiru*, *Valcer* iz *Serenade za gudače* Čajkovskog i *Serenada* iz Borodinove *Male svite*. Slovenački inženjer zvuka Andrej Rode, koji je bio zadužen za snimanje i izradu mastera, u improvizovanim tehničkim uslovima svoj zadatak je obavio majstorski i doprinio da poletna interpretacija orkestra bude predstavljena na reprezentativan način te da prvi CD CSO postane rado slušana muzika. Najveći dio

koncerata CSO je snimljen i emitovanje tih snimaka na RTV Crne Gore omogućilo je da ostvarene domete upozna na hiljade ljudi.

U prvoj sezoni publici su se kao solisti predstavili brojni umjetnici: koncertmajstor Grigorij Krasko i Irina Krasko, oboisti Pjotr Fedkov i Ljudmila Mihajlova, violončelista Igor Perazić, gosti, pored Gorana Krivokapića, klarinetista Nikola Srđić, gitarista Danijel Cerović, pijanista Vladimir Ovčinjickov, flautista Ljubiša Jovanović, i solisti u *Balkanskoj carici* Vedrana Šimić, Dejan Maksimović i Ivica Šarić.

U suštini, već u prvoj sezoni definisani su svi bitni punktovi daljeg razvoja orkestra. Programska orijentacija koja je okrenuta sistematičnom savladavanju tradicionalnog koncertnog repertoara, dominantno koncentrisana na ključne autore klasične i romantičarske tradicije, naročito slovenske, ali povremeno obogaćena iskoracima u moderan zvuk i s izraženom brigom za zastupljenost djela nacionalnog repertoara. To se prvenstveno odnosi na ambicioznu postavku opere *Balkanska carica* Dionizija de Sarna San Đorđa u redakciji i orkestraciji Radovana Papovića i režiji Radmile Vojvodić. U projektu je učestvovalo gotovo stotinu izvođača, angažovane su najbolje snage sa šireg jugoslovenskog prostora. Ostvarena je saradnja niza institucija – pored CSO u realizaciju su se uključili Crnogorsko narodno pozorište, Kraljevsko pozorište *Zetski dom*, Narodni muzej i Muzička akademija. Spremnost za saradnju sa svim značajnim ustanovama kulture u Crnoj Gori orkestar će pokazivati i u budućnosti. Teško je precijeniti značaj ovog poduhvata kad je, 117 godina poslije nastanka, u Crnoj Gori, a potom i na gostovanju u sklopu festivala *Sarajevska zima*, prvi put u cjelini zazvučalo djelo koje se s razlogom može posmatrati kao jedan od kamena temeljaca razvoja muzike u Crnoj Gori. Poznato je da su do tada nebrojeno puta izvođene manje i veće cjeline iz *Balkanske carice*. U međuvremenu je partitura izgubljena, pa je dugogodišnji predani angažman dirigenta Radovana Papovića, koji je uradio orkestraciju i redakciju

prve crnogorske opere, bio preduslov za ostvarenje ovog kulturnog poduhvata koji ima i širi regionalni značaj jer predstavlja svjedočanstvo o putevima razvoja muzičke kulture Južnih Slovena.

Kada se pominju dometi ostvareni u prvoj godini postojanja orkestra svakako ne treba zaboraviti da je upravo u trenutku proslave prvog rođendana ansambla potpisan ugovor o rekonstrukciji zgrade Muzičkog centra. Na pragu jubileja s nestrpljenjem se očekuje da svi radovi budu okončani i da Muzički centar dobije adekvatne uslove za rad jer je to suštinski preduslov za dalji rast. Održavanje koncerata u pozorišnoj dvorani ne dozvoljava da se u punoj mjeri raskrije umjeće orkestra i ne omogućava da se u svojoj ljepoti razviju potencijali. Zvuk ansambla koji se mogao čuti na turnejama predstavlja ga na sasvim drugačiji način. Biće to zato veliki dan i za podgoričku vjernu publiku i za muzičare CSO, koji će imati nove uslove za rad i nastupe. Na drugačiji način će se moći planirati sezone. Razgranata djelatnost crnogorskih simfoničara i drugih pominjanih kamernih ansambala moći će da dobije sasvim novu dimenziju.

Prvih pet godina rada CSO pod rukovodstvom maestra Šatskog obilježeno je dinamičnim razvojem ansambla. Najvažniji zadatak bio je ostvarenje homogenog zvuka i visokih profesionalnih standarda interpretacije, što nije jednostavno u situaciji kad se sastav orkestra često mijenja. Od skromnog početka, kad je na prvom koncertu nastupilo trideset šest muzičara od kojih je samo sedamnaest bilo u stalnom sastavu, vrlo brzo je postignut kompletan dvojni sastav ansambla, a po potrebi i veći simfonijski sastavi. U gudačkoj grupi od neprocjenjivog značaja je bila djelatnost koncertmajstora Grigorija Kraska čije su ogromno izvođačko iskustvo, znanje i pedagoška sposobnost bili presudni za formiranje zdrave osnove zvuka orkestra i njegov ukupan napredak. Bilo je stoga prirodno da se u narednom petogodišnjem periodu pojavi ne samo kao dirigent i rukovodilac Crnogorskih gudača, već i kao dirigent CSO.

Posebno izdvojena zaslužuje da bude pažnja posvećivana nacionalnom repertoaru. Tu su pored pomenute opere Dionisija de Sarna san Đorđa, kompozicije *Agnus dei*, *Triptih* i *Muzika Sioranu Žarka Mirkovića*, i interpretacije kompozicija Iva Brkanovića (*Končertino za gudače*), Bora Tamindžića (*Rapsodija za klavir i orkestar* i *Igra*) i Ilije Lakešića (*Rapsodija za violinu i orkestar*). Ta programska orijentacija ostaće konstanta i u narednom periodu biće izvedene i kompozicije Redža Mulića (*Druga „Kosovska“ simfonija*) i autora mlađe generacije – Aleksandra Perunovića i Nine Perović (*Ritus*, *Gusle*).

Nastupi sa značajnim solistima takođe su obilježili prvu etapu rada, pri čemu se u izboru nije išlo samo na povlađivanje publici izborom najpopularnijih instrumenata – klavira i violine. Sa crnogorskim simfoničarima imali su priliku da nastupe brojni duvači, ali i vrhunski umjetnici na harfi i čembalu, što je doprinosilo bogatstvu repertoara i uvijek unosilo dah svježine i neobičnosti u planove koncertnih sezona. S posebnom pažnjom praćeni su koncerti na kojima su se kao solisti predstavljali pojedini članovi orkestra. Ostaće upamćena pomalo navijačka atmosfera u dvorani koja je pratila ovakve večeri, što predstavlja lijepo svjedočanstvo da je tokom prve decenije rada orkestar formirao „svoju“ publiku koja umije da cijeni i podrži njihove iskrene napore.

Od 2012. godine do danas orkestar je predvođen rukom velikog znalca Grigorija Kraska, iskusnog muzičara koji je bio solista i koncertmajstor simfonijskog orkestra u *Boljšoj teatru*, koncertmajstor Moskvske filharmonije i vođa kamernog orkestra Moskovskih filharmoničara s kojima je nastupao širom svijeta kao dirigent i solista. Za crnogorske simfoničare on je imao presudnu ulogu u borbi za osvajanje profesionalnih standarda. Svojim ogromnim pedagoškim iskustvom i znalčkim vođstvom istrajno je gradio repertoar na uravnotežen način, s povremenim iskoracima u novo i izazovno, ali i kroz brižljivo staranje da se na pultu muzičara nađu fundamentalne partiture različitih

stilskih orijentacija. O tome je svjedočila već prva sezona u kojoj je nastupao kao dirigent orkestra. Uravnoteženo su bila zastupljena djela klasičara – Hajdna, Mocarta i Betovena – ranih romantičara, gdje je posebno mjesto dato Šubertu (te godine su izvođene *Druga simfonija* i *Nedovršena simfonija*), remek-djela poznoromantičarske literature i provjerenih vrijednosti muzike XX vijeka – Prokofjeva, Stravinskog, Honegera, Martinua, Ščedrina i Rote . Okrenutost publici potvrđuje i praksa tematskih koncerata i raznorodnih sadržaja koja nije bježala ni od popularnih stranica klasične tradicije. Demonstrirana je i tragalačka dimenzija u koncipiranju repertoara jer je publici omogućeno da upozna i rijetko izvođena djela, poput koncerata za ansambl udaraljki, kontrabas i čembalo. Jedan od vrhunaca sezone bilo je izvođenje *Druge „Kosovske“ simfonije* kompozitora Redža Mulića, s pijanistkinjom Vesnom Đokić kao solistom, pod upravom Radovana Papovića. Treba istaći da su ovim izvođenjem ostvareni najzanimljivija interpretacija i najkvalitetniji snimak ovog Mulićevog remek-djela, a da je tim činom na svojevrsan način crnogorskoj kulturi „vraćen“ autor koji je, nakon odlaska iz rodnog Gusinja, svoju ukupnu karijeru vezao za kosovske prostore. Kako je njegovo stvaralaštvo pretežno okrenuto monumentalnim izvođačkim sastavima, do osnivanja CSO praktično i nije bilo mogućnosti da se njegov opus predstavi crnogorskoj publici. Sada je to urađeno na reprezentativan način. Upravo su se muzičari ovih prostora pokazali kao autentični tumači karaktera tema i realizovali uzbudljivu i proživljenu interpretaciju koja se može smatrati uzornom.

Istaknuta obilježja prve koncertne sezone u kojoj je orkestar nastupao pod rukovodstvom maestra Grigorija Kraska, ostaće konstante u njegovom daljem radu. Ono što je nekad bilo podvig i istinsko repertoarsko iskoračenje, sada postaje uobičajeno, a orkestar osvaja nove, najzahtjevnije stranice koncertnog repertoara. Ostao je upamćen koncert na kojem je, nakon dvije godine rada, 2009. godi-

ne pod upravom Šatskog prvi put s izvanrednim uspjehom interpretirano jedno djelo zahtjevnog poznoromantičarskog repertoara – *Peta simfonija* Čajkovskog. U novom ciklusu orkestar pokazuje spremnost da se suoči s brojnim najkompleksnijim izazovima. Na pultovima muzičara naći će se i *Peta* i *Šesta simfonija* Čajkovskog, Frankova *Simfonija u d-molu*, Vagnerove uvertire za opere *Loengrin* i *Tanhojzer*, Borodinova *Druga simfonija*, Dvoržakova *Simfonija iz Novoga svijeta*, *Šeherezada* Rimskog-Korsakova, *Don Žuan* R. Štrausa, *Bolero* M. Ravela i *Žar-ptica* I. Stravinskog. Posebno je bilo značajno „osvajanje“ svih simfonija Ludviga van Betovena, uključujući i premijerno izvođenje kompozitorove *Devete* na zatvaranju *A Tempa* 2016. godine. Za svaku kulturnu sredinu ne samo premijera, već i svako izvođenje *Devete* jeste kulturni događaj. To je trenutak u kojem se smjelo preokračuju granice, isto onako kako je to Betoven učinio proširujući tradicionalni simfonijski koncept moćnom završnom kantatom na stihove Šilerove *Ode radosti*. Ne samo orkestar koji je u potpunosti bio na visini svog zadatka, nego i drugi učesnici poduhvata ostvarili su impresivno tumačenje *Devete* – Crnogorski horski ansambl, koji su pripremile Aleksandra Knežević i Zoja Đurović, i kvartet solista – Snežana Savičić-Sekulić, Iva Mrvoš (naredne godine Mrvoš-Anokić), Domagoj Dorotić i Ivica Šarić, i nadasve nadahnuti rukovodilac poduhvata maestro Krasko. A da je moguće ići i dalje posvjedočila je završnica *A Tempa* 2017. kad je maestralno izveden Verdijev *Rekvijem*. S razlogom je i za ovo izvođenje izabran isti sastav solističkog kvarteta. Dionice dvostrukog hora Verdijeve partiture tumačili su ansambli Muzičke akademije na Cetinju (dirigentkinja Aleksandra Knežević), Hor umjetničke škole za muziku i balet *Vasa Pavić* iz Podgorice (dirigentkinja Zoja Đurović) i Hor *Obilić* AKUD *Branko Kršmanović* iz Beograda (dirigentkinja Ana Čosović). Verdijevo remek-djelo je jedna od najkompleksnijih poznoromantičarskih partitura. To veče ostaje upamćeno kao kruna rada maestra Grigorija Kraska u Crnoj Gori kad

je on suvereno demonstrirao svoju kreativnu moć ali i sposobnost da znalački u harmoniju dovede izvanredno kompleksan ansambl i suvereno ga vodi kroz zahtjevnu partituru s pregršt najsluženijih izvođačkih izazova. To izuzetno veče ostaje kao svjedočanstvo da je put kojim se išlo u proteklih deset godina bio pravi. Da je istrajna borba za profesionalizam i najviše standarde izvođaštva bila bez alternative. Da se rezultati ne ostvaruju preko noći, već dolaze kao plodovi dugotrajnih napora. I da se na tome, bez kompromisa, mora i dalje raditi.

O ostvarenim dometima trajno će svjedočiti ovaj trostruki CD na kojem su objavljeni snimci s koncerta pod rukovodstvom maestra Grigorija Kraska. Na prvom je snimak izvođenja *Pete simfonije* Petra Čajkovskog u Dvorani *Kolarčeve zadužbine* u Beogradu (2016), na drugom su izvođenja *Osme simfonije* Antonjina Dvoržaka, *Don Žuana* Riharda Štrausa i *Madžarske igre br. 5* Johanesa Bramsa, u istoj dvorani, a na trećem odlomci iz Verdijevog *Rekvijema*, snimljenog u Crnogorskom narodnom pozorištu u Podgorici.

Rad CSO je u protekloj deceniji suštinski preporodio muzički život u Crnoj Gori. Festivalu *A Tempo* dao je potpuno novu dimenziju, a ogroman doprinos ostvaren je i na drugim važnim kulturnim manifestacijama u Crnoj Gori. CSO je dostojno predstavljao zemlju u inostranstvu, nastupajući s najvećim izvođačkim imenima poput Monserat Kabalje, Miše Majskog i Iva Pogorelića. Njegovo djelovanje nije ograničeno samo na Podgoricu, već je koncertirao širom Crne Gore. Postojanje ovog izvođačkog tijela otvara novu perspektivu za stvaralaštvo u Crnoj Gori, jer partiture crnogorskih kompozitora neće više morati da čekaju svoje inostrane premijere. Mladi muzičari imaju novu perspektivu po završetku školovanja. Kultura Crne Gore uvijek se prepoznavala po doprinosu na poljima književnosti, likovnih umjetnosti, pozorišta i filma. Sada se tim dometima ravnopravno pridružuje i oblast muzičke kulture jer desetogodišnji rad crnogorskih simfoničara nedvosmisleno za nju jeste reprezentativan.





Prof. ŽARKO MIRKOVIĆ  
[composer]

*General Manager of Montenegrin Music Center*

## INSTEAD OF A DEDICATION

**W**e do not know if a chance appeared ten years ago, or we attracted it ourselves? It was most likely both ways. Aware of the current situation in Montenegrin music and the obligation to try to change it we initiated conversation more influential and most responsible ones in a society, the only ones who really could help. It did not take us too long to gain their trust, and it was then easier to start. Thanks to them, who were willing to understand and accept the demands of a more civilized time we had just stepped in, it was decided to found a national music institution – Montenegrin Music Center – on a modest musical heritage, with Montenegrin Symphony Orchestra as the most important and complex formation and the centre of its future development.

We prepared the best we could: created the outline of the institution, invited young Russian conductor Alexey Shatsky, collected almost all the domestic musical potential that met the requirements, and set off. As a personal indicator we chose work – long-term, persistent and dedicated. We have chosen the knowledge and readiness to acquire it continuously; cooperation with the better ones, always necessary and indispensable support; we have chosen the time to achieve what we wanted, hoping for the patience of the environment; we have chosen not to look back and stop when we are not understood and accepted.

The orchestra has been under the baton of maestro Grigory Krasko for six years and today we are known as a young, professional ensemble with great opportunities, a demanding repertoire and experience with over two hundred concerts. Today, with a reason, we find a foothold in the past decade, in the confirmed capabilities of our musicians and management, in the achievements here and abroad, in a growing number of friends: conductors, soloists, musicologists, collaborators, state support and loyalty and interest of the audience we raised ourselves. Today, much more than ten years ago, we believe in the path that we have chosen and the principles that we have followed, because we are part of Montenegro with better music scene, the transformation of which also certainly happened due to our efforts.

Our triple CD shows the achievements of the last decade: our growth and development, conquering a repertoire, joint artistic results, and no less important, atmosphere at the concerts we have recorded, where mutual love and attachment to our audience can be felt. It also represents an audible testimony of what we wished for, what we achieved and what we intend to upgrade.

We are delighted to dedicate this edition to all those who understand and love the Montenegrin Symphony Orchestra, to all future friends, partners and the audience, convinced that with joint forces we will make Montenegrin music reach new heights.

Prof. dr SONJA MARINKOVIĆ  
[musicologist]

*Professor at the Faculty of Music Art in Belgrade*

## THE FIRST DECADE

**B**efore the upcoming marking of the first tenth anniversary of the Montenegrin Symphony Orchestra, one can observe with sincere, unhidden satisfaction with the achieved results the past journey, which was no easy and pleasant, but very arduous. It was not a highway, but rather an attempt to pave a mountain road to the top that can never be reached. But this road was inspiring, exciting, requiring a lot of love, faith, knowledge, wisdom and goodwill. It's not the road of one man, which makes it both easier and harder. Establishing an institution such as a symphony orchestra with success requires a developed cultural awareness and a need. Nowadays in Europe there is no state without such an institution, and philharmonic orchestras represent elite national performing bodies that essentially contribute to building of the cultural identity. The mission to fight for the representative symphonic performing ensemble in Montenegro was taken over by the management of the then established Montenegrin Music Center a decade ago, with the composer Žarko Mirković as its director, and within it the Montenegrin Symphony Orchestra (MSO) was founded, as the basis of the activities of this institution and the first of the performing ensembles, because there are several of them in the vision of the Center's future development. That is how the core of the activities of the Music Centre Center has been set up, and during these ten years of work, it has already been shown that the MSO is a seed from which and around which other ensembles can be formed: Montenegrin String Orchestra, Mon-

tenegrin Wind Ensemble, String Quartet of the MSO and Montenegrin Choir Ensemble. All of them are already recorded on the map of contemporary music life in Montenegro.

At the time of marking the first anniversary of the orchestra, it should be recalled that the act of founding did not go without many dilemmas and controversies, both public and other ones. Even before the establishment of the MSO, there were symphonic compositions in Montenegro. First of all, Radio and Television Orchestra, then the Orchestra of the Music Academy, and of city music in many cities of Montenegro. The fundamental decisions on the principles on which its work would be based were of crucial importance for the future profile of the ensemble. And its future was guaranteed at a time when, despite the resistance of the environment, the first battle for the quality crucial for the future was won: state support to have European principles of hiring the members of the orchestra, meaning that the recruitment is related to an audition (public, international, impartial), which results in time-limited contracts and requires musicians to continuously engage and train. The European standards also include the engagement of the chief-conductor, but also the cooperation with numerous guests holding that position, which contributes to maintaining the dynamics of work and avoiding the routine.

During all ten years of their existence, the work of the Montenegrin Music Center and the MSO enjoyed

support by the state institutions. The future workspace was allocated and the reconstruction of the building of the House of Army began, with the intention to use it for the concert activity and its other varied forms of work (in connection with the planned publishing and educational function of the institution). The purchase of instruments was financed, which in addition to instruments for the orchestra, include two expensive pianos of the *Steinway* brand and a great concert clavecin. Jobs were opened, primarily intended for members of the orchestra, but also other departments; the engagement of the chief conductor, the concert tour of the ensemble and the publishing activity of the Music Center, which partly refers to the promotion of the results of the work of the CSO, was financed. Hence the sincere gratitude of the MSO and the Music Center for understanding and support to establishing the symphony orchestra in Montenegro expressed by Vesna Kilibarda, Minister of Culture of the Government of Montenegro at the time of the orchestra establishment, and then her successors Branislav Mićunović and Janko Ljumović with their teams.

The organizational work regarding the early orchestra's work – choice of the chief conductor, audition, solving instrument-related problems and space for work and performances – was long-lasting. Therefore, it is symbolic that the birthday of the MSO is celebrated on 14<sup>th</sup> December 2007, on the date of the first performance of the orchestra at the concert in the capital. It was one of the series of performances at its promotional tour with concerts, along with Cetinje and Herceg Novi, Podgorica and Nikšić (14 – 18 December). Not considering the moment of making important founding decisions or the date of signing the contract with the first employed musicians to be a beginning of work, but rather a moment when the first results of the work were presented, is an unequivocal testimony of the priorities: the ambitiously designed project of the professional revival of the Montenegrin music culture was intended for public, it affirmed true values, fostering different genres and different forms of musical expression, and it rested

on the decision that it is necessary to build a quality institutional framework for this kind of work.

The statistics of the MSO's performance during ten years of work are impressive and testify to the quantity (more than two hundred concerts have been held), intensity, diverse repertoire, the way in which Montenegrin music is represented by creative and performing contributions, as well as the dynamics of the ensemble's growth, the role of the orchestra in the Montenegrin music life, its contribution to numerous festivals not performed only in Montenegro, as well as the way in which it presented Montenegrin music culture on international tours.

Over the last decade, the orchestra was led by Alexey Shatsky, a young Russian violinist and conductor, and violinist and conductor Grigory Krasko, who has been the concertmaster of Montenegrin symphonists since 2008. It is impressive that in the last ten years the orchestra has established cooperation with twenty-one conductors from twelve countries, many of whom have been in the role of guest-conductor, which speaks in favour of the openness that has been cultivated since the very beginning. Among them, the permanent guests who have achieved excellent cooperation with the orchestra, were extremely stimulating for the musicians and made a great contribution to the development of the orchestra need to be particularly singled out. These are primarily maestro Bojan Sudić, who actively participated in all annual auditions, and from the first season regularly performed with the orchestra following its development and participating in it with his knowledge and charisma. For the MSO, collaboration with maestro Ronald Zollman, who first appeared in the season 2011/2012, was extraordinarily important. Since then he has been a regular guest-conductor of the orchestra. The MSO's programs authentically marked the Cycle of Concerts *Greetings from Austria*, at the initiative of His Excellency Martin Pammer, then Ambassador of Austria to Montenegro. The creation of these traditional programs and the leadership of the orchestra were taken over by maestro Uwe Theimer. This project gave Podgorica's audience an atmosphere

re of authentic spirit of Viennese music popular throughout the world. During the first five years of work, vocal-symphonic concerts were especially impressive, most often led by the celebrated Darinka Matić Marović, who in this initial period gave an invaluable contribution to the growing and development of the ensemble. Among them, the premiere performance of the *Coronation Mass* by Mozart, as well as the premiere of numerous pieces of the national repertoire are particularly remembered.

Maestro Alexey Shatsky was educated on the reliable professional foundations of the Russian school. He was an associate of the most important contemporary Russian conductors Vladimir Fedoseev, Ilya Musin, Alexander Alexeyev. At the moment of his recruitment, he had experience with performing with the leading Moscow and St. Petersburg's symphony orchestras, in Spain, Sweden and Italy, and further developed his skills in the UK. He was hired as the artistic leader and chief-conductor of the Montenegrin Symphony Orchestra from 2007 to 2012. It was already at his first concert – Rossini's *The Italian Girl in Algiers* (whose recording is on the first published CD of the orchestra), Mendelssohn's *Italian Symphony* and Rodrigo's *Guitar Concert* with Goran Krivokapić as soloist – that he showed the ambition of a young conductor and his faith in the ensemble. Pieces written in virtuoso for the soloist orchestra, mostly chamber sounds, which are especially emphasized in Rodrigo's work, were performed in a lively, engaged and inspired manner for which, to a great extent, the credit belongs to extraordinary guitarist, an artist who captivate virtuosity and artistic imagination in his performances. Then he had an opportunity to perform on several occasion with the MSO in Montenegro and on tours. The conductor presented himself as a reliable manager of the ensemble, of a composed but precise gesture, an interpretation with balanced style. It was the opening of the first season which envisaged that the orchestra plays concerts once a month. However, its actions were much more intense. In the first year of work, even twenty-five performances were organized on the scenes of almost all the cities in Montenegro, the first CD was

recorded, the orchestra took part in the premiere of the first national opera *The Balkan Empress*, and its performance will be replayed a number of times and presented on guest trips. The first CD recorded some of the most exciting interpretations of the orchestra, led by the safe hand of maestro Alexey Shatsky, during the season: Mendelssohn's overture *The Hebrides*, *Minuet from Haydn's Symphony No. 103*, Rossini's overture for the opera *Italian Woman in Algiers*, *Waltz from Serenade for strings* by Tchaikovsky and *Serenade* from the Borodin's *Small Suite*. Slovenian sound engineer Andrej Rode, who was in charge of recording and making of maestro, masterfully performed his task in improvised technical conditions and contributed to the lively interpretation of the orchestra in a representative way, as well as to the first CD of the MSO to be listened to with pleasure. Most of the concerts performed by the MSO were recorded and their broadcasting at the Radio and Television of Montenegro ensured that enabled the achievements accomplished reached thousands of people. In the first season, numerous artists presented themselves as soloists to the audience. Those were: concertmasters Grigory Krasko and Irina Krasko, oboists Piotr Fedkov and Ljudmila Mihajlova, cellist Igor Perazić, as well as guests, besides Goran Krivokapić, clarinetist Nikola Srdić, guitarist Danijel Cerović, pianist Vladimir Ovchinnikov, flautist Ljubiša Jovanović, as well as soloists in the opera *The Balkan Empress* Vedrana Šimić, Dejan Maksimović and Ivica Šarić.

All important points of further development of the orchestra were basically already defined in the first season. A program orientation focused on the systematic overcoming of the traditional concert repertoire is dominantly concentrated on the key authors of classical and romantic tradition, particularly Slovenian ones, but occasionally enriched by stepping into modern sound and with considerable concern for the representation of the pieces belonging to the national repertoire. This primarily relates to the ambitious setting of the opera *The Balkan Empress* by Dionisie de Sarno San Giorgio edited and orchestrated by Radovan Papović and directed by Radmila Vojvodić. Almost 100 performers took part in the project, and the



best forces from the wider Yugoslav area were hired. Cooperation between a number of institutions was accomplished – in addition to the MSO, the Montenegrin National Theatre, the Royal Theatre *Zetski dom*, the National Museum, and the Academy of Music all joined the implementation. The orchestra will show the willingness to cooperate with all the relevant cultural institutions in Montenegro in the future. It is still difficult to overestimate the significance of this venture when, 117 years after its creation, performed for the first time in its entirety in Montenegro, and then at the *Sarajevo Winter* festival, it sounded like a piece that can be considered one of the cornerstones of the development of music in Montenegro with a reason. It is known that until then, smaller and larger units from *The Balkan Empress* were performed countless times. In the meantime, the scores were lost, and the long-lasting commitment of the conductor Radovan Papović who was in charge of the orchestration and the editorial activities of the first Montenegrin opera was a prerequisite for the realization of this cultural venture, which has a wider regional significance, presenting a testimony of the southern Slavs' musical culture development.

When referring to the achievements in the first year of the orchestra, one should not forget that at the moment of the celebration of the first birthday of the ensemble, a contract for the reconstruction of the Music Center building was signed. At doorstep of the anniversary, it is impatiently expected that all works will be completed and that the Music Center will receive adequate working conditions because it is an essential prerequisite for further growth. Performing concerts at the theatre hall does not allow the art of the orchestra to be fully exposed and does not let the potentials to develop in all their beauty. The sound of an ensemble that could be heard on tour shows presents it in a completely different way. Thus, it will be a great day for both the Podgorica's loyal audience and the musicians of the MSO, who will have new conditions for work and performances. It will be possible to plan the seasons in different way, and the intense activity of both Montenegrin symphonists and other aforemen-

tioned chamber ensembles will get a completely new dimension.

The first five years of the work of the MSO under the leadership of maestro Shatsky was marked by the dynamic development of the ensemble. The most important task was to achieve homogeneous sound and high professional standards of interpretation, which is not easy in a situation where the composition of the orchestra often undergoes changes. From a humble beginning, when thirty-six musicians performed at the first concert, of which only seventeen were in permanent composition, a full dual composition of the ensemble was achieved very quickly and, if necessary, larger symphonic compositions. As regards the string section, the activity of concertmaster Grigory Krasko had an invaluable importance. His vast performing experience and knowledge, as well as pedagogical ability, were crucial for the formation of a sound basis for the orchestra's sound and its overall progress. It was therefore natural for him to appear not only as a conductor and leader of Montenegrin string in the next five-year period, but also as the MSO conductor.

The attention paid to the national repertoire deserves to be particularly highlighted. In addition to the aforementioned opera *Dionisie de Sarno* San Giorgio, compositions *Agnus dei*, *Triptych* and *Music to Cioran* by Žarko Mirković, as well as interpretations of compositions by Ivo Brkanović (*Concertino for strings*), Boro Tamindžić (*Rapsody for piano and orchestra* and *Dance*) and Ilija Lakešić (*Rhapsody for violin and orchestra*). This program orientation will remain constant and the compositions of Redžo Mulić (*Second "Kosovo" symphony*), as well as the author of the younger generation – Aleksandar Perunović (*1,618 ... – New music for strings, percussion and celeste*) and Nina Perović (*Ritus, Gusle*) will be performed in the following period.

Performances with significant soloists also marked this first stage of work, where it should be noted that the selection was not only influenced by the audience's preferences of the most popular instruments –

piano and violin. Numerous wind instrument players as well as top artists on the harps and harpsichord had a chance to perform with Montenegrin symphonists, contributing thereby to the richness of the repertoire and always bringing breath of fresh air and unusual plans of the concert season. Particular attention was paid to concerts in which some members of the orchestra performed as soloists. A sort of cheering atmosphere that followed such evenings in the hall will be remembered, representing a nice testimony that during the first decade of its work, the orchestra has formed “its” audience that can appreciate and support its sincere efforts.

Since 2012, the orchestra has been led by the hand of the great Grigory Krasko, an experienced musician who was a soloist and concertmaster of the Symphony Orchestra at the Bolshoi Theatre, a concertmaster of the Moscow Philharmonic Orchestra and a leader of the chamber orchestra of the Moscow Philharmonics with whom he performed worldwide as a conductor and soloist. For the Montenegrin symphonists, he played a decisive role in the struggle to win professional standards, with his vast pedagogical experience, with his professional leadership, he persistently built the repertoire in a balanced way, with occasional steps forward in what is considered new and challenging, but also through tender care to have the fundamental scores of different style orientations on the musicians’ desks. It was already the first season where he was as an orchestra conductor which witnessed this. Works of classics were perfectly balanced – Haydn, Mozart and Beethoven – early romanticists, where a special place was given to Schubert (*The Second* and *Unfinished Symphony* were performed that year), masterpieces of late-romantic literature and proven values of the XX century music – Prokofiev, Stravinsky, Honegger, Martinů, Shchedrin and Rota.

Devotion to the audience can also be confirmed by the practice of thematic concerts and various contents which did not escape the popular pages of classical tradition. A tracking dimension in the conception of the repertoire has also been demonstrated, since the audience was enabled to meet rarely performed

works, such as concerts for percussion ensembles, double bass and harpsichord. One of the highlights of the season was the performance of the *Second “Kosovo” Symphony* by composer Redža Mulić, with pianist Vesna Đokić as a soloist, under the direction of Radovan Papović. It should be underlined that this performance achieved the most interesting interpretation and the best quality recording of this Mulić’s masterpiece, and that with this act, in a specific way, an author who, after leaving his native Gusinje, linked his entire career to Kosovo was ‘returned’ to Montenegrin culture. Since his work was predominantly focused on monumental performing ensembles, until the founding of the MSO there was practically no possibility for his work to be presented to the Montenegrin audience. It is now done in a truly representative way. It was precisely the musicians from these areas who have proved themselves as authentic interpreters of the character of the themes and have realized an exciting and prolonged interpretation that can be labelled as an exemplary.

The highlighted marks of the first concert season in which the orchestra performed under the direction of maestro Grigory Krasko, will remain constant in his further work. What used to be a thrill and a true step forward in terms of repertoire is now becoming common and the orchestra wins the new most demanding pages of the concert repertoire. A concert which remained memorized is the one at which under the direction of Shatsky, a piece of a demanding late-romantic repertoire – *The Fifth Symphony* by Tchaikovsky – was for the first time performed with remarkable success in 2009, after two years of work. In the new cycle, the orchestra shows the readiness to face a number of the most complex challenges. The musicians’ desks will also include the *Fifth* and *Sixth Symphony* by Tchaikovsky, Franck’s *Symphony in d minor*, Wagner’s Overture for Opera *Lohengrin* and *Tannhäuser*, Borodin’s *Second Symphony*, Dvořák’s *Symphony from the New World*, Rimsky-Korsakov *Scheherazade*, *Don Juan* by R. Strauss, *Bolero* by Ravel and the *Firebird* by Stravinsky. The “conquering” of all Ludwig van Beethoven’s symphonies, including

the premiere performance of the composer's *Ninth* at the closing of *A Tempo* in 2016 was particularly important. In every cultural environment, each performance of the *Ninth*, not just the premier, represents a cultural event. It is a moment in which the boundaries are boldly went beyond, just as Beethoven did by expanding the traditional symphonic concept with the powerful final cantata with the verses of the Schiller's *Ode to Joy*. Not only was the orchestra entirely at the top of its game but also the other participants performed an impressive interpretation of the *Ninth* – Montenegrin Choir Ensemble prepared by Aleksandra Knežević and Zoja Đurović and the solo quartet – Snežana Savičić Sekulić, Iva Mrvoš (the following year Mrvoš Anokić), Domagoj Dorotić and Ivica Šarić, and above all the inspirational leader of the project, maestro Krasko. The possibility to go further was testified by the end of *A Tempo* in 2017, with the maestral performance of Verdi's *Requiem*. There was a reason why for this performance as well the same composition of the solo quartet was chosen, the parts of the double choir of Verdi's score were interpreted by the ensembles of the Music Academy in Cetinje (conductor Aleksandra Knežević), Choir of the Art School for Music and Ballet *Vasa Pavić* from Podgorica (conductor Zoja Đurović) and Choir *Obilić* AKUD *Branko Krstmanović* from Belgrade (conductor Ana Ćosović). Verdi's masterpiece is one of the most complex scores of the late romantics. That night is remembered as the crown of work of maestro Grigory Krasko in Montenegro when he demonstrated his creative power but also the ability to bring the harmony into an extraordinarily complex ensemble and supremely guide it through a demanding score with a handful of the most complex performance challenges. This exceptional evening remains a testimony to the fact that the road that was taken the past ten years was real. That a lasting struggle for professionalism and the highest standard of performance had no alternative. That results don't happen overnight, but come as a fruit of long-lasting efforts. And that, without compromise, this has to be worked on further.

This triple CD will permanently witness the achieved ranges, with videos of concerts performed under the leadership of maestro Grigory Krasko. The first one contains a recording of the performance of the *Fifth Symphony* by Petar Tchaikovsky in the Kolarac foundation Hall in Belgrade (2016), the second one contains performance of the *Eighth Symphony* by Antonín Dvořák, *Don Juan* by Richard Strauss and *Hungarian Dance No. 5* by Johannes Brahms, in the same hall, and on the third one contains parts from Verdi's *Requiem*, recorded at the Montenegrin National Theatre in Podgorica.

In the past decade, the work of the MSO has fundamentally revived the music life in Montenegro. It gave the festival *A Tempo* a completely new dimension, and a huge contribution was made on other important cultural events in Montenegro. It represented its country abroad with dignity, performing with the greatest performers such as Montserrat Caballé, Mischa Maisky or Ivo Pogorelić. Its work is not only limited to Podgorica, but he held concerts across Montenegro. The existence of this performing ensemble opens a new perspective for creativity in Montenegro, because the scores of Montenegrin composers will no longer have to wait for their foreign premieres. Young musicians have a new perspective after completing their education. The culture of Montenegro has always been recognized for its contributions in the fields of literature, fine arts, theatre and film. Nowadays, with an unambiguously representative ten-year work of the Montenegrin symphonists, the field of music culture equally joins these ranges.







Zaslužni umjetnik Rusije, **GRIGORIJ KRASKO**, diplomirao je violinu i dirigovanje na akademiji *Gnjesinih* u Moskvi. Laureat je više prvih nagrada na nacionalnim takmičenjima violinista Sovjetskog Saveza. U orkestar slavnog *Boljšog teatra* primljen je 1972. godine, a nakon svega nekoliko sezona postao je njegov solista i koncertmajstor. Nakon dvanaest godina rada u orkestru *Boljšog teatra*, s kojim je obišao najpoznatije scene Evrope, SAD, Azije, Australije, 1990. postaje koncertmajstor *Moskovske filharmonije* i vođa kamernog orkestra *Moskovski filharmoničari*. Kao dirigent i solista ovih ansambala nastupao je na mnogim prestižnim scenama širom svijeta. Od 1993. do 1999. bio je prvi violinista i menadžer kvarteta *Solisti Moskovske filharmonije*, s kojim je nastupao u Rusiji i evropskim zemljama. S pomenutim ansamblima snimio je veliki broj djela za RTV stanice i izdavačke kuće u Rusiji, SAD i evropskim zemljama.

Sarađivao je s najznačajnijim dirigentima kao što su: Jurij Svetlanov, Genadij Roždestvenski, Jurij Tjemirkanov, Jansung Kahidze, Dmitrij Kitajenko, Jurij Simonov, Lorin Mazel, Rudolf Baršai. Grigorij Krasko je nastupao i s mnogim istaknutim solistima: Jehudi Menuhin, Isak Štern, Natalija Gutman, Viktor Pikajzen, Maksim Vengerov, Vadim Repin, Lučano Pavaroti, Paul Pliška, Sumi Džo, Ketlin Batl.

U periodu od 2000. do 2008. godine bio je profesor violine na *Gnjesinih* akademiji u Moskvi. Nakon toga, dolazi u Crnu Goru gdje 2008. postaje koncertmajstor Crnogorskog simfonijskog orkestra i vođa ansambla Crnogorski gudači.

Od 2012. angažovan je kao dirigent Crnogorskog simfonijskog orkestra, s kojim je izveo brojna djela svjetske muzičke baštine i djela domaćih autora.

Distinguished Russian artist **GRIGORY KRASKO**, received his diploma of violin and conducting at the Academy *Gnessin* in Moscow. He is the laureate of many first prizes at violin national competitions in the Soviet Union. He joined the celebrated *Bolshoi theatre* orchestra in 1972 and after only a few seasons, he became its soloist and orchestra leader. After twelve years of working in the orchestra of *Bolshoi theatre*, with which he toured the most famous concert halls of Europe, USA, Asia and Australia. In 1990 he became concert-master of *Moscow Philharmonic* and the head of chamber orchestra *Moscow philharmonics*. As conductor and soloist of these orchestras he held concerts at many prestigious concert halls/theatres around the world. From 1993 to 1999 he was the first violin and manager of the quartet *Soloists of Moscow Philharmonic*, with whom he held concerts in Russia and European countries. With this quartet he recorded many music works for various Radio-Televisions and publishing houses in Russia, USA and Europe.

He has collaborated with renowned conductors, such as Yuri Svetlanov, Gennady Rozhdestvensky, Yuri Temirkanov, Jansung Kakhidze, Dmitri Kitayenko, Yuri Simonov, Lorin Maazel, Rudolf Barshai. Grigory Krasko also collaborated with many famous soloists: Yehudi Menuhin, Issak Stern, Natalia Gutman, Victor Pikaizen, Maxim Vengerov, Vadim Repin, Luciano Pavarotti, Paul Plishka, Sumi Jo, Kathleen Battle.

From 2000 to 2008 he was a violin professor at *Gnessin Academy* in Moscow, after which he came to Montenegro, where in 2008 he became the orchestra leader of the Montenegrin Symphony Orchestra and the head of Montenegrin string ensemble.

Since 2012 he has been the conductor of Montenegrin Symphony Orchestra with which he performed numerous works of world music heritage and works by national authors.

**SNEŽANA SAVIČIĆ-SEKULIĆ** osnovne i postdiplomske studije završila je na Fakultetu muzičke umetnosti u Beogradu. Laureat je 33. Međunarodnog takmičenja *Muzičke omladine* u Beogradu (2003) kada joj je, prvi put u istoriji takmičenja dodijeljeno pet specijalnih nagrada. Laureat je nagrade *Oskar Danon* koju dodjeljuje Narodno pozorište u Beogradu za vrhunske umjetničke kreacije i dobitnik *Godišnje nagrade ove kuće*, te nagrade *Muzika Klasika* za najuspješnijeg izvođača u 2011. godini. Stalni je član Opere Narodnog pozorišta u Beogradu, u kojoj je jedna od vodećih solistkinja.

**SNEŽANA SAVIČIĆ-SEKULIĆ** completed her undergraduate and postgraduate studies at the Faculty of Music Art in Belgrade. She is the laureate of 33rd International Competition *Music Youth* in Belgrade (2003) when, for the first time in the history of the competition, she was awarded five special prizes. She received the *Oscar Danon* award by the National Theatre in Belgrade for outstanding artistic creations, as well as the *Annual Award* of this house, and the prize *Muzika Klasika* for the most successful performer in 2011. She is a full member of the National Opera in Belgrade, where she is one of the leading soloist of Belgrade National Theatre Opera.

Mecosopran **IVA MRVOŠ-ANOKIĆ** solo pjevanje je završila na Fakultetu muzičke umetnosti u Beogradu. Kao stipendista norveške vlade na Fakultetu za muziku i ples pri Univerzitetu u Stavangeru stiče master diplomu (2010/2011). Ostvarila je brojne operne uloge i nastupa kao solistkinja sa orkestrima. Prva je inostrana umjetnica koja je osvojila *Shell* nagradu za najboljeg mladog umjetnika godine (2011) na muzičkoj sceni Rogaland regije u Norveškoj.

Mezzosoprano **IVA MRVOŠ-ANOKIĆ** completed solo singing at the Faculty of Music Art in Belgrade. She obtained a master degree (2010/2011) as a fellow of Norwegian Government at the Faculty for Music and Dance of the University in Stavanger. She has performed numerous opera roles and appeared as a soloist with orchestras. She is the first foreign artist who won the *Shell* award for the best young artist of the year (2011) at the music stage of Rogaland region in Norway.

Tenor **DOMAGOJ DOROTIĆ** diplomirao je na Muzičkoj akademiji u Zagrebu (2008). U Operi Hrvatskog narodnog pozorišta u Zagrebu angažovan je kao pjevač operskog hora od 2003. godine, da bi od 2010. postao solista i ostvario niz zapaženih uloga. Dobitnik je brojnih nagrada: Prve nagrade žirija na ljetnjem operskom seminaru u Laubahu (Njemačka, 2008), *Godišnje nagrade* Hrvatskog narodnog pozorišta, nagrade *Vladimir Ruždjak*.

Tenor **DOMAGOJ DOROTIĆ** graduated at the Music Academy in Zagreb (2008). Since 2003 he has been the opera choir singer in the opera of Croatian National Theatre in Zagreb, to become the soloist in 2010 and perform a number of outstanding roles. He has received numerous awards: First award of the jury at summer opera festival in Laubach (Germany, 2008), the *Annual Award* of Croatian National Theatre, the Award *Vladimir Ruždjak*.

Istaknuti bosansko-hercegovački umjetnik **IVICA ŠARIĆ** završio je solo pjevanje na Muzičkoj akademiji u Sarajevu. Solista Sarajevske opere, sa repertoarom koji uključuje pedesetak uloga, stalni je gost operskih kuća u Zagrebu, Splitu, Rijeci, Osijeku, Ljubljani, Mariboru i Skoplju. Njegova bogata diskografija uključuje veliki broj audio i video izdanja i snimaka za brojne RTV kuće u regionu. Učestvovao je u prazvedbi prve crnogorske nacionalne opere *Balkanska carica*. Za umjetničke zasluge nagrađen je nagradom *6. april* grada Sarajeva (1992). Bio je direktor Opere i baleta Narodnog pozorišta Sarajevo, u dva mandata obavljao dužnost ministra kulture i sporta Kantona Sarajevo, a trenutno obavlja funkciju dopresjednika Grada Sarajeva.

Distinguished Bosnian-Herzegovinan artist **IVICA ŠARIĆ** completed solo singing at the Music Academy in Sarajevo. Soloist of Sarajevo Opera, with a repertory including around fifty roles, he is the permanent guest of opera houses in Zagreb, Split, Rijeka, Osijek, Ljubljana, Maribor and Skopje. His rich discography includes a large number of audio and video recordings for numerous RTV houses in the region. He participated in the first performance of the first Montenegrin national opera *The Balkan Empress*. He was awarded the *6th April* prize of the city of Sarajevo (1992). He was a Director of Sarajevo National Theatre Opera and Ballet and in two terms performed the duty of the Minister of Culture and Sports of Sarajevo Canton, and now he is Vice-Mayor of the City of Sarajevo.

**CRNOGORSKI HORSKI ANSAMBL**, koji djeluje od 2011. godine, čine članovi horova: Muzičke akademije sa Cetinja, Umjetničke škole za muziku i balet *Vasa Pavić* i hora *Obilić*, KUD *Branko Krsmanović*. Nastupio je na koncertima povodom proslave 200 godina Njegoševog rođenja u Podgorici, Cetinju i Bijelom Polju kao i na festivalu Mokranjčevi dani u Negotinu. Zajedno sa Crnogorskim simfonijskim orkestrom, Crnogorski horski ansambl je izveo *Devetu simfoniju* Ludviga van Betovena, *Rekvijem* Đuzepea Verdija i učestvovao na Centralnoj proslavi povodom Deset godina obnove nezavisnosti Crne Gore.

**MONTENEGRIN CHOIR ENSEMBLE**, which has been operating since 2011, is made up of the following choirs: Choir of the Music Academy from Cetinje, Choir of the Art School for Music and Ballet *Vasa Pavić* and the Choir *Obilić* of the Cultural Artistic Association *Branko Krsmanović*. They appeared for the first time at *A tempo* in 2013 interpreting works of national authors to mark the 200th anniversary of the birth of Njegoš. Together with the Montenegrin Symphony Orchestra, the Choir Ensemble performed the *Ninth Symphony* of Ludwig van Beethoven, *Requiem* of Giuseppe Verdi and participated at the festive ceremony on the occasion of the Tenth Anniversary of Independence of Montenegro.

**CRNOGORSKI HORSKI ANSAMBL PRIPREMILE**  
**MONTENEGRIN CHOIR ENSEMBLE PREPARED BY**  
**Aleksandra Knežević & Zoja Đurović**

**CRNOGORSKI SIMFONIJSKI ORKESTAR**  
**MONTENEGRIN SYMPHONY ORCHESTRA**

DIRIGENT | CONDUCTOR

**Grigorij Krasko**  
Grigory Krasko

**PETAR ILJIČ ČAJKOVSKI**  
PYOTR ILYICH TCHAIKOVSKY

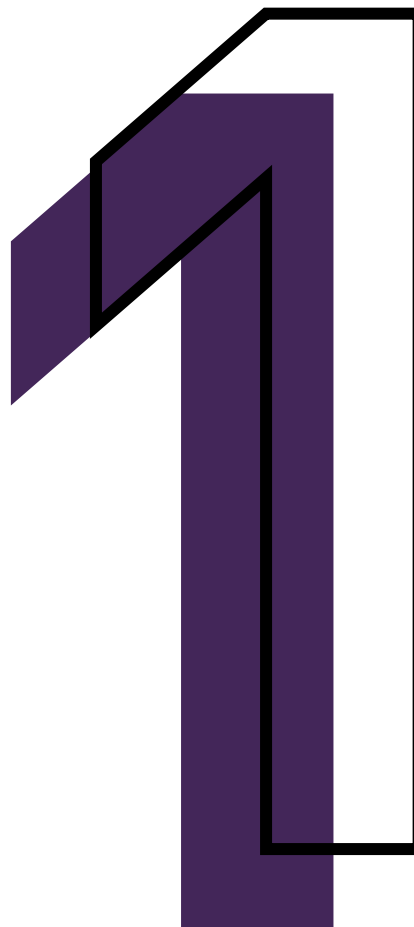
*Simfonija br. 5 u e-molu, op. 64*  
*Symphony No. 5 in e minor, Op. 64*

*Andante – Allegro con anima*

*Andante cantabile, con alcuna licenza*

*Valse. Allegro moderato*

*Finale. Andante maestoso – Allegro vivace*



DIZAJN ZVUKA. AUDIO ENGINEERING

**Zoran Marinković**  
**Zoran Jerković**

MASTERING

**Đorđe Petrović**

**Snimljeno u dvorani Kolarčeve zadužbine u Beogradu**  
**Recorded in the Kolarac Foundation Concert Hall in Belgrade**  
**Maj 2016 | May 2016**

**CRNOGORSKI SIMFONIJSKI ORKESTAR**  
**MONTENEGRIN SYMPHONY ORCHESTRA**

DIRIGENT | CONDUCTOR

**Grigorij Krasko**  
Grigory Krasko

**ANTONJIN DVORŽAK**  
ANTONÍN DVOŘÁK

*Simfonija br. 8 u G-duru, op. 88*  
*Symphony No. 8 in G Major, Op. 88*

*Allegro con brio*

*Adagio*

*Allegretto grazioso – Molto vivace*

*Allegro ma non troppo*

**RIHARD ŠTRAUS**  
RICHARD STRAUSS

*Don Žuan, op. 20, simfonijska poema*  
*Don Juan, Op. 20, Symphonic Poem*

**JOHANES BRAMS**  
JOHANNES BRAHMS

*Mađarska igra, br. 5 u g-molu*  
*Hungarian Dance, No. 5 in g minor*

DIZAJN ZVUKA. AUDIO ENGINEERING

**Zoran Marinković**  
**Zoran Jerković**

MASTERING

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**CRNOGORSKI SIMFONIJSKI ORKESTAR**  
MONTENEGRIN SYMPHONY ORCHESTRA

DIRIGENT | CONDUCTOR

**Grigorij Krasko**  
Grigory Krasko

**CRNOGORSKI HORSKI ANSAMBL**  
MONTENEGRIN CHOIR ENSEMBLE

SOLISTI · SOLOISTS

**Snežana Savičić-Sekulić**  
*sopran · soprano*

**Iva Mrvoš-Anokić**  
*mecosopran · mezzo-soprano*

**Domagoj Dorotić**  
*tenor · tenor*

**Ivica Šarić**  
*bas · bass*



**ĐUZEPE VERDI**  
GIUSEPPE VERDI

*Rekvijem* (odlomci)  
*Requiem* (Extracts)

DIZAJN ZVUKA | MASTERING. AUDIO ENGINEERING AND MASTERING

**Đorđe Petrović**

ASISTENT. ASSISTANT

**Igor Vujović**

**Snimljeno u Crnogorskom narodnom pozorištu u Podgorici**  
**Recorded in the Montenegrin National Theatre in Podgorica**  
**April 2017**



CRNOGORSKI SIMFONIJSKI ORKESTAR  
MONTENEGRIN SYMPHONY ORCHESTRA

**CRNOGORSKI  
SIMFONIJSKI  
ORKESTAR**  
MONTENEGRIN  
SYMPHONY  
ORCHESTRA

PRVA DECENIJA  
THE FIRST DECADE

**2007–2017**

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