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GRIGORY KRASKO

[Rusija • Crna Gora • Russia • Montenegro]

solisti • soloists

ALEKSEJ MOLČANOV | **ALEKSEJ MOLČANOV** *klavir | piano*

[Ukrajina • Crna Gora • Ukraine • Montenegro]

ANA STOISAVLJEVIĆ | **ANA STOISAVLJEVIĆ** *horna | horn*

[Srbija • Crna Gora • Serbia • Montenegro]

PODGORICA

VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA

GREAT HALL OF MONTENEGRIN NATIONAL THEATRE

SRIJEDA, 16. NOVEMBAR 2011. U 20 ČASOVA

WEDNESDAY, 16th NOVEMBER 2011 AT 20.00

ANTON ARENSKI | ANTON ARENSKY

Varijacije na temu Čajkovskog, Op. 35a

Variations on a theme by Tchaikovsky, Op. 35a

Moderato

Un poco più mosso

Allegro non troppo

Andantino tranquillo

Vivace

Andante

Allegro con spirito

Andante con moto

Coda: Moderato

ALFRED ŠNITKE | ALFRED SCHNITTKE

Koncert za klavir i gudače br. 2

Concerto for piano and strings No 2

PAUZA | INTERMISSION

ALEKSANDAR GLAZUNOV | ALEXANDER GLAZUNOV

Sanjarenje, za hornu i gudače

Rêverie, for horn and strings

P. ILJIČ ČAJKOVSKI | P. ILYICH TCHAIKOVSKY

Serenada za gudače u C-duru

Serenade for strings in C Major

Pezzo in forma di sonatina (Andante ma non troppo-Allegro Moderato)

Valcer (Moderato)

Elegija (Larghetto elegiaco)

Finale (Andante-Allegro Spirito)

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Tokom 80-tih godina XIX vijeka na rusku muzičku scenu stupaju nove generacije među kojima se izdvajaju kompozitori: *Aleksandar Glazunov, Sergej Tanjejev, Mihail Ippolitov Ivanov, Anton Arenski, Vasilij Kalinikov* i dr. Većina ovih kompozitora nije se ograničavala samo na kompozicioni rad već su se manje ili više bavili drugim djelatnostima: pedagoškom, teoretskom, dirigentskom...

ANTON ARENSKI (1861–1906), kompozitor, pijanista i profesor muzike studirao je na Sanktpeterburškom konzervatorijumu u klasi *Nikolaja Rimskog-Korsakova*, da bi se nakon završetka zaposlio kao profesor na Konzervatorijumu u Moskvi. Komponovao je: opere, balete, klavirsku i kamernu muziku (dva tria za klavir, dva gudačka kvarteta i gudački kvintet) koja je ujedno i najznačajnija u njegovom opusu.

Varijacije na temu Čajkovskog nastale su godinu dana nakon smrti *P. I. Čajkovskog* (1894. godine). Glavna tema je zasnovana na petoj pjesmi iz zbirke Dječijih pjesama Op. 54 (P. I. Čajkovskog).

Pitanje sopstvenog identiteta na različitim planovima: nacionalnom, religioznom, društveno-političkom, kulturnom i egzistencijalnom – odražava se kroz polistilistički metod koji je ruski kompozitor, **ALFRED ŠNITKE** (1934–1998) „kosmopolita bez otadžbine“ sam razvio. U njegovim djelima se međusobno konfrontiraju različite vrste duhovne muzike (pravoslavne, protestantske, katoličke, jevrejske), kao i muzika različitih istorijskih slojeva

During 80s of XIX century new generations of composers appear on the Russian music scene, among which the following stand out: *Alexander Glazunov, Sergei Tanjejev, Mikhail Ippolitov Ivanov, Anton Arensky, Vasily Kalinnikov* and other. Most of these composers did not restrict themselves only to composing, but engaged to a smaller or greater extent in other activities: pedagogical, theoretical, conducting...

ANTON ARENSKY (1861–1906), composer, pianist and music professor studied at St. Petersburg Conservatory in the class of *Nikolai Rimsky-Korsakov*, to find employment at the Conservatory in Moscow after completing his studies. He composed operas, ballets, piano and chamber music (two trios for the piano, two string quartets and a string quintet) which are at the same time the most important in his opus.

Variations on a theme by Tchaikovsky originated one year after the death of *P. I. Tchaikovsky* (in 1894). The main theme is based on the fifth song from the collection of Songs for Children Op. 54 (by P. I. Tchaikovsky).

The issue of one's own identity at different planes: national, religious, social-political, cultural and existential – is reflected through the poly-stylistic method which the Russian composer, **ALFRED SCHNITKE** (1934–1998) “a cosmopolite without native land” developed himself. Various types of spiritual music (Orthodox, Protestant, Catholic, Jewish) confront

(barok, renesansa, romantizam) kulturni fenomeni („ozbiljna“ i „zabavna“ muzika) i haotično zvučno okruženje savremenog čovjeka. Tako bi se kao bitna karakteristika njegovog djela mogao označiti sukob između idealnog muzičkog „muzeja“ i nesigurne, čak opasne sadašnjice. Prema Šnitkeovom stilističkom metodu postoje dva tipa odnosa prema tradiciji: principi citata i aluzija. Dok prvi od njih naglašava opoziciju između sopstvenog i stranog, drugi prihvata „strano tijelo“ kao sastavni dio svog. Za njega je vječita i istovremeno goreće aktualna tema dualizam ljudskog i đavolskog i s tim povezan motiv počinioca i žrtve.

Koncert za klavir i gudački ansambl jedna je od rijetkih orkestarskih kompozicija iz posleratnog perioda (1964) koja je, sa tipično šnitkeovskom, neobičnom fuzijom starog i novog, ozbiljnog i komičnog, dio repertoara ansambala širom svijeta.

ALEKSANDAR GLAZUNOV (1865–1936), zauzima značajno mjesto u ruskoj muzičkoj kulturi prošlog vijeka. Uspješnu dirigentsku karijeru započeo je dirigovanjem na Svjetskoj izložbi u Parizu 1889. godine. Pored dirigovanja i komponovanja bavio se pedagoškim radom; bio je profesor na Konzervatorijumu u Petrogradu, kasnije i direktor iste institucije. Svoje stavove i razmišljanja o muzici razmjenjivao je sa članovima Beljajevskog kruga (grupa muzičara koja se sastajala kod mecene *M. Beljajeva*: *A. Ljadov*, *A. Glazunov*, *V. Zolotarjev*, *N. Čerepnjin* sa *N.R. Korsakovim* na čelu.

Prvenstveno je značajan kao stvaralac instrumentalnih djela kroz koja je usavršio ruski simfonijski žanr i znatno obogatio koncertantnu, kamernu i klavirsku muziku. Često je nazivan „ruskim Bramsom“.

each other in his works, as well as music of different historical layers (Baroque, Renaissance, Romanticism) cultural phenomena (“serious” and “popular” music) and chaotic sonorous environment of the modern man. Thus, conflict between the ideal music “museum” and uncertain, even dangerous present could be marked as an important characteristic of his work. According to Schnittke’s stylistic method there are two types of relations to the tradition: principles of citations and allusions. While the first of them stresses the opposition between what is one’s own and what is foreign, the second one accepts “the foreign body” as an integral part of one’s own. For him the eternal and at the same time burningly current theme is that of dualism of the human and the diabolical and the related motive of the perpetrator and the victim.

Concerto for piano and strings is one of rare orchestra compositions from the post-war period (1964) which, with its typical Schnittke-like unusual fusion of the old and the new, the serious and the comic, is found on the repertoires throughout the world.

ALEXANDER GLAZUNOV (1865–1936), occupies an important place in the Russian music culture of the past century. He began successful conducting career with the conducting at the World Exhibition in Paris in 1889. Besides conducting and composing he engaged in pedagogical work; he was a professor at St. Petersburg Conservatory, later also a director of that institution. He exchanged his views and thoughts on music with the members of Beljajev Circle (group of musicians who gathered with the Maecenas *M. Beljajev*;

Romantično *Sanjarenje*, za hornu i gudački ansambl u Des-duru komponovao je 1898. godine. Pored ove, popularna je verzija za hornu i klavir.

PETAR ILJIČ 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 danas čine prepoznatljivom. 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... Mada su savremenici njegovo stvaralaštvo često suprostavljali djelovanju Ruske petorke i optuživali ga za „evropejstvo“, danas je jasno da su ovi umjetnici djelili iste ideale, te da je stvaralaštvo Čajkovskog moguće razmatrati jedino u kontekstu ruske nacionalne muzike.

Serenadu za gudače je komponovao 1812. godine, kada i jedno od svojih najpopularnijih djela za orkestar, *Uvertiru* (1812). Suprotno *Uvertiri* koja je nastala kao prigodna kompozicija povodom osveštavanja crkve sv. Spasa u Moskvi i kao uspomena na Napoleonov poraz u Rusiji, *Serenada za gudače* predstavlja „odraz unutrašnjeg stanja kompozitora“. Posvećena je *Konstantinu K. Albertu* (1936–1893) prijatelju Čajkovskog, violončelisti i suosnivaču Moskovskog konzervatorijuma.

Prvi stav napisan je kao svojevrsni omaž *V. A. Mocartu*, koga je Čajkovski nazivao *Hristom muzike*. Tragajući za žanrom između simfonijskog i kamernog, nastojao je da oda počast jednom od utemeljivača

the main member was *Nikolai Rimsky-Korsakov*, other members were: *A. Ljadov*, *A. Glazunov*, *V. Zolotarjev*, *N. Cherepnin*.

He is significant above all as the creator of instrumental works through which he perfected the Russian symphony genre and significantly enriched the concert, chamber and piano music. He was frequently called „Russian Brahms“.

He composed romantic *Rêverie*, for horn and strings in Des-major in 1898. Besides this, the version for horn and piano is also popular.

PYOTR ILYICH TCHAIKOVSKY (1840–1893) one of the leading figures of Russian music life in the second half of XIX century, created within the framework of Romanticist style, bringing into it numerous novelties which make Russian national school recognizable today. Owing to the material support of his Maecenas *Nadezhda von Meck*, this composer developed a very intensive creative activity almost 30 years long, achieving a wide range of various types for enriching opera, ballet, symphony, concert... Even though his contemporaries often contrasted his creation to the activity of the Russian Five and accused him for his „European ideals“, it is clear today that these artists shared the same ideals, and that the creation of Tchaikovsky can only be considered as part of the Russian national music.

He composed *Serenade for strings in C Major* in 1812, at the same time when he composed one of his most popular works for orchestra, *Overture* (1812). In distinction to the *Overture* which originated as an occasional composition on the occasion of consecration of the church of St. Salvation in Moscow, and as a memory of

klasičnog stila. Drugi stav, valcer u umjerenom tempu, dostojanstvenim tonom anticipira *najemocionalniji* stav kompozicije Elegiju. Finale u brzom tempu donosi motive ruskog folklora i asocijacije na temu iz uvodnog stava.

Jelena Jovanović

Napoleon's defeat in Russia, the Serenade for Strings represents a „reflection of the internal state of the composer“. It is dedicated to *Constantin K. Alberto* (1936–1893) a friend of Tchaikovsky, a cellist and the co-founder of Moscow Conservatory.

The first movement is written as a kind of homage to *W. A. Mozart*, whom Tchaikovsky called the *Christ of Music*. Searching for a genre between the symphony and the chamber one, he strived to pay tribute to one of the founders of classical style. The second movement, a waltz in a moderate tempo, anticipates with its dignified tone the *most emotional* movement of the composition – the Elegy. The finale in a fast tempo brings motives of Russian folklore and associations on the theme from the introductory movement.

Jelena Jovanović

Vođa ansambla Crnogorski gudači, koncertmajstor Crnogorskog simfonijskog orkestra **GRIGORIJ KRASKO** je rođen u porodici muzičara. Diplomirao je violinu i dirigovanje na Muzičkoj akademiji „Gnjesinih“ u Moskvi. Laureat je prvih nagrada na Sveruskom takmičenju violinista 1968. i 1969. godine, kao i na Saveznim takmičenjima u Lenjingradu i Rigi.

U orkestar slavnog Boljšog teatra primljen je 1974. godine, da bi nakon nekoliko godina zauzeo mjesto koncertmajstora i prvog soliste orkestra na kojem je proveo gotovo petnaest godina. Godine 1990. postao je koncertmajstor Moskovskog filharmonijskog orkestra i vođa kamernog orkestra „Moskovski filharmoničari“, sastavljenog od najboljih muzičara Moskovskog orkestra, sa kojima je redovno nastupao kao dirigent i solista.

Učestvovao je u snimanju brojnih kamernih djela autora: *Stravinskog, Bartoka, Mijoa, Kšeneka, Hačaturjana...*

Godine 1995. osnovao je i gudački kvartet „Moskovski solisti“, čije su turneje po Njemačkoj tokom ljeta 1996. i 1997. godine imale izuzetan uspjeh.

Već nekoliko godina svoje značajno umjetničko i pedagoško djelovanje vezao je za Crnu Goru.

The leader of the ensemble Montenegrin Strings, the orchestra leader of Montenegrin Symphony Orchestra, **GRIGORY KRASKO** was born into a family of musicians. He graduated the violin and conducting from the Music Academy “Gnjesinih” in Moscow. He was the laureate of the first awards at the All-Russian Competition of violinists in 1968 and 1969, as well as at the Federal Competitions in Leningrad and Riga.

In 1974 he was admitted into the orchestra of the celebrated Boljšoj Theatre, to take after several years the place of orchestra leader and the first soloist of this orchestra. In 1990 he became the orchestra leader of the Moscow Philharmonic Orchestra and the leader of the chamber orchestra “Moscow Philharmonicists”, made up of the best musicians of Moscow Orchestra, performing with it regularly as a conductor and a soloist.

He participated in the recordings of numerous chamber works of the authors: *Stravinski, Bartok, Mijo, Kschenek, Hachaturjan...*

In 1995 he founded the string quartet “Moscow Soloists”, whose tours of Germany in summers of 1996 and 1997 were exceptionally successful.

For several years already his significant artistic and pedagogic work is related to Montenegro.

ALEKSEJ MOLČANOV (1961), diplomirao je i magistrirao na Kijevskom državnom konzervatorijumu u klasama *prof. Aleksandra Snegirjova* i *Vladimira Vinickog*.

Nastupao je kao solista i kamerni muzičar u Ukrajini, Rusiji, Njemačkoj, Libanu, Švajcarskoj, i saradivao sa orkestrima: Čerkaska filharmonija, Filharmonija Lavov, Filharmonija Dnjepropetrovsk, Filharmonija mladih Harkov. Poseban značaj ima saradnja u klavirskom duu sa *V. Muravskim* u periodu 1988–1992.

Snimio je brojne programe za Državni Radio i Televiziju Ukrajine. Dobitnik je brojnih nacionalnih nagrada i priznanja. Angažovan je kao profesor kamerne muzike na Muzičkoj Akademiji na Cetinju.

ALEKSEJ MOLČANOV (1961), graduated and took his master degree at Kiev State Conservatory in the classes of *prof. Alexander Snegirjov* and *Vladimir Vinicki*.

He appeared as a soloist and chamber musician in Ukraine, Russia, Germany, Lebanon, Switzerland, and cooperated with the orchestras: Cherkasy Philharmonic, Lvov Philharmonic, Philharmonic Dnepropetrovsk, Philharmonic of the Young Kharkov. Cooperation in the piano duo with *V. Muravski* in the period 1988–1992 is of special importance.

He recorded numerous programmes for the State Radio and Television Ukraine. He received numerous national awards and recognitions. As chamber music professor he is engaged at the Music Academy in Cetinje.

ANA STOISAVLJEVIĆ diplomirala je na Fakultetu muzičke umetnosti u Beogradu 2005. godine u klasi *prof. M. Radića*. Usavršavala se kod *F. Tarjanija, F. Orvala, B. Lipovške*...

Od 2008. godine angažovana je u Crnogorskom simfonijskom orkestru, a uporedo se bavi i pedagoškim radom: u muzičkim školama u Beogradu, a od ove godine i u Tivtu i Kotoru.

ANA STOISAVLJEVIĆ graduated from the Faculty of Music Art in Belgrade in 2005 in the class of *prof. M. Radić*. She perfected herself with *F. Tarjani, F. Orval, B. Lipovshek*...

Since 2008 she has been engaged in Montenegrin Symphony Orchestra, and in parallel she engages in pedagogic work: first in music schools in Belgrade and from this year in music schools in Tivat and Kotor.

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VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA

GREAT HALL OF MONTENEGRIN NATIONAL THEATRE

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THURSDAY, 24TH NOVEMBER 2011 AT 20:00

Koncert se organizuje u saradnji sa Ambasadom Austrije

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