

# KONCERT CONCERT



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

*dirigent • conductor*

**ALEKSEJ ŠATSKI**  
**ALEXEY SHATSKIY**

[Rusija - Crna Gora • Russia - Montenegro]

*solista • soloist*

**JURIJ LOEVSKIJ**  
**YORY LOEVSKIY**

[Rusija • Russia]

**violončelo | violoncello**

**PODGORICA** VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA  
GREAT HALL OF MONTENEGRIN NATIONAL THEATRE  
ČETVRTAK, 31. MAJ 2012 U 20h  
THURSDAY, MAY 31<sup>ST</sup> 2012 AT 20

**GENERALNI SPONZOR CRNOGORSKOG SIMFONIJSKOG ORKESTRA**  
**GENERAL SPONSOR OF MONTENEGRIN SYMPHONY ORCHESTRA**



**KARL MARIA FON VEBER**

**CARL MARIA VON WEBER**

*Eurijante, uvertira*

*Euryanthe, overture*

**ROBERT ŠUMAN**

**ROBERT SCHUMANN**

Koncert za violončelo i orkestar u a-molu, op.129

Concerto for Violoncello and Orchestra in a minor, Op.129

*Nicht zu schnell*

*Langsam*

*Etwas lebhafter, Sehr lebhaft*

pauza • intermission

**JOHANES BRAMS**

**JOHANNES BRAHMS**

Simfonija u D-duru, br. 2

Symphony in D Major, No. 2

*Allegro non troppo*

*Adagio non troppo*

*Allegretto grazioso*

*Allegro con spirito*

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Njemački kompozitor **KARL MARIJA FON WEBER** (1786–1826) postavio je temelje na kojima je nastala njemačka nacionalna opera u periodu romantizma. Ovaj svestrani umjetnik prvi je, kao dirigent, postavio standardan raspored muzičara u orkestru koji se i danas koristi. Takođe, prvi je držao odvojene probe („probe po grupama“) za svaku sekciju instrumenata u orkestru. Dirigovao je koristeći dirigentsku palicu, stojeći na podijumu (umijesto da diriguje stojeći pored klavira i udarajući palicom o pod). Pored toga, Veber je bio jedan od najboljih pijanista u periodu romantizma.

Uvertira **Eurijante** (1823) opisuje ljubav između *Eurijante* i njenog vjerenika, grofa *Adolara*. Mračne sile koje ih ugrožavaju nagoviještene su sasvim letimično kroz dijelo. Uvertira je pisana u sonatnom obliku i koristi se dvijema *najvažnijim* melodijama opere.

**Koncert za violončelo i orkestar u a-molu**, njemačkog kompozitora **ROBERTA ŠUMANA** (1810–1856) nastao je 1850. godine. Ova kompozicija, jedno od posljednjih Šumanovih ostvarenja, rezultat je njegove naklonosti prema violončelu. Malo je poznato da je kompozitor još u djetinjstvu, pored klavira, učio da svira i violončelo, te je od ranih 30-tih godina namjeravao da mu se aktivno posveti, smatrajući da bi mu to pomoglo u boljem razumijevanju principa

The German composer **CARL MARIA VON WEBER** (1786–1826) set the foundations of the German national opera in the period of Romanticism. This versatile artist was the first to establish, as a conductor, the standard arrangement of musicians in the orchestra, which is being used even today. Also, he was the first to hold separate rehearsals (“rehearsals per groups“) for each group of instruments in the orchestra. He conducted using the conducting baton, standing on a podium (instead of conducting standing beside the piano and hitting the baton against the floor). Besides, he was one of the best pianist in the Romantic period.

The overture **Euryanthe** (1823) describes love between *Euryanthe* and her fiancé, count *Adolar*. Throughout the work there is only a hint of the dark forces endangering them. The overture was written in a sonata form and is used in two *most important* melodies of the opera.

**Concerto for Violoncello and Orchestra in a minor**, by the German composer **ROBERT SCHUMAN** (1810–1856) originated in 1850. This composition, one of the last Schumann’s creations, is the result of his inclination to violoncello. It is little known that already in his childhood, the composer, besides the piano, learned to play the cello as well, so that from his early 30<sup>s</sup> he intended

komponovanja kamerne i orkestarske muzike. Njegovo odlično poznavanje instrumenta odrazilo se na koncepciju solističke dionice koja je veoma virtuozna i oslikava tehničke i interpretativne mogućnosti violončela. Koncert je javno izveden tek deset godina poslije nastanka, a Šumanova supruga, pijanistkinja *Klara Vik* isticala je njegov *romantičarski senzibilitet, svježinu i humor, zanosni dijalog violončela i orkestra, milozvučne melodijske pasaze sa mnogo osjećanja*. Elegični ton koncerta doseže vrhunac u melodiji tipično *šumanovske romantičarske topline u laganom stavu*. Stavovi se izvode bez pauze, a Šuman je pribjegao ovom rješenju ne samo da bi doprinio čvršćem jedinstvu ciklusa, već i sa namjerom da spriječi aplaudiranje poslije svakog stava, što je bila uobičajena praksa publike tokom XIX vijeka.

Simfonijsko stvaralaštvo njemačkog kompozitora **JOHANESA BRAMSA** (1833–1897) nastaje u vrijeme kada su *Hektor Berlioz, Anton Bruckner i Richard Wagner*, veoma proširili simfonijski orkestar, no ipak, Brams nije koristio više instrumenata od *Ludviga van Betovena* u Devetoj simfoniji. Inventivnost Bramsovih muzičkih ideja, koje prate muzička kretanja njegovog doba, na zavidnoj je visini, a sam Brams ih vješto kombinuje sa tradicionalnim oblicima naslijeđenim od prethodnika (*Johana S. Baha* i *Betovena* na primjer).

**Druga simfonija**, nastala je tokom 1877/78. godine, a 1878. je premijerno izvedena. Poznata je i kao „Pasto-

to dedicate himself to it actively, considering this might help him to better understand the principle of composing chamber and orchestra music. His excellent knowledge of the instrument reflected on the conception of the soloist part, which is highly virtuous and reflects the technical and interpretative possibilities of the cello. The concert was publicly performed only ten years after its creation, and Schuman's wife, Clara Wieck pointed out its *romanticist sensibility, freshness and humor, enchanting dialogue of cello and the orchestra, harmonious melodies, passages with plenty of feelings*. The elegiac tone of the concert reaches the peak in the melody of typically Schuman-like Romanticist warmth in a slow movement. The movements are performed without an intermission, and Schuman opted for this solution not only in order to contribute to a greater unity of the cycles, but also with the intention to prevent applauding after every movement, which was the usual practice of the audience during XIX century.

The symphony creation of the German composer **JOHANNES BRAHMS** (1833–1897) originated at the time when *Hector Berlioz, Anton Bruckner and Richard Wagner*, extended significantly the symphony orchestra. Still, Brahms did not use more instruments than Ludwig Van Beethoven in the Ninth Symphony. The inventiveness of Brahms's music ideas, which follow the music trends of his time, is at an enviable level, and Brahms himself combines them skilfully with the traditional forms

ralna simfonija". U formalnom pogledu koncipirana je u četiri stava. Opsežni prvi stav, *Allegro non troppo*, počinje pastoralnim zovom roga i drvenih duvača, na koji se nadovezuje prva tema u oboi i violinama, te druga tema, uspavanka u violama i violončelima. U drugom stavu – *Adagio non troppo*, sa karakterističnim motivom u violončelima, prethodi vedroj *Sicilijani* u 12/8 taktu, da bi nakon toga stav ponovo dobio „tamniji ton“. Treći stav – *Allegretto grazioso*, može se okarakterisati kao menuet; možda samo središnji trio ima obilježja skerca. Finalni stav, *Allegro con spirito* svojim živahnim, veselim pokretom je sušta suprotnost prethodnim stavovima. To je jedna orkestarska fantazija u kojoj posebno plijeni druga tema, marševskog pokreta, koja dovodi do vrhunca ciklusa.

*Jelena Jovanović*

inherited by his predecessors (*Johan S. Bach* and *Beethoven* for example).

**The Second symphony**, originated during 1877/78, and it was performed for the first time in 1878. It is also known as the "Pastoral symphony". Formally it is conceived in four movements. The extensive first movement, *Allegro non troppo*, begins with the pastoral call of the horn and the wooden winds, continuing into the first theme in oboe and violins, and the second theme, a lullaby in violas and cellos. In the second movement *Adagio non troppo* with a characteristic motive in cellos, precedes the serene *Siciliana* in 12/8 bar, after which the movement regains a "darker tone". The third movement – *Allegretto grazioso*, can be characterized as a minuet; perhaps only the middle trio has the characteristics of a scherzo. The final movement, *Allegro con spirito* with its live, merry movement is the exact opposite to the previous movements. It is an orchestra fantasy in which the second theme is in particular captivating, with the march like movement, which leads to the cycle climax.

*Jelena Jovanović*

**PARTNER MUZIČKOG CENTRA CRNE GORE**  
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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 Krauss 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

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 ensembles he participated at numerous festivals of contemporary 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 Concert Hall named "Auditorio de Alfredo Krauss" in Las Palmas and recorded a CD for discography house RALS. After that he devoted himself to the studies of conducting: first in Great Britain with *George Hurst, Rodolfo Saglimbeni, Robert Houlihan* 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

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 koncerta u Sali konzervatorijuma „*Đuzepe Verdi*“ u Milanu. Saradivao 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.

the works of the Spanish composers *Bernardin Valle* 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. Ovchnikov* and *A. 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.

**JURIJ LOEVSKIJ**, diplomirao je na Lenj-ingradskom Konzervatorijumu u klasi profesora *M. Rostropoviča*. Bio je angažovan kao koncertmajstor grupe violončela u najboljim ansamblima Rusije – Orkestar Boljšoj teatra, Državni simfonijski orkestar pod upravom *J. Svetlanova*, orkestar Marinskog teatra pod upravom *V. Gergieva* – a trenutno je koncertmajstor Nacionalnog filharmonijskog simfonijskog orkestra Rusije pod upravom *V. Spivakova*. Jurij Loevskij je sjajan solista, vodi aktivnu solističku karijeru. Na njegovom repertoaru su djela kompozitora kao što su: *Vivaldi, Betoven, Šuman, Šostakovič, Prokofjev, Britn, Debisi, Štraus, Čajkovski, Brams, Frank, Sen-Sans* i dr. Njegovo sviranje uvijek je obilježeno izvanrednom ekspresijom i odlikuje se apsolutno nevjerovatnom tehničkom slobodom i nepokolebljivom stabilnošću.

**YORY LOEVSKIY**, graduated from the Leningrad Conservatory in the class of professor *M. Rostropovich*. His work as the concertmaster of a group of cellos in the best Russian ensembles – Orchestra of Boljšoj Theatre, State Symphony Orchestra under the leadership of *J. Svetlanov*, Orchestra of Marine Theatre under the leadership of *V. Gergiev* – and he is currently the concertmaster of the Russian National Philharmonic Orchestra under the leadership of *V. Spivakov*. Yory Loevskiy is a brilliant soloist, pursuing an active soloist career. His repertoire includes works by composers such as: *Vivaldi, Beethoven, Schuman, Shostakovich, Prokofjev, Britn, Debussy, Strauss, Tchaikovsky, Brahms, Frank, Saint-Saens* and other. His playing is always marked by exceptional expression and is characterized by absolutely incredible technical freedom and unwavering stability.

# CRNOGORSKI SIMFONIJSKI ORKESTAR MONTENEGRIN SYMPHONY ORCHESTRA

Sezona | Season 2011–2012

## I VIOLINE | I VIOLINS

Grigorij Krasko, koncertmajstor  
Vujadin Krivokapić  
Marko Simović  
Senka Novak  
Andrija Abramović  
Florijan Balaž  
Ana Perazić  
Ajilinda Mataj  
Sanda Sekulović  
Gerd Cinxo

## II VIOLINE | II VIOLINS

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

## VIOLE | VIOLAS

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

## VIOLONČELA | VIOLONCELLOS

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Vladimir Drobnjak  
Darko Kolanda  
Katarina Stanković  
Nevena Milenković

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Predrag Vujović  
Slaven Turusković  
Ilija Bulatov

**FLAUTE | FLUTES**

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Žana Marinković-Lekić

**OBOE | OBOAS**

Jarina Denisenko  
Dragan Lazić

**KLARINETI | CLARINETS**

Petar Garić  
Anton Melnikov

**FAGOTI | BASSONS**

Mihajlo Radivojević  
Anton Runov

**HORNE | HORNS**

Igor Lazić  
Sandra Miletić  
Jelena Gusić  
Dario Krivokapić

**TRUBE | TRUMPETS**

Aleksandar Arsić  
Sava Rajković

**TROMBONI | TROMBONES**

Stevan Dragaš  
Dejan Ljujić  
Meša Kerović

**TUBA | TUBA**

Zoltan Lukačević

**TIMPANI | TIMPANI**

Srđan Palačković



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

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**MENADŽMENT CRNOGORSKOG SIMFONIJSKOG ORKESTRA** · MANAGEMENT OF MSO

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**7. JUN • 7<sup>th</sup> JUNE**

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

*dirigent • conductor*

**ALEKSEJ ŠATSKI**  
**ALEXEY SHATSKIY**

[Rusija – Crna Gora • Russia – Montenegro]

**TIVAT**

**DVORANA CENTRA ZA KULTURU**

**HALL OF THE CULTURAL CENTER**

**ČETVRTAK, 7. JUN 2012. U 20 ČASOVA**

**THURSDAY, 7<sup>th</sup> JUNE 2012 AT 20**

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