

KONCERT CONCERT



Sezona • Season 2011-2012

CRNOGORSKI SIMFONIJSKI ORKESTAR MONTENEGRIN SYMPHONY ORCHESTRA

dirigent • conductor

RADOVAN PAPOVIĆ

RADOVAN PAPOVIĆ

[Crna Gora • Montenegro]

solista • soloist

ALEKSANDAR SERDAR

ALEKSANDAR SERDAR

[Srbija • Serbia]

klavir | piano

PODGORICA

VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA

GREAT HALL OF MONTENEGRIN NATIONAL THEATRE

PETAK, 13. JANUAR 2012. U 20 ČASOVA

FRIDAY, 13th JANUARY 2012 AT 20.00

VOLFGANG AMADEUS MOCART
WOLFGANG AMADEUS MOZART

Koncert za klavir i orkestar, br. 21, KV 467, C-dur
Concerto for piano and orchestra, No 21, KV 467, C Major

Allegro maestoso
Andante
Allegro vivace assai

PETAR ILJIČ ČAJKOVSKI
PYOTR ILYICH TCHAIKOVSKY

Romeo i Julija, uvertira-fantazija
Romeo and Juliet, overture-fantasy

GENERALNI SPONZOR CRNOGORSKOG SIMFONIJSKOG ORKESTRA
GENERAL SPONSOR OF MONTENEGRIN SYMPHONY ORCHESTRA



Jedan od najznačajnijih umjetnika u historiji muzike **WOLFGANG AMADEUS MOZART** (1756–1791), komponovao je već u osmoj godini a njegove prve kompozicije su nastale nekoliko godina nakon toga (opere Apolon i Hijacint i Jednostavna prevara). Opus ovog kompozitora obuhvata preko 600 djela različitih žanrova. Komponovao je opere, koncerte (za klavir, violinu, trubu, flautu, hornu, fagot), simfonije, serenade, gudačke kvartete, mise, kantate... Napisao je 27 koncerata za klavir i orkestar od kojih su najpoznatiji br. 21, 25 i 26. Prva ostvarenja ovog žanra pripadaju ranom stvaralačkom periodu i bila su, kako se kasnije ispostavilo, prerade sonata njegovih savremenika, dok je u narednim, *zrelim* koncertima (od 1777. godine) razvio dijalog između soliste i orkestra.

Koncert za klavir i orkestar, br. 21, KV 467 u C-duru nastao je 1785. godine i koncipiran je trostavačno. Prvi stav je u stilu marša sa povremenim asocijacijama na muzički materijal iz Simfonije u g-molu; drugi stav – *Andante* postavlja pitanje da li je jednostavnost solističke dionice posledica dublje introspekcije ili je u pitanju tek skica na koju je Mozart improvizovao pri izvođenju, dok treći stav – *Allegro vivace assai* predstavlja mozartovski razigrano finale.

One of the most significant artists in the history of music **WOLFGANG AMADEUS MOZART** (1756–1791), composed already at the age of eight and his first compositions originated a few years after that (operas Apollo and Hyacinth and The Pretended Simpleton). The opus of this composer includes over 600 works of various genres. He composed operas, concertos (for piano, violin, trumpet, flute, horn, and bassoon), symphonies, serenades, string quartets, masses, cantatas... He wrote 27 concertos for the piano and orchestra, the most famous of which are no. 21, 25 and 26. The first creations of this genre belong to the early creative period and they were, as it later turned out, the arrangements of his contemporaries' sonatas, while in the following, *mature* concertos (from 1777) he developed a dialogue between the soloist and the orchestra.

Concerto for piano and orchestra, no. 21, KV 467 in C major originated in 1785 and is conceived in three movements. The first movement is in the style of a march with occasional associations to the music material from the Symphony in g-minor; the second movement – *Andante* raises the issue whether the simplicity of the soloist part is the consequence of deeper introspection or it is a mere outline which Mozart improvised

PETAR ILJIĆ ČAJKOVSKI

(1840–1893), jedna od vodećih ličnosti ruskog muzičkog života u drugoj polovini XIX vijeka, stvarao je u okvirima romantičarskog stila, unoseći u njega mnoge novine koje rusku nacionalnu školu čine prepoznatljivom. Mada je u svoje vrijeme često suprostavljan težnjama Petrice i optuživan za „evropejstvo“, danas je jasno da su ovi umjetnici djelili iste ideale, te da je stvaralaštvo P. I. Čajkovskog moguće razmatrati jedino kao dio ruske nacionalne muzike. Zahvaljujući materijalnoj pomoći svog mecene *Nadežde fon Mek*, ovaj kompozitor razvija vrlo intenzivnu stvaralačku djelatnost dugu skoro 30 godina, ostvarujući širok dijapazon različitih vidova obogaćenja opere, baleta, simfonije, koncerta...

Uvertira-fantazija *Romeo i Julija* (1880) dobila je konačan oblik i formalno određenje u podnaslovu tek deceniju nakon prve verzije, koju je P. I. Čajkovski dva puta „prekrajao“, vođen kritikama i sugestijama svog prijatelja i kolege, *Milija Balakirjeva*. Smatra se da je Balakirjev dao ideju mladom Čajkovskom da napiše ovo djelo, predloživši mu, čak, karaktere i tonalitete tema i odsijeka, ali da je sâm Čajkovski osmislio kako da uobliči dramski sukob muzičkih materijala, odabravši sonatni oblik za okvir ove uvertire-fantazije. Tako, nakon uvodnog djela pra-

during performance, while the third movement – *Allegro vivace assai* represents the Mozart like spirited finale.

PYOTR ILYICH TCHAIKOVSKY

(1840–1893), one of the leading personages of Russian music life in the second part of XIX century, created in the Romanticist style, bringing into it numerous novelties that make Russian national school recognizable. Even though during his life he was frequently contrasted to the aspirations of the Five and accused of his „European ideals“, it is clear today that these artists shared the same ideals, and that the creation of P. I. Tchaikovsky can today be considered only as part of the Russian national music. Owing to material support of his Maecenas *Nadezhda von Meck*, this composer developed very intensive, almost 30 years long creative activity, enriching the opera, ballet, symphony, concerto...

The overture-fantasy *Romeo and Juliet* (1880) obtained its final form and its formal definition in the subtitle only one decade after the first version, which P. I. Tchaikovsky „re-shaped“ twice, led by the critiques and suggestions of his friend and colleague *Mily Balakirev*. Balakirev is considered to have given the idea to young Tchaikovsky to write this work, suggesting to him even the characters and tonalities of themes and partitions, but it was

timo sukob dvije teme: prva asocira na mačevalačku borbu i predstavlja temu Montekija i Kapuleta, dok je druga lirskog karaktera, obojena „toplinom“ Des-dura, ali i prizvukom niskih registara koji slute nesrećan kraj. Druga tema, u literaturi nazvana *ljubavnom*, biser je ruske muzike i stekla je popularnost daleko izvan svojeg geografskog i kulturološkog konteksta.

Jelena Jovanović

Tchaikovsky himself who decided what form to give to the drama conflict of music materials, choosing the sonata form as the frame of these overture-fantasies. Thus, after the introductory part we follow the conflict of two topics: the first one conjures up the fight of swordsmen and represents the theme of the Montagues and the Capulets, while the second one has lyrical character, and is coloured with the „warmth“ of Des-major, but with the overtone of low registers which anticipate an unhappy ending. The second theme, called the *love one* in literature, is the gem of Russian music and it gained popularity far beyond its geographic and cultural context.

Jelena Jovanović

MEDIJSKI SPONZOR
MEDIA SPONSOR



RADOVAN PAPOVIĆ je diplomirao dirigovanje na Muzičkoj akademiji u Beogradu, u klasi *Predraga Miloševića*. Magistrirao je na Muzičkoj akademiji u Sarajevu.

Više od dvije decenije vodio je Simfonijski i kamerni orkestar RTV Crne Gore, a uporedo sa tim i hor Stanko Dragojević u Podgorici, nastupajući širom Jugoslavije, kao i u Rusiji, Češkoj, Mađarskoj, Italiji. Sa ovim i drugim ansamblima sa kojima je saradivao premijerno je u Crnoj Gori izveo mnoga djela, između ostalih *Gloriju – Antonija Vivaldija*, djelove Liturgije i Opela – *Stevana Mokranjca*, *Misu – Andreja Kaplea*.

Snimio je skoro sve horske i vokalno-instrumentalne kompozicije crnogorskih autora.

Od 1980. godine angažovan je na Muzičkoj akademiji u Podgorici (Cetinju), gdje je formirao i vodio ženski kamerni hor Muzičke akademije. Sa ovim ansamblom je na saveznim festivalima i takmičenjima studenata muzičkih akademija Jugoslavije osvajao prve nagrade 1982, 1984, 1986. i 1989. godine a imao je i zapažen nastup na Međunarodnom takmičenju horova u Klivlendu (Engleska).

Dugo godina je bio stalni učesnik festivala Dani muzike, saradjujući sa umjetnicima poput *Jovana Kolundžije*, *Maje Dešpalj*, *Jadranke Jovanović*, *Pjetra Kavaličevića*, *Aleksandra Bajeva*, *Jožea Falauta*, kao i sa brojnim crnogorskim umjetnicima.

Redovni je profesor na Muzičkoj akademiji na Cetinju.

RADOVAN PAPOVIĆ graduated conducting at the Music Academy in Belgrade, in the class of *Predrag Milošević*. He took his master degree from the Music Academy in Sarajevo.

For more than two decades he led the Symphony and Chamber Orchestra of RTV Montenegro, and in parallel also the choir „Stanko Dragojević“ in Podgorica, appearing all over Yugoslavia, in Russia, Czech Republic, Hungary, Italy. With this and other ensembles he performed numerous works for the first time in Montenegro, among other „Gloria“ of A. Vivaldi, parts of „Liturgy“ and „Requiems“ of *Stevan Stojanović Mokranjac*, „Mass“ of *Andre Kaple*. He recorded almost all choir and vocal-instrumental compositions of Montenegrin authors.

Since 1980 he has been engaged at the Music Academy in Podgorica (Cetinje), where he founded and led the female chamber choir of the Music Academy. With this ensemble at federal festivals and competitions of students from music academies of Yugoslavia he won first prizes in 1982, 1984, 1986 and 1989. He also had outstanding appearance at the international competition of choirs in Cleveland (England).

He participated for a long time at the festival „Days of Music“, cooperating with artists such as *Jovan Kolundžija*, *Maja Dešpalj*, *Jadranka Jovanović*, *Pietro Cavaglieri*, *Aleksandar Bajev*, *Jože Falaut*, and numerous Montenegrin artists.

He is a full professor at the Music Academy in Cetinje.

PARTNER MUZIČKOG CENTRA CRNE GORE
PARTNER OF MONTENEGRIN MUSIC CENTER



ALEKSANDAR SERDAR rođen je u Beogradu. Posle završenih studija u Novom Sadu nastavlja dalje školovanje u Sjedinjenim američkim državama i u Italiji.

Učestvovao je na brojnim internacionalnim takmičenjima osvajajući visoke nagrade. Najznačajnije su svaka-ko: *Artur Rubinštajn* u Tel Avivu, Monza-Rina, Sala Galo, Verčeli, *Karlo Zeki*...

Priredivao je resitale, nastupao sa orkestrima i u okviru kamernih ansambala širom Evrope, u Sjevernoj Americi, u Brazilu i Peruu, Maroku, Libanu, Izraelu, Tajlandu i Japanu. Svirao je sa filharmonijskim orkestrima Beograda, Bremena, Sofije, Zagreba, Torina, Minhena, Tuluza, Lila, San Hozea, Slovenije, Drezdena, sarađujući sa dirigentima kao što su: *Žan Klod Kasadesus, Jorg Peter Vajgl, Emil Tabakov, Mendi Rodan, Marčelo Vioti, Mišel Plason*.

Sa zapaženim uspjehom nastupao je u koncertnim dvoranama poput Teatra Šatle, Auditorium Luvra, Tonhale u Cirihi, Alis Tali u Linkoln centru u Njujorku, i na festivalima u Anteronu, Nantu, Šlezvig Holštajnu, Hamburgu, Monpeljeu...

Svoj prvi CD sa baroknim repertoarom Aleksandar Serdar je snimio za PGP-RTS, a za prvi CD za diskografsku kuću EMI, dobio je izvanredne kritike. U Luksemburgu je objavljen i njegov dvostruki CD.

ALEKSANDAR SERDAR was born in Belgrade. After completing his studies in Novi Sad, he continued studies in the United States of America and Italy.

He participated at numerous international competitions winning high awards. The most significant are: *Arthur Rubinstein* in Tel Aviv, Monza-Rina Salla Galo, Vercelli, *Carlo Zechhi*...

He gave recitals, appeared with orchestras and within chamber ensembles all over Europe, in North America, Brazil and Peru, Morocco, Lebanon, Israel, Thailand and Japan. He played with philharmonic orchestras of Belgrade, Bremen, Sofia, Zagreb, Turin, Munich, Toulouse, Lille, San Hose, Slovenia, Dresden, cooperating with conductors such as *Jean-Claude Casadesus, Jorg Peter Weigle, Emil Tabakov, Mendi Rodan, Marcello Viotti, Michael Plason*.

He had outstanding performances in the concert halls such as Theatre Chatelet, Auditorium du Louvre, Tonhalle in Zurich, Alice Tully hall in New Yorks Lincoln Center, and at festivals in Antheron, Nantes, Schleasu Holstein, Hamburg, Montpellier...

For PGP-RTS he recorded his first CD with baroque repertory, and he received exceptional critiques for his first CD for discographic house EMI. His double CD has recently been published in Luxembourg.

CRNOGORSKI SIMFONIJSKI ORKESTAR MONTENEGRIN SYMPHONY ORCHESTRA

Sezona | Season 2011-2012

I VIOLINE | I VIOLINS

Boris Rabuzin, koncertmajstor
Marko Simović
Ana Perazić
Dušan Rakonjac
Sanda Sekulović
Gerd Cinxo
Andrija Abramović
Ajlinda Mataj
Florijan Balaž

II VIOLINE | II VIOLINS

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

VIOLE | VIOLAS

Panta Veličković
Uroš Lapčević
Vladislava Drašković
Ilijana Blagojević
Nemanja Živanović
Mirjana Jovanović

VIOLONČELA | VIOLONCELLOS

Igor Perazić
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

PIKOLO | PICCOLO

Sonja Krga

OBOE | OBOAS

Jarina Denisenko
Bojan Pešić

ENGLESKI ROG | COR ANGLAIS

Dragan Lazić

KLARINETI | CLARINETS

Petar Garić
Anton Melnikov

FAGOTI | BASSONS

Mihajlo Radivojević
Anton Runov

HORNE | HORNS

Ana Stoisavljević
Nikola Kraus
Dario Krivokapić
Sandra Miletić

TRUBE | TRUMPETS

Aleksandar Arsić
Sava Rajković

TROMBONI | TROMBONES

Mladen Lukić
Dejan Ljujić
Meša Kerović

TUBA | TUBA

Blagoje Gagić

TIMPANI | TIMPANO

Srđan Palačković

PERKUSIJE | PERCUSSION

Miloš Vesić
Miloš Mićunović

HARFA | HARP

Ljiljana Nestorovska



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

16. JANUAR • 16th JANUARY

ORKESTAR GLEN MILER GLENN MILLER ORCHESTRA

dirigent • conductor

VIL SALDEN | WIL SALDEN

[SAD • USA]

PODGORICA

VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA

GREAT HALL OF MONTENEGRIN NATIONAL THEATRE

PONEDJELJAK, 16. JANUAR 2012. U 20 ČASOVA

MONDAY, 16th JANUARY 2012 AT 20:00

**Koncert se organizuje u saradnji sa ambasadom SAD
Concert is organised in cooperation with the U.S. Embassy**

MEDIJSKI PARTNERI · MEDIA PARTNERS



Pobjeda



PRIJATELJI MUZIČKOG CENTRA CRNE GORE · FRIENDS OF MMC

