

KONCERT CONCERT



Sezona - Season 2011-2012

CRNOGORSKI SIMFONIJSKI ORKESTAR MONTENEGRIN SYMPHONY ORCHESTRA

dirigent • conductor

ALEKSEJ ŠATSKI

ALEXEY SHATSKIY

[Rusija - Crna Gora - Russia - Montenegro]

solista • soloist

TORLIF TE DEN

TORLEIF THE DEEN

[Švedska - Swedish]

violončelo | violoncello

PODGORICA VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA
GREAT HALL OF MONTENEGRIN NATIONAL THEATRE
PONEDJELJAK, 30. JANUAR 2012. U 20 ČASOVA
MONDAY, 30TH JANUARY 2012 AT 20:00



KONCERT SE ORGANIZUJE U SARADNJI SA AMBASADOM ŠVEDSKE
CONCERT IS ORGANISED IN COOPERATION WITH THE EMBASSY OF SWEDEN

GENERALNI SPONZOR CRNOGORSKOG SIMFONIJSKOG ORKESTRA
GENERAL SPONSOR OF MONTENEGRIN SYMPHONY ORCHESTRA



ANTONJIN DVORŽAK

ANTONIN DVORAK

Koncert za violončelo i orkestar u h-molu, Op. 104

Concerto for violoncello and orchestra in b minor, Op. 104

Allegro

Adagio ma non troppo

Finale: Allegro moderato – Andante – Allegro vivo

pauza • intermission

ANTONJIN DVORŽAK

ANTONIN DVORAK

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

MEDIJSKI SPONZOR
MEDIA SPONSOR



Bohemija kao teritorija pod upravom Austro-ugarskog carstva do početka XIX vijeka razvila je značajnu muzičku aktivnost koja je samo sporadično izlazila izvan granica zemlje. Zahvaljujući podsticaju koji je romantizam dao nacionalnim školama, češka muzika je u drugoj polovini XIX stoljeća postala poznata širom Evrope. Njen uspon nije bio oslobođen političkih zahtijeva za otklon od austrijske dominacije: cenzura, represija, poreza i proglašenja njemačkog za zvanični jezik. Ovakav ambijent bio je idealan za pojavu češke nacionalne škole u muzici, čiji su najznačajniji predstavnici *Bedžih Smetana* (1824–1884) i *Antonjin Dvoržak* (1841–1904).

Kompozicije Antonjina Dvoržaka publika je počela da prihvata tek 1878. godine kada je napisao serije Slovenskih igara. Nakon dobijene stipendije od strane austrijske vlade namijenjene mladim kompozitorima, kao i podrške i naklonosti *Johanesa Bramsa*, postigao je međunarodni uspjeh, kako za svoj kompozitorski rad tako i za izuzetan doprinos na mjestu dirigenta orkestra. Pored dirigentske i kompozitorske djelatnosti u periodu između 1892. i 1895. godine bio je direktor Nacionalnog konzervatorijuma u Njujorku.

Dvoržak se smatra utemeljivačem češke instrumentalne muzike, a njegov obiman kompozitorski opus obuhvata deset opera (od kojih je najpoznatija *Rusalka*), brojna kamerna djela, horske kompozicije, koncerte (za klavir, violinu, violončelo), uvertire, simfonijske poeme i devet simfonija.

Bohemia as a territory under the administration of the Austrian-Hungarian Empire until the beginning of XIX century developed significant music activity, which only sporadically went outside the country borders. Owing to the incentive which Romanticism gave to national schools, Czech music became well known all over Europe in the second half of XIX century. Its rise was not freed from political requests for liberation from Austrian domination: censorship, repression, taxes and proclamation of the German language as the official one. Such an environment was ideal for the appearance of Czech national school in music, whose most significant representatives are *Bedrich Smetana* (1824–1884) and *Antonin Dvorak* (1841–1904).

The audience started to accept compositions of Antonin Dvorak only in 1878 when he wrote a series of Slovene dances. When he obtained the scholarship of the Austrian government for young composers, as well as support and inclination of *Johannes Brahms*, he achieved international success, both for his composing work and for exceptional contribution at the position of orchestra conductor. Besides conducting and composing activity, in the period between 1892 and 1895 he was the Director of the National Conservatorium in New York.

Dvorak is considered the founder of Czech instrumental music, and his copious composing opus includes ten operas (the most famous of which is *Rusalka*), numerous chamber works, choir compositions, con-

Koncert za violončelo i orkestar u h-molu jedan je od „bisera“ solističke literature za violončelo. Napisan je 1896. godine za vrijeme kompozitorovog boravka u Njujorku, a premijerno ga je izveo *Leo Stern* 19. marta iste godine. U ovoj kompoziciji Dvoržak značajnu ulogu daje orkestru, što se oslikava i u opsežnoj orkestarskoj ekspoziciji prvog stava. Drugi stav – *Adagio ma non troppo* – sa smirenom, sjetnom prvom temom predstavlja sjećanje na mladost, dok finalni stav donosi obilje radosti i snage sa prizvukom češke melodije.

Simfoniju broj 8 u G-duru Dvoržak je komponovao u ljeto 1889. godine, za vrijeme boravka u češkom selu Visoka. U literaturi se ovo djelo često naziva „Simfonijom prirode“ – obojena životnom radošću pojavila se u periodu kada su kod većine stvaralaca preovladavala sasvim suprotna raspoloženja. U prvom stavu kompozitor mimetičkim sredstvima „slika“ ptičije cvrkutanje, dok drugi stav predstavlja melanholični, poetični *Adagio* koji podsjeća na baladu. Umjesto skerca, na mjestu trećeg stava je valcer, a cjelokupan ciklus kulminira u finalu – „apoteozi domovine i prirode“.

Jelena Jovanović

certos (for the piano, violin, violoncello), overtures, symphony poems and nine symphonies.

Concerto for violoncello and orchestra in b minor is one of the “gems” of soloist literature for violoncello. It was written in 1896 during his stay in New York, and it was performed for the first time by *Leo Stern* on March 19 of the same year. In this composition Dvorak gave a prominent role to the orchestra, which is reflected in the comprehensive orchestra exposition of the first movement. The second movement – *Adagio ma non troppo* – with a quiet, melancholy first theme represents memory of youth, while the final movement brings abundance of joy and power with the overtone of Czech melody.

Dvorak composed **Symphony number 8 in G Major** in summer 1889 during his stay in the Czech village Visoka. In literature this work is frequently called “Symphony of Nature” – coloured with the joy of life, it appeared at the period when quite opposite dispositions prevailed in most artists. In the first movement the composer “depicts” bird chirping with mimetic means, while the second movement represents the melancholic, poetic *Adagio* that reminds of a ballad. Insead of a scherzo, in the place of the third movement is a waltz, and the entire cycle culminates in a finale – “an apotheosis of native country and nature”.

Jelena Jovanović

Rođen u porodici muzičara, **ALEKSEJ ŠATSKI** je svoje obrazovanje započeo sa sedam godina kao violinista. Nakon diplomiranja na Moskovskom državnom konzervatorijumu pozvan je da postane solista Moskovskog ansambla savremene muzike, sa kojim je snimio nekoliko CD-a za OLYMPIA i HARMONIA MUNDI. Kao član kamernih ansambala učestvovao je na brojnim festivalima savremene muzike u Rusiji, Francuskoj, Njemačkoj, Danskoj, Švajcarskoj...

Godine 1997. osnovao je kamerni orkestar Gran Canaria (Španija) i bio njegov šef dirigent. Sa ovim ansamblom nastupao je u čuvenoj sali Auditorio de Alfredo Kraus u Las Palmasu i snimio CD za diskografsku kuću RALS. Nakon toga posvetio se studijama dirigovanja: prvo u Velikoj Britaniji kod *Džordža Harsta, Rodolfa Saglimbenia, Roberta Džulihana i Denise Ham* na Ljetnjoj školi muzike u Kanfordu, a nakon privatnih časova kod čuvenog *Ilje Musina*, završio je doktorske studije dirigovanja na Sankt Peterburškom državnom konzervatorijumu Rimski-Korsakov kao asistent *prof. Aleksandra Aleksejeva*. Tokom studija nastupao je sa Simfonijskim orkestrom Opere Konzervatorijuma a sa Sankt Peterburškim simfonijskim orkestrom snimio još jedan CD sa djelima španskog kompozitora *Bernardina Valle* za Španski RALS. Bio je i asistent dirigenta Međunarodnog orkestra mladih METRO-PHILHARMONIC, Stenbeck fondacije za lijepe umjetnosti (Švedska).

Sa simfonijskim orkestrom RTV Rusije i solistima *V. Ovčnikovim i A. Čebotarevom* ostvario je veliku turneju po Italiji, uključujući i tri

Born into a family of musicians, **ALEXEY SHATSKIY** started his training as a violinist at the age of seven. After graduating from the Moscow State Conservatoire, he was invited to become a soloist of the Moscow Ensemble of Contemporary Music, with which he recorded several CDs for OLYMPIA and HARMONIA MUNDI. As a member of chamber orchestras he participated at numerous festivals of modern music in Russia, France, Germany, Denmark, Switzerland...

In 1997 he founded the chamber ensemble Gran Canaria (Spain) and was its chief conductor. With this ensemble he appeared in the famous hall Auditorio de Alfredo Kraus in Las Palmas and recorded a CD for discographic house RALS. After that he devoted himself to the studies of conducting: first in Great Britain with *George Hurst, Rodolfo Saglimbeni, Robert Houlihan* and *Denise Ham* at the Canford Summer School of Music, and after private classes with the famous *Ilya Musin*, he completed doctoral studies of conducting at St. Petersburg State Conservatory of Rimsky-Korsakov as an assistant of *Prof. Alexander Alexeev*. During his studies he appeared with the Symphony Orchestra of the Opera House of the Conservatory, and with the St. Petersburg Symphony Orchestra he recorded another CD with the works of the Spanish composers *Bernardin Vilal* for the Spanish RALS. He was an assistant-conductor of the International Youth Orchestra METRO-PHILHARMONIC, Stenbeck Foundation for Fine Arts (Sweden).

With the Russian Radio-TV Symphony Orchestra and the soloist *V. Ovchikov* and *A.*

PARTNER MUZIČKOG CENTRA CRNE GORE
PARTNER OF MONTENEGRIN MUSIC CENTER



koncerta u Sali konzervatorijuma „Đuzepe Verdi“ u Milanu. Sarađivao je sa prestižnim orkestrima: Ruska Filharmonija, Nova Rusija, Ruski Simfonijski orkestar, Simfonijski orkestar Uljanovska, kamerni orkestar Musica Viva, i snimio monografski radio-koncert posvećen 125-ogodišnjici rođenja *M. A. Balakirjeva*.

Tokom sezona 2004–2006 bio je angažovan kao asistent dirigenta čuvenog Simfonijskog orkestra Čajkovski čiji je Muzički direktor i Šef dirigent *Vladimir Fedosejev*. Sa ovim Orkestrom i solistom *S. Nakariakovim*, imao je uspješan debi na sceni “Svetlanov” u Moskvi marta 2005. godine.

Od sezone 2007–2008 angažovan je kao Umjetnički direktor i Šef dirigent Crnogorskog simfonijskog orkestra. Pod njegovim vođstvom orkestar je učestvovao u izvođenju prve nacionalne opere “Balkanska carica”, snimio svoj prvi CD, gostovao u svim crnogorskim gradovima kao i u Italiji, Bosni i Hercegovini i Srbiji.

Chebotareva he went on a great concert tour in Italy, including three concerts in the Hall of the Conservatoire “Giuseppe Verdi” in Milan. He cooperated with the prestigious orchestras: Russkaya Philharmonia, the New Russia, Russian Symphony Orchestra, the Ulyanovsk Symphony Orchestra, Musica Viva chamber orchestra, and he recorded a monographic radio-concert dedicated to the 125 anniversary of birth of *M.A. Balakirjev*.

During the seasons 2004–2006 he was engaged as an assistant-conductor of the famous Tchaikovsky Symphony Orchestra whose Music Director and Chief Conductor is *Vladimir Fedoseyev*. With this Orchestra and the soloist *S. Nakariakov*, he had a successful debut on the stage “Svetlanov” in Moscow in March 2005.

Since the season 2007–2008 he has been engaged as the Artistic Director and Chief Conductor of the Montenegrin Symphony Orchestra. Under his leadership the orchestra participated in the performance of the first national opera “Balkan Empress”, recorded its first CD, had guest performances in all Montenegrin towns as well as in Italy, Bosnia and Herzegovina and Serbia.

TORLIFTEDEN jedan od najcjenjenijih muzičara u Skandinaviji međunarodno priznanje je stekao 1985. godine osvajanjem nagrada na najprestižnijim takmičenjima za violončelo. Od tada koncertira sa vodećim orkestrima u Skandinaviji, kao i najpoznatijim svjetskim orkestrima, među kojima su: BBC filharmonija, Birmingham simfonijski orkestar, Berlinski simfonijski orkestar, Moskovska filharmonija, Češka filharmonija, Holandska filharmonija, Izraelska simfonijeta; pod dirigentskom upravom: *Esa-Peka Salonen, Pavo Berglunda, Nim Jarvia, Franc Welser-Mosta, Genadi Rožddestvenskog, Leif Segerstama, Eri Klasa.*

Nastupao je u prestižnim dvoranama kao što su: Wigmore Hall u Londonu, Carnegie Hall u Njujorku, Concertgebouw u Amsterdamu i dr. Učesnik je brojnih festivala: Verbier Festival, Praško proljeće festival, Šlezvig Holštajn, festivali u Bordou, Oslu, Kuhmu... Od 1986. godine je snimio brojne CD-e za BIS na kojima su pored klasičnih zastupljene i savremene kompozicije. Njegov CD sa *Šostakovičevim* koncertom za violončelo dobio je Kansku klasičnu nagradu 1995. godine, a CD sa *Bahovim* svitama za violončelo realizovan 2000. godine naišao je na veoma pozitivne kritike. CD sa Dvoržakovim koncertom za violončelo i orkestar je snimio 2002. Godine 2005/6 debitovao je sa Roterdamskom filharmonijom i nastupao sa solistima *Julijan Rahlinom* i *Žanin Jansen* na Evropskim festivalima, a sa kamernim orkestrom *Musica Vitae* u Skandinaviji i Engleskoj. Tokom 2007/8 imao je turneje sa *Žanin Jansen* i *Maksimom Risanovim* i nastupao sa Tokio Metropolitan orkestrom.

TORLEIF THEDEEN is one of the most esteemed musicians in Scandinavia, he gained international recognition in 1985 at the most prestigious competitions for violoncello. Since then he has been giving concerts with the leading orchestras in Scandinavia, as well as the best known world orchestras, among which: BBC Philharmonic, Birmingham Symphony Orchestra, Berlin Symphony Orchestra, Moscow Philharmonic, Czech Philharmonic, Netherlands Philharmonic, Israel Symphonietta; under the leaderships of: *Essa-Pekka Salonen, Paavo Berglunda, Neeme Jarvi, Franc Welser-Most, Gennady Rozhdestvensky, Leif Segerstam, Eri Klas.*

He appeared in the prestigious halls: Wigmore Hall in London, Carnegie Hall in New York, Concertgebouw in Amsterdam and other. He participated at numerous festivals: Verbier Festival, Prague Spring Festival, Schleswig Holstein, festivals in Bordaux, Oslo, Kuhm... Since 1986 he has recorded numerous CDs for BIS featuring modern compositions besides the classical ones. His CD with Shostakovich's concert for violoncello obtained Cannes Classical Award in 1995 and the CD with *Bach's* suites for violoncello realized in 2000 met with very positive critiques. He recorded a CD with Dvorak's concert for violoncello and orchestra in 2002. In 2005/6 he had a debut with Rotterdam Philharmonic and appeared with the soloists *Julian Rachlin, Janine Jansen* at the European Festivals and with the chamber orchestra *Musica Vitae* appeared in Scandinavia and England. During 2007/8 he went on tours with *Janine Jansen* and *Maxim Rysanov* and appeared with Tokio Metropolitan orchestra.

Godine 2008/9 je nastupao sa Londonskom filharmonijom, imao turneje sa BBC simfonijskim orkestrom i snimao za CPO sa NDR orkestrom u Hanoveru. Tokom 2009/10 priređivao je koncerte u Ženevi, Birminghamu, Finskoj, Španiji; nastupao sa Švedskim radio simfonijskim orkestrom i Helsniškom filharmonijom. Pored toga imao je turneje sa kamernim sastavom.

U martu 2011. je nastupao sa ORF/RZO orkestrom u Beču, priređivao koncerte u Londonu, Istanbulu, Berlinu, Štokholmu...

Od 1992. do 1996. godine bio je profesor na Kraljevskom konzervatorijumu za muziku u Kopenhagenu. Od 1996. godine je profesor na Kraljevskom konzervatorijumu za muziku u Štokholmu.

Svira na nekadašnjem instrumentu *Lina Harella*, *David Techler* iz 1711. godine.

In 2008/9 he appeared with London Philharmonic, went on tours with BBC Symphony Orchestra and recorded for CPO with NDR orchestra in Hannover. In the period 2009/10 he gave concerts in Geneva, Birmingham, Finland, Spain; he appeared with the Swedish radio symphony orchestra and Helsinki Philharmonic. He also had tours with chamber orchestra.

In March 2011 he appeared with ORF/RZO orchestra in Vienna, he went on tours in London, Istanbul, Berlin, Stockholm...

From 1992 to 1996 he was the professor at the Royal Conservatorium for Music in Copenhagen. Since 1996 he has been the professor at the Royal Conservatorium for Music in Stockholm.

He plays on the former instrument of *Lynn Harrel*, *David Techler* from 1711.

CRNOGORSKI SIMFONIJSKI ORKESTAR MONTENEGRIN SYMPHONY ORCHESTRA

Sezona | Season 2011–2012

I VIOLINE | I VIOLINS

Grigorij Krasko, koncertmajstor
Boris Rabuzin
Vujadin Krivokapić
Marko Simović
Ana Perazić
Dušan Rakonjac
Sanda Sekulović
Gerd Cinxo
Andrija Abramović
Ajlinda Mataj

II VIOLINE | II VIOLINS

Katarina Pavlović
Tanja Bogdanović
Tijana Jovović
Viktorija Vujić
Miloš Bošković
Milena Vuković
Milena Rajković
Tomoko Sagawa
Ana Živković
Radana Vranešević

VIOLE | VIOLAS

Uroš Lapčević
Vladislava Drašković
Ilijana Blagojević
Nemanja Živanović
Mirjana Jovanović
Anda Buši

VIOLONČELA | VIOLONCELLOS

Igor Perazić
Igor Tyncherov
Darko Kolanda
Vladimir Drobnjak
Katarina Stanković
Nevena Milenković

KONTRABASI | DOUBLE BASSES

Zoran Zakrajšek
Predrag Vujović
Slaven Turusković
Ilija Bulatov

FLAUTE | FLUTES

Marija Đurđević-Ilić
Žana Marinković-Lekić

OBOA | OBOA

Jarina Denisenko

ENGLESKI ROG | COR ANGLAIS

Dragan Lazić

KLARINETI | CLARINETS

Petar Garić
Anton Melnikov

FAGOTI | BASSONS

Mihajlo Radivojević
Anton Runov

HORNE | HORNS

Ana Stoisavljević
Dario Krivokapić
Jiri Kaminski
Sandra Miletić

TRUBE | TRUMPETS

Aleksandar Arsić
Sava Rajković

TROMBONI | TROMBONES

Aleksandar Benčić
Dejan Ljujić
Mladen Lukić

TUBA | TUBA

Zoltan Lukačević

TIMPANI | TIMPANO

Srdan Palačković

PERKUSIJE | PERCUSSION

Miloš Mićunović



CRNOGORSKI SIMFONIJSKI ORKESTAR
MONTENEGRIN SYMPHONY ORCHESTRA

MUŽIČKI CENTAR CRNE GORE · MONTENEGRIN MUSIC CENTER

Rektorat UCG
Bulevar Džordža Vašingtona bb
81000 Podgorica

Direktor Mužičkog centra Crne Gore · General Manager of MMC
Žarko MIRKOVIĆ

tel: +382 20 414 262

+ 382 20 414 264

+ 382 68 245 991

fax: +382 20 414 263

www.muzickicentar.com

e-mail: muzickicentar@t-com.me

CRNOGORSKI SIMFONIJSKI ORKESTAR · MONTENEGRIN SYMPHONY ORCHESTRA

RTV Crne Gore
Cetinjski put bb
81000 Podgorica

tel: + 382 20 234 426

fax: + 382 20 234 426

mob: +382 68 245 991

www.muzickicentar.com/cso/

e-mail: orchestra@mmc.co.me

MENADŽMENT CRNOGORSKOG SIMFONIJSKOG ORKESTRA · MANAGEMENT OF MSO

Igor **PEROVIĆ** · sekretar CSO · Secretary of MSO

Jelena **JOVANOVIĆ** · PR Manager

Goran **PERIŠIĆ** · organizator · Organizer

Dragica **MAJIĆ** · nototekar · Librarian

Neđeljko **KOPRIVICA**, Ivan **ĐURANOVIĆ** · Stage managers

Naš slijedeći koncert Our next concert

10. FEBRUAR • 10th FEBRUARY

CRNOGORSKI SIMFONIJSKI ORKESTAR
MONTENEGRIN SYMPHONY ORCHESTRA

dirigent • conductor

GINTER PIHLER | GUNTER PICHLER

[Austrija • Austria]

solista • soloist

EJAL EIN-HABAR | EYAL EIN-HABAR

[Izrael • Israel]

flauta | flute

PODGORICA

VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA

GREAT HALL OF MONTENEGRIN NATIONAL THEATRE

PETAK, 10. FEBRUAR 2012 U 20 ČASOVA

FRIDAY 10th FEBRUARY 2012 AT 20:00

MEDIJSKI PARTNERI · MEDIA PARTNERS



Pobjeda



PRIJATELJI MUZIČKOG CENTRA CRNE GORE · FRIENDS OF MMC

