



Sezona • Season 2011-2012



## CRNOGORSKI GUDAČI MONTENEGRIN STRINGS

dirigent • conductor

**GRIGORIJ KRASKO** GRIGORY KRASKO

[Rusija • Crna Gora • Russia • Montenegro]

solisti • soloists

**SNEŽANA SAVIČIĆ-SEKULIĆ** SNEŽANA SAVIČIĆ-SEKULIĆ

*sopran* | *soprano*

[Srbija • Serbia]

**KATARINA PAVLOVIĆ** KATARINA PAVLOVIĆ

*violina* | *violin*

[Srbija • Crna Gora • Serbia • Montenegro]

**PODGORICA** VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA  
GREAT HALL OF MONTENEGRIN NATIONAL THEATRE  
PETAK, 23. DECEMBAR 2011. U 20 ČASOVA  
FRIDAY, 23<sup>TH</sup> DECEMBER 2011 AT 20





**JOHAN SEBASTIJAN BAH**  
**JOHANN SEBASTIAN BACH**

Koncert za violinu, gudački ansambl i kontinuo u a-molu (BWV 1041)  
Concerto for violin, strings ensemble and continuo in a minor (BWV 1041)

*/bez oznake tempa/ without tempo designation/  
Andante  
Allegro Assai*

**RIHARD ŠTRAUS**  
**RICHARD STRAUSS**

*Metamorfoze (Preobražaji)*  
*Metamorphoses*

**PAUZA | INTERMISSION**

**JOHAN SEBASTIJAN BAH**  
**JOHANN SEBASTIAN BACH**

*„Quia respexit“, arija iz oratorijuma Magnifikat (BWV 243)*  
*“Quia respexit” aria from oratorio Magnificat (BWV 243)*

**GEORG FRIDRIH HENDL**  
**GEORGE FRIDERIC HANDL**

*Pusti da plačem, arija iz opere Rinaldo (HWV 7)*  
*Lasciach' io pianga, aria from opera Rinaldo (HWV 7)*

*Tužna sudbina moja, arija iz opere Julije Cezar u Egiptu (HWV 17)*  
*Piangero' la sortemia, aria from opera Giulio Cesare in Egitto (HWV 17)*

*Raduj se mnogo kćeri sionska, arija iz oratorijuma Mesija (HWV 56)*  
*Rejoice greatly, O daughter of Zion, aria from oratorio Messiah (HWV 56)*

**RIHARD VAGNER**  
**RICHARD WAGNER**

*Zigfrid – Idila, simfonijska poema*  
*Siegfried – Idyll, symphonic poem*



Većina instrumentalnih kompozicija **JOHANA SEBASTIJANA BACHA** (1685–1750), nastala je za vrijeme kompozitorovog boravka u Ketenu i njegovog angažmana kao dirigenta dvorskog orkestra (od 1717. do 1723. godine). Pored čuvenih Brandeburških koncerata, iz ovog perioda sačuvana su i tri koncerta za violinu od kojih su dva posvećena *Jozefu Špicu*, koncertmajstoru dvorskog orkestra.

U **Koncertu za violinu, gudački orkestar i kontinuo u a-molu**, odnos soliste i orkestra se zasniva na saradnji i dopunjavanju posebno u zajedničkim nastupima soliste i tuttija. U prvom stavu pojavljuje se začetak sonatnog oblika – druge teme i reprize. Centralno mjesto zauzima meditativni lagani stav, prava arija bez riječi u kojem se izražena arabeska soliste odvija nad ostinatnim basom, dok finale ima karakter žige, lakog i duhovitog sadržaja.

**RIHARD ŠTRAUS** (1864–1949), jedan od najznačajnijih njemačkih umjetnika iz perioda romantizma, pored kompozitorske djelatnosti tokom života je stekao veliku popularnost kao dirigent. Koncertirao je širom Evrope i u SAD, a vrhunci njegove dirigentske umjetnosti, vezuju se za Minhensku Operu, Berlinsku dvorsku operu i Bečku državnu operu.

Kao kompozitor prvenstveno je poznat po operama (Saloma, Elektra, Kavaljer s ružom, Arijadna na Naksosu, Žena bez sjenke, Dafne) i simfonijskim poemama

Most instrumental compositions by **JOHANN SEBASTIAN BACH** (1685–1750) originated during composer's stay in Ketten and his engagement as a conductor of the court orchestra (from 1717 to 1723). Apart from the famous Brandenburg concertos, three concertos for violin have been preserved from this period, two of which are dedicated to *Joseph Spitz*, the concert master of the court orchestra.

In the **Concerto for violin, string ensemble and continuo in a minor**, the relation between the soloist and orchestra is based on cooperation and mutual complementarity, especially in the joint appearances of the soloist and the tutti. The inception of the second theme and the classical sonata form appear in the first movement. The central place is occupied by a slow meditative movement, a real aria without words in which the arabesque of the soloist unfolds over the ostinato bass, while the finale has the character of gigue light and witty content.

**RICHARD STRAUSS** (1864–1949), one of the most significant German artists from the period of Romanticism, gained great popularity during his life not only by his composing activity, but as a conductor too. He gave concerts throughout Europe and USA, and the climax of his conducting activity is related to the Munich Opera, Berlin Court Opera and Vienna State Opera.

(Don Žuan, Don Kihot, Tako je govorio Zaratustra, Smrt i preobraženje).

**Metamorfoze (Preobražaji)** za gudački ansambl je napisao 1945. godine, da bi premijerno izvođenje uslijedilo naredne godine u Cirihi. Kompozitor se ovim djelom „oprostio“ od jednog perioda istorije kome je i sam pripadao, stoga je na poslednjoj stranici partiture napisao „In Memoriam“. Djelo je zasnovano na tri teme od kojih se prva javlja u laganom uvodu, dok preostale dvije predstavljaju glavni tematski materijal u *allegro*. Na kraju kompozicije u dionicama violončela i kontrabasa se citira početak Posmrtnog marša iz Eroike (Treće simfonije), *Ludviga van Betovena*.

**JOHAN SEBASTIJAN BAH** je komponovao 300 duhovnih (od kojih je 200 sačuvano) i oko dvjesto svjetovnih kantata koje su stvarane po uzoru na italijansku dramsku muziku XVII vijeka, njemačke kantate sa rečitativima-ariozima i italijanske arije da capo. U impresivnom **Magnifikatu** (komponovanom 1723. godine) na tekst Bogorodičinog veličanja Gospoda, izdvajaju se petoglasni horovi, arije, dueti i terceti, a među njima i arija za solo sopran koju ćemo večeras čuti.

Kosmopolitsko iskustvo muzičkog sazrijevanja kroz njemačku tradiciju, putovanja po Evropi i boravak u Italiji, ulilo se u najplodnije godine stvaralaštva **GEORGA FRIDRIHA HENDLA** (1685–1759). Rođen je u Njemačkoj, u gradu Hale a

As a composer he was primarily known for his operas (Salome, Electra, The Knight of the Rose, Ariadne on Naxos, The Woman without a Shadow, Daphne) and symphonic poems (Don Juan, Don Quixote, Thus Spoke Zarathustra, Death and Transfiguration).

He wrote **Metamorphoses** for string ensemble in 1945, and it was performed for the first time the following year in Zurich. With this work the composer said „goodbye“ to one of the periods in history he himself belonged to, which is why he wrote „In Memoriam“ on the last page of the score. The work is based on three themes, the first of which appears in a slow introduction, while the remaining two represent the main thematic material in *allegro*. In the end of the composition, the cello and contrabass sections quote the beginning of the Funeral March from Eroica (Third Symphony) by *Ludwig Van Beethoven*.

**JOHANN SEBASTIAN BACH** composed 300 spiritual cantatas (200 of which have been preserved) and around two hundred secular cantatas which were created on the model of the Italian drama music of XVII century, German cantatas with recitatives – ariosos and Italian arias da capo. In the impressive **Magnificat** (composed in 1723) based on a text of Mother of God glorifying the Lord, stand out five voice choirs, arias, duets and triplets,

živio je i radio u Hamburgu, Italiji, Hannoveru, da bi se od 1712. godine nastanio u Londonu. Ostavio je veoma obiman opus koji obuhvata opere, duhovnu, orkestarsku i kamernu muziku.

Opera **Rinaldo** (1711) nastala je za četrnaest dana u Londonu i predstavlja tip zrele opere napuljskog tipa. Inspirirana Oslobođenim Jerusalimom (*T. Tasova*) opisuje doživljaje *Rinalda* i *Almirene* u začaranom zamku čarobnice *Armide*. Od arija za ženske glasove čuvena je Almirena arija „Pusti da plačem“ u ritmu sarabande.

Opera **Julije Cezar u Egiptu** (1724) jedno je od najpopularnijih djela iz opusa ovog kompozitora. Antički izvori (*M. Plutarh*) o građanskom ratu između *Julija Cezara* i *Pompeja* omogućili su libretisti da kompozitoru ponudi tekst bogat dramskim zapletima i mogućnostima za bogatu psihološku karakterizaciju likova. Lik *Kleopatre* se gradi pažljivo, od koketne žene željne vlasti do osobe spremne na žrtvu za plemeniti cilj.

U stanju psihičke depresije, koju je prouzrokovao finansijski krah i gubljenje interesovanja publike za njegove opere, G. F. Hendl prihvata poziv upućen iz Dablina da izvede neko svoje djelo u dobrotvorne svrhe. Odlučuje da komponuje novi oratorijum, **Mesiju** (1742), prema libretu koji je, u mozaiku biblijskih tekstova iz Starog i Novog zavjeta, priredio *Čarls Dženens*. Sa novim nadahnućem za nevjerovatno kratko vrijeme, tokom samo tri sed-

and among them an aria of the solo soprano which we will hear tonight.

The cosmopolitan experience of musical maturing through German tradition, travel throughout Europe and stay in Italy instilled into the most fertile years of creation of **GEORGE FRIDERIC HANDEL** (1685–1759). He was born in Germany, in the town of Halle and lived and worked in Hamburg, Italy and Hannover, to settle in London in 1712. He left a comprehensive opus including operas, spiritual, orchestra and chamber music.

The opera **Rinaldo** (1711) was created in fourteen days in London and represents a mature opera of Naples type. Inspired with the Freed Jerusalem (*T. Tasov*) it describes the adventures of *Rinaldo* and *Almirena* in the enchanted castle of the sorceress *Armida*. Almirena's aria „Let me cry“ in the rhythm of sarabande is well known among arias for female voices.

The opera **Giulio Cesare in Egitto** (1724) is one of the most popular works in the opus of this composer. Antique sources (*M. Plutarch*) on the civil war between *Giulio Cesare* and *Pompey* enabled the librettist to offer to the composer a text rich with drama plots and possibilities for rich psychological characterization of personages. The personage of *Cleopatra* is built carefully, from a flirtatious woman craving for power to a person ready to sacrifice for a noble cause.

mice, je dovršio ovo monumentalno djelo. Dramaturški plan Mesije, bez čvrstog narativnog toka i karakterizacije određenih likova, razlikuje se od drugih oratorijuma G. F. Hendla, koji svojim dramskim sižeom odgovaraju obliku opere komponovane za koncertno izvođenje. Oratorijum se sastoji iz tri obimna odsjeka koji imaju funkciju činova, a najatraktivnija je sopranska arija „Raduj se mnogo kćeri sionska...“

**RIHARD VAGNER** (1813–1883), njemački kompozitor, pjesnik, dirigent, esejista i muzički teoretičar, ličnost je od presudnog značaja za istoriju muzike i jedan od najvećih stvaralaca na području opere (muzičke drame). U svojim esejima obrazložio je osnovu „sveukupne umjetnosti“ (njem. *Gesamt kunst werk*), teorije po kojoj je muzička drama najsavršeniji oblik umjetničkog izraza. Za svoje opere sam je pisao libreto što je posledica vjerovanja u „sveukupnu umjetnost“, a veliki trud i energiju je ulagao kako bi ih izveo onako kako je zamislio pa je s tim ciljem podigao opersku kuću u Bajrojtju.

Pored muzičkih drama komponovao je i simfonijsku muziku. Poznate su dvije simfonije Prva u C-duru i Druga u D-duru, obje nastale u ranoj fazi njegovog umjetničkog razvoja.

Na motive iz poslednje scene (svoje) muzičke drame Zigrfid, R. Vagner je 1871. godine, u čast rođenja sina kome je dao ime Zigrfid i godišnjice braka sa Kozimom (inače kćerkom Franca Lista), komponovao simfonijsku poemu Zigrfid – Idila.

In the state of depression caused by financial failure and loss of interest of the audience for his operas, G. F. Handel accepts the invitation from Dublin to perform one of his works for charitable purposes. He decides to compose a new oratorio, **Messiah** (1742), based on a libretto which, in the mosaic of biblical texts from the Old and the New Testament, were prepared by *Charles Jennens*. With a new inspiration during an incredibly short time period of only three weeks, he completed this monumental work. The dramaturgy plan of the *Messiah*, without a firm narrative course and characterization of particular characters, differs from other oratorios of G. F. Handel, which by their drama plot fit the form of the opera composed for concert performance. The oratorio consists of three copious sections with the functions of acts, and the most attractive soprano aria is “Rejoice greatly, O daughter of Zion...”

**RICHARD WAGNER** (1813–1883) German composer, poet, conductor, essayist and theoretician of music is a personality of crucial importance for the history of music and one of the greatest creators in the area of opera (music drama). In his essays he explained the base of „entire art“ (Germ. *Gesamt kunst werk*), a theory according to which music drama is the most perfect form of artistic expression. He himself wrote librettos for his operas, as the conse-



Po muzičkom, a nadasve melodijskom sadržaju, ovo je najintimnije djelo koje je ikada napisao. Iz nježnog tembra prvog takta, izrasta tema *Brinhilde*: „Vječna sam bila i vječna ostajem“. Ona se zatim pretače u srednji dio, koji donosi uzdah: „O, Zigrfid!“, sa temom Zigrfidovog roga. Prema završnici, motiv ptica daje pastoralni karakter ovoj simfonijskoj idili, koja dočarava porodičnu sreću.

*Jelena Jovanović*

quence of his belief in „entire art“, and he invested great effort and energy in order to perform them in the manner he conceived them, which is why he erected the opera house in Bayreuth.

Besides music dramas he composed symphony music too. Two symphonies are famous – the first in C-major and the second in D-major, both originating in the early phase of his artistic development.

Based on the motives from the last scene of (his) music drama *Siegfried*, R. Wagner composed the symphony poem **Siegfried – Idyll** in honour of his son *Siegfried's* birth and the anniversary of his marriage with *Cosima* (who was the daughter of *Franz Liszt*). According to its music, and above all the melody content, this is the most intimate work he ever wrote. From the gentle first stroke grows the theme of *Brinhilde*: „I was eternal and eternal I remain“. She then flows into the middle part, bringing the sigh: „O, Siegfried!“, with the theme of Siegfried's horn. Towards the end, the motive of birds gives the pastoral character to this symphony idyll, which conjures up family happiness.

*Jelena Jovanović*

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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.

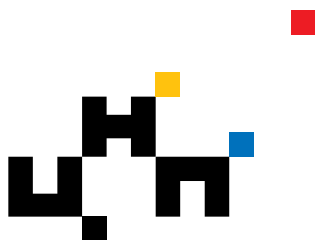
In 1974 he was admitted into the orchestra of the celebrated Boljšoj Theatre, to take after several years the place of orchestra leader and the first soloist of this orchestra, spending almost fifteen years on this position. In 1990 he became the orchestra leader of the Moscow Philharmonic Orchestra and the leader of the chamber orchestra „Moscow Philharmonists“, 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.

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**SNEŽANA SAVIČIĆ-SEKULIĆ** osnovne i postdiplomske studije završila je na Akademiji umetnosti u Beogradu, u klasi prof. *Radmile Smiljanić*. Kao student je debitovala na sceni Opere Narodnog Pozorišta u ulozi *Dilde* (Rigoletto), koja joj donosi nagradu Udruženja muzičkih umjetnika Srbije, prvi put dodijeljenu mladom umjetniku za najbolje muzičko ostvarenje u 2001. godini. Iste godine debituje na sceni Opere i Teatru Madlenianum u Zemunu.

Laureat je 33. Međunarodnog takmičenja „Jeunesses Musicales“ u Beogradu 2003. godine kada joj je, prvi put u istoriji takmičenja, dodijeljeno pet specijalnih nagrada. Slijedi treća nagrada na međunarodnom takmičenju „Ady Sari“ u Poljskoj (2003), stipendija na prestižnoj umjetničkoj školi „Guilhall School of Music&Drama“ u Londonu (2003). Stipendista je „CEE Musiktheatra“ iz Beča (2004–2007) što joj je omogućilo brojne koncerte, operске predstave, rad sa velikim imenima operске umjetnosti i učešće na jubilarnom koncertu najuspješnijih stipendista iz Centralne i Istočne Evrope, održanom u Bečkoj državnoj operi 2009. godine.

Njena bogata izvođačka djelatnost, pored nastupa na domaćoj sceni, obuhvata pojavljivanje u gradovima širom Evrope na operским i koncertnim scenama: Salle Gaveau (Paris), Wiener Staatsoper (Beč), Janaček teatar (Brno), Nacionalni Teatari u Bukureštu i Temišvaru, „Concerts in Campidoglio“ (Rim), HNK Zagreb, HNK Split, HNK Varaždin, Crnogorsko narodno pozorište, Makedonska opera. Stalni je gost Opere Madlenianum kao i Srpskog Narodnog Pozorišta u Novom Sadu.

**SNEŽANA SAVIČIĆ-SEKULIĆ** completed her undergraduate and postgraduate studies at the Academy of Arts in Belgrade, in the class of prof. *Radmila Smiljanić*. As a student she had her debut at the stage of the National Theatre Opera in the role of *Gilda* (Rigoletto), which brought her the award of the Association of Music Artists of Serbia, awarded for the first time to a young artist for the best music creation in 2001. In the same year, she had her debut at the stage of the Opera and Theatre Madlenianum in Zemun.

She is the laureate of the 33<sup>rd</sup> International Competition „Jeunesses Musicales“ in Belgrade in 2003 when, for the first time in the history of the competition, she was awarded five special awards. What followed was the third price at the international competition „Ady Sari“ in Poland (2003), scholarship at the prestigious art school „Guilhall School of Music&Drama“ in London (2003). She is the fellow of the „CEE Musiktheatra“ from Vienna (2004–2007) which made it possible for her to give numerous concerts, operas, work with great names in the field of opera art and participate at the anniversary concert of the most successful fellows from Central and Eastern Europe, held in Vienna State Opera in 2009.

Her rich performing activity, besides appearances at domestic scene, includes appearances in the towns all over Europe at opera and concert stages: Salle Gaveau (Paris), Wiener Staatsoper (Vienna), Janaček Theatre (Brno), National Theatres in Bucarest and Temisoara, „Concerts in Campidoglio“ (Rome), HNK Zagreb, HNK Split, HNK Varaždin, Mon-

Na operskoj sceni ostvarila vodeće uloge: *Lučija* (Lučija od Lamermura), *Pamina* (Čarobna frula), *Suzana* (Figarova ženidba), *Karolina* (Dvije udovice), *Laureta* (Đani Skiki), *Antonia* (Hofmanove priče), *Adina* (Ljubavni napitak), *Mizeta* (Boemi), *Stanka* (Na uranku), *Rozina* (Seviljski berberin), *Đilda* (Rigoletto), *Izabela* (Mandragola)....

Pjevala je sopranske dionice u velikom broju vokalno-instrumentalnih djela: Rekvijem, Krunidbena misa (V. A. Mozart), Karmina Burana (K. Orf), Stvaranje svijeta, Nelson Misa (F. J. Hajdn), Te Deum (A. Bruckner), Stabat Mater (Đ. B. Pergolezi), Magnifikat (J. S. Bah)...

Sarađivala je sa: Rimskim Simfonijskim orkestrom, Makedonskom filharmonijom, Beogradskom filharmonijom, Fiharmonijom Brno, Simfonijskim orkestrom RTS, Crnogorskim Simfonijskim orkestrom, Banjalučkom filharmonijom, kao i sa brojnim kamernim ansablama i dirigentima: *Hose Koljado*, *Silvio Barbato*, *Uroš Lajović*, *Mladen Jagušt*, *Darinka Matić-Marović*, *David Crescenzi*, *Bojan Suđić*... Ostvarila je snimke za diskografsku kuću „Mandala-Harmonia Mundi“ u Parizu.

Laureat je novoustanovljene nagrade „Oskar Danon“ koju dodjeljuje Narodno Pozorište u Beogradu, za vrhunske umjetničke kreacije u sezoni.

Stalni je član Opere Narodnog Pozorišta u Beogradu i trenutno je jedan od vodećih solista u toj kući.

tenegrin National Theatre, Macedonian Opera. She is a permanent guest of the Opera Madlenianum and of the Serbian National Theatre in Novi Sad.

She performed the leading roles at the opera stage: *Lucia* (Lucia de Lamermure), *Pamina* (Magic Flute), *Susanna* (The Marriage of Figaro), *Carolina* (The Two Widows), *Lauretta* (Gianni Schicchi), *Antonia* (The Tales of Hoffman), *Adina* (The Elixir of Love), *Musseta* (La Boheme), *Stanka* (At Dawn), *Rosina* (The Barber of Seville), *Gilda* (Rigoletto), *Isabella* (Mandragola)....

She sang soprano parts in a great number of vocal-instrumental works: Requiem, Coronation Mass (W. A. Mozart), Carmina Burana (C. Orff), Creation of the World, Nelson Misa (F. J. Haydn), Te Deum (A. Bruckner), Stabat Mater (G. B. Pergolesi), Magnificat (J. S. Bach)...

She cooperated with: Symphony Orchestra from Rome, Macedonia Philharmonic, Belgrade Philharmonic, Philharmonic Brno, Symphony Orchestra of RTS, Montenegrin Symphony Orchestra, Banja Luka Philharmonic, as well as with numerous chamber ensembles and conductors: *Hose Koljado*, *Silvio Barbato*, *Uroš Lajović*, *Mladen Jagušt*, *Darinka Matić-Marović*, *David Crescenzi*, *Bojan Suđić*... She made recordings for the discographic house „Mandala-Harmonia Mundi“ in Paris.

She is the laureate of the newly established price „Oskar Danon“ awarded by the National Theatre in Belgrade, for supreme artistic creations in the season.

She is a permanent member of the Opera of the National Theatre in Belgrade and is currently one of the leading soloists in that house.

**KATARINA PAVLOVIĆ** rođena je u Čupriji 1978. godine. Školu za muzičke talente završila je u Čupriji, a potom Fakultet muzičke umetnosti u Beogradu i postdiplomske studije u Novom Sadu kod prof. *Evgenie Kravceve*. Usavršavala se na majstorskim kursevima kod profesora *Dejvida Takena, Darka Kodžasa* i *Vesne Stanković*. Od 1997. godine svira u orkestru Gudači sv. Đorđa, pod umjetničkim vođstvom violiniste *Gordana Nikolića*. Sa ovim orkestrom ima preko 1.500 koncertnih nastupa u Srbiji i inostranstvu.

Kao kamerni muzičar nastupala je na svim renomiranim festivalima poput: BEMUS, NOMUS, BELEF, Ohridsko ljetno, Međunarodna tribina kompozitora i u prestižnim koncertnim dvoranama: Alte Opera (Frankfurt), Linkoln Centar (New York), Barbican Hall (London), Konzerthaus (Wien), Flagey (Brisel), Theatre Des Champs Elysees (Pariz). Sarađivala je sa umjetnicima kao što su: *Julian Rachlin, Stefan Milenković, Nemanja Radulović, Juri Žislin, Gaj Porat, Irena Grafenauer...*

Kao koncertmajstor ansambla Alpe-Adria nastupala je u Italiji od 2003. do 2006. godine. Godine 2007. postaje koncertmajstor Simfonijskog orkestra jugoistočne Evrope čije je središte u Sarajevu, a od 2009. godine je vođa drugih violina u Crnogorskom simfonijskom orkestru u Podgorici.

**KATARINA PAVLOVIĆ** was born in Čuprija in 1978. She completed School for Music Talents in Čuprija, and then Faculty of Music Arts in Belgrade and postgraduate studies in Novi Sad with prof. *Evgenia Kravceva*. She perfected herself at master courses with professor *David Taken, Darko Kodžas* and *Vesna Stanković*. Since 1997 she has been playing in the orchestra St. George Strings under the artistic leadership of violinist *Gordan Nikolić*. She has had over 1.500 appearances with this orchestra in Serbia and abroad.

As a chamber musician she appeared at all renowned festivals such as: BEMUS, NOMUS, BELEF, Ohrid Summer, International Composers Forum and in prestigious concert halls: Alte Opera (Frankfurt), Lincoln Center (New York), Barbican Hall (London), Konzerthaus (Wien), Flagey (Brisel), Theatre Des Champs Elysees (Pariz). She cooperated with artists such as: *Julian Rachlin, Stefan Milenković, Nemanja Radulović, Juri Žislin, Gaj Porat, Irena Grafenauer...*

As the concert master of the ensemble Alpe-Adria she appeared in Italy from 2003 to 2006. In 2007 she became the concert master of the Symphony Orchestra of South East Europe with the seat in Sarajevo, and since 2009 she has been the leader of second violins in Montenegrin Symphony Orchestra in Podgorica.

# CRNOGORSKI GUDAČI MONTENEGRIN STRINGS

Sezona | Season 2011-2012

## I VIOLINE | I VIOLINS

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

## II VIOLINE | II VIOLINS

Tanja Bogdanović  
Tijana Jovović  
Viktorija Vujić  
Miloš Bošković  
Milena Vuković  
Milena Rajković  
Ana Živković

## VIOLE | VIOLAS

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

## VIOLONČELA | VIOLONCELLOS

Igor Perazić  
Igor Tinčero  
Darko Kolanda  
Vladimir Drobnjak  
Dejan Timotijević

## KONTRABASI | DOUBLE BASSES

Zoran Zakrajšek  
Predrag Vujović  
Slaven Turusković



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**FLAUTA | FLUTE**  
Marija Đurđević-Ilić

**OBOA | OBOA**  
Jarina Denisenko

**KLARINETI | CLARINETS**  
Petar Garić  
Stefan Pavićević

**FAGOT | BASSON**  
Mihajlo Radivojević

**HORNE | HORNS**  
Ana Stoisavljević  
Sandra Miletić

**TRUBA | TRUMPET**  
Sava Rajkovic

**ČEMBALO | HARPSICHORD**  
Aleksej Molčanov



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

**MUŽIČKI CENTAR CRNE GORE** · MONTENEGRIN MUSIC CENTER

Rektorat UCG  
Bulevar Džordža Vašingtona bb  
81000 Podgorica

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**PODGORICA** VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA  
GREAT HALL OF MONTENEGRIN NATIONAL THEATRE  
SRIJEDA, 4. JANUAR 2012. U 20 ČASOVA  
WEDNESDAY, 4<sup>TH</sup> JANUARY 2012 AT 20

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