

# KONCERT CONCERT



Sezona • Season 2011-2012

## CRNOGORSKI SIMFONIJSKI ORKESTAR MONTENEGRIN SYMPHONY ORCHESTRA

*dirigent • conductor*

**BOJAN SUĐIĆ**

**BOJAN SUĐIĆ**

[Srbija • Serbia]

*solista • soloist*

**MIHAIL POČEKIN**

**MIKHAIL POCHEKIN**

[Rusija • Spanija • Russia • Spain]

**violina | violin**

VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA  
GREAT HALL OF MONTENEGRIN NATIONAL THEATRE  
UTORAK, 8. NOVEMBAR 2011. U 20 ČASOVA  
TUESDAY, 8<sup>th</sup> NOVEMBER 2011 AT 20.00

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



JOHANES BRAMS | JOHANNES BRAHMS

Koncert za violinu i orkestar u D-duru, Op. 77

Concerto for violin and orchestra in D Major, Op. 77

*Allegro non troppo*

*Adagio*

*Allegro giocoso, ma non troppo vivace – Poco più presto*

PAUZA | INTERMISSION

P. ILJIČ ČAJKOVSKI | P. ILYICH TCHAIKOVSKY

Simfonija br. 4, f-mol, Op. 36

Symphony No 4, f minor, Op. 36

*Andante sostenuto-Moderato con anima-Moderato assai-Allegro vivo*

*Andantino in modo di canzona*

*Scherzo*

*Finale: Allegro con fuoco*

**MEDIJSKI SPONZOR**  
**MEDIA SPONSOR**



Jedan od prvih koji je prepoznao pravu vrijednost i veličinu njemačkog kompozitora **JOHANESA BRAMSA** (1833–1897), bio je *Robert Šuman*. Godine 1853. u članku objavljenom u *Novim muzičkim novinama*, ovaj slavni kompozitor i muzički pisac javnosti je predstavio J. Bramsa, koji je tada imao svega 20 godina, kao *Novog Mesiju umjetnosti, kompozitora koji je prizvan da u idealnoj formi doprinese najvišem izrazu vremena*. Ipak, Brams je bio jedan od naj-samokritičnijih kompozitora. Stotine svojih kompozicija odbacivao je prije nego što bi doživjele izvođenje. Prvu simfoniju komponovao je sa prekidima u periodu od oko dvije decenije da bi je objavio u 43. godini.

Stvaralački razvoj ovog kompozitora može se pratiti kroz 4 perioda koja *Hans Gal* poredi sa 4 godišnja doba. U *proljeće* (period koji je trajao do 1853.) on stiže prva znanja iz muzike, postaje vrstan pijanista i nastupa kao pratilac čuvenih violini-sta svoga doba – *Eduarda Reminija* i *Jozefa Joakima*. Većinu djela iz ovog perioda je uništio, a među sačuvanim najznačajnije su 3 sonate za klavir. U drugom stvaralačkom periodu, (*ljetu*, do 1876. godine), nastaju prva važna djela: varijacioni ciklusi, balade op.10, klavirski komadi op.76, rapsodije op.79, prve dvije sveske Mađarskih igara, vokalne kompozicije, Njemački rekvijem, kamerna djela i Prvi koncert za klavir i orkestar u d-molu. Treći period nastupa od 1876. godine. To je *jesenje* životno doba koje je najplodnije i najzrelije i obuhvata: 4 simfonije, koncert za klavir i orkestar, koncert za violinu i orkestar, dvostruki koncert za violinu i violončelo i mnoge kamerne kompozicije. Na kraju životnog puta (posle 1890.) u periodu oskudne *zime* Brams nije mnogo komponovao. Najzanimljivije iz ovog perioda su zbirke klavirskih minijatu-

One of the first who recognized the real value and magnitude of the German composer **JOHANNES BRAHMS** (1833–1897), was *Robert Schumann*. In 1853, in an article published in the *New Journal for Music*, this famous composer and music writer presented to the public J. Brahms, who was only 20 at that time, as the *New Messiah of Art, a composer who was called upon to contribute in an ideal form to the supreme expression of the time*. Still, Brahms was one of the most self-critical composers. He rejected hundreds of his compositions before they were performed. He composed his first symphony with interruptions in the period of around two decades, to publish it at the age of 43.

Creative development of this composer can be followed through 4 periods which *Hans Gal* compares to 4 seasons. In *spring* (period that lasted until 1853) he acquired the first knowledge of music, became an extraordinary pianist and appeared as the accompanist of famous violinists of his time – *Edward Remini* and *Joseph Joachim*. He destroyed most of his works from this period, and among those preserved the most significant are 3 sonatas for the piano. In the second creative period, (*summer*, until 1876), his first important works were created: variation cycles, ballads op.10, piano pieces op.76, rhapsodies op.79, first two books of Hungarian Dances, vocal compositions, German requiem, chamber works and the First Concerto for Piano and Orchestra in d-major. The third period starts from 1876. That is the *autumn* of his life, which is the most fertile and most mature and includes: 4 symphonies, concerto for piano and orchestra, concerto for violin and orchestra, double concerto for violin and violoncello

ra (op.116-119), kvintet za klarinet i gudače i sonate za klarinet i klavir.

Svi koncerti, izuzev Prvog za klavir i orkestar, nastali su u trećem periodu stvaralaštva, kada i simfonije. Nasuprot virtuoznom koncertu XIX vijeka Brahms je njegovao *simfonizirani* tip koncerta u kojem su solista i orkestar ravnopravni, a oblik se gradi na način simfonizacije muzičkog tkiva. Ovaj tip koncerta srećemo i u opusima R. Šumana, F. Lista, P. I. Čajkovskog, S. Rahmanjinova i A. Dvoržaka. Ravnopravnost soliste i orkestra se ogleda u tipu tematizma, ekspaniranju i razvoju tematskog materijala, u povećanom značaju razvojnog djela /koji je simfonijski koncipiran/ i više ne predstavlja mjesto na kojem solista u nizu tipiziranih virtuoznih momenata pokazuje svoje izvođačko umijeće.

**Koncert za violinu i orkestar** nastao je 1878. godine. Tokom komponovanja ovog veoma zahtjevnog djela Brahms se konsultovao sa Jozefom Joakimom u vezi violinske tehnike. Ozbiljno raspoloženje prvog stava nagovještava se melodijom i instrumentacijom: fagoti, viole i violončela donose prvu temu, koju zatim preuzima oboa. U drugom stavu glavna tema vezana je za stihove, „O, kada bih znao put unatrag, drugi put u zemlju djetinjstva“, dok treći stav u stilu mađarskog folklor, donosi smireniji završetak djela.

and numerous chamber compositions. At the end of his life road (after 1890), in the period of barren *winter* Brahms did not compose much. The most interesting from this period are collections of piano miniatures (op.116-119), quintet for clarinet and strings and sonatas for clarinet and piano.

All the concertos, except the First concert for piano and orchestra, originate from the third period of creation, just like the symphonies. In distinction from the virtuoso concert of XIX century, Brahms cherished the *symphonized* type of concert in which the soloist and the orchestra are equal, and the form is built in the manner of music tissue symphonization. This type of concert is found in the opuses of R. Schumann, F. Liszt, P. I. Tchaikovsky, S. Rachmaninoff and A. Dvorak. Equality of the soloist and the orchestra is reflected in the type of themes, exposing and development of thematic material, in the increased significance of development part/ which is conceived symphonically/ and does not represent any more a place at which the soloist shows his performing capabilities in a range of typicized virtuous moments.

**Concerto for violin and orchestra** originated in 1878. While composing this highly demanding work, Brahms consulted Joseph Joachim in relation to the violin technique. Serious disposition of the first movement is announced with melody and instrumentation: bassoons, violas and violoncellos bring the first theme, which is then taken over by oboe. In the second movement the main theme is related to the verses, „O, if I knew the way back, the second way into the country of my childhood“, while the third movement in the style of Hungarian folklore, brings more peaceful ending to the work.

### **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 suprotavljan težnjama Petrice i optuživan za „evropejstvo“, danas je jasno da su ovi umjetnici dijelili iste ideale, te da je stvaralaštvo Čajkovskog moguće razmatrati jedino kao dio ruske nacionalne muzike. Zahvaljujući materijalnoj pomoći svog mecena *Nadežde fon Mek*, ovaj kompozitor razvija vrlo intenzivnu stvaralačku djelatnost dugu skoro 30 godina, ostvarujući širok dijapazon različitih vidova obogaćenja opere, baleta, simfonije, koncerta...

Simfoniju je smatrao najliriskijom od svih muzičkih formi, za njega je simfonijsko djelo bez programa predstavljalo *muzičku ispovjest duše, koja je prepuna i koja se mora izliti posredstvom zvukova*, na sličan način kao što se pjesnik iskazuje stihovima.

**Četvrta simfonija u f-molu (1877)** zasnovana je na sapostavljanju dvaju kontrastirajućih planova. Prvi stav nosi dramski karakter, dok dva srednja stava (lirski *Andantino in modo di cancona* i humoristički *skerzo*) nose u sebi, umjesto unutrašnjih duševnih preživljavanja, žanrovsko-karakteristične elemente. Široku sliku života daje finale, u kojem je prikazano praznično narodno veselje.

U pismu Nadeždi fon Mek, Čajkovski je istakao: „Postoji i program za našu simfoniju tj. mogućnost da se njezin sadržaj prikaže riječima, i ja ću Vama, i jedino Vama iznijeti značenje, kako cjeline djela, tako i njegovih pojedinačnih stavova. Uvod je jezgro čitave simfonije; u njemu se nalazi glavna misao. To je sudbina, fatalna sila koja

**PYOTR ILYICH TCHAIKOVSKY (1840–1893)** one of the leading figures of Russian music life in the second part of XIX century, created within the frame of Romanticist style, bringing into it numerous novices which Russian national school is recognizable for. Even though at his time he frequently opposed the aspirations of the Five and was accused 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. Owing to material support of his Maecenas *Nadezhda von Meck*, this composer developed very intensive creative activity almost 30 years long, achieving a wide range of various forms for enriching opera, ballet, symphony, concerto...

He considered symphony the most lyrical of all music forms, for him symphony work without programme represented *music confession of the soul, which is overfull and which must spill out by means of sounds*, in a similar manner as a poet expresses himself with verses.

**Symphony No 4 in f-minor (1877)** is based on the opposition between two contrasting planes. The first movement bears dramatic character, while two middle movements (*lyrical Andantino in modo di cancona* and *humoristic scherzo*) instead of internal spiritual survival bear in themselves genre-characteristic elements. The finale gives a wide picture of life, presenting festive national merryment.

In a letter to Nadezhda von Meck, Tchaikovsky pointed out: „There is also a programme for our symphony i.e. the possibility to present its content through words, and I will present to You, and only You, the meaning of the entire work, and

sprečava da težnja za srećom dođe do svoga cilja i ljubomorno nadzire da blaženstvo i mir preovladaju; ona sprečava da nebo ne bude nikada bez oblaka... Dakle, čitav život nije ništa drugo do vječita smjena mračne stvarnosti i nestalnih snova o sreći. Drugi stav nam opisuje patnje u novom stadijumu. To je ono melanholično osjećanje koje se javlja u predvečerje kad čovjek sjedi osamljen, umoran od rada, a knjiga koju je uzeo isklizne mu iz ruku i pojavi se čitav roj uspomena. U trećem stavu ne dolazi do izraza nikakvo određeno osjećanje. To su kapriciozne arabeske, neodređeni likovi koji jure kroz maštu kada čovjek popije čašicu vina“. Završavajući ciklus, finale (sa citatima iz narodne pjesme „U polju je brezica stajala“) potvrđuje da se samo u odricanju od subjektivne zatvorenosti može naći put od očajanja ka radosti: „Raduj se zbog radosti drugih i moći čes još da živiš“. Po tipu i karakteru, finale je blizak prvim simfonijama, ali u Četvrtoj, žanrovska slika dobija dubok smisao u vezi sa opštom idejom simfonije: „Ako sam u sebi ne nalaziš motiva za radost, pogledaj na druge ljude. Idi među narod“.

Zamisao Četvrte simfonije – kao ideja vječno nametljive utvare sudbine, fatuma – naći će razvitak i u daljim simfonijama. Ipak, Čajkovski se ne ponavlja, već traži nova razrešenja iste teme, svaki put na drugačijoj površini.

*Jelena Jovanović*

of its individual movements. Introduction is the core of the entire symphony; it contains the main thought. That is destiny, the fatal force that prevents aspiration for happiness to reach its objective and jealously sees to it that bliss and peace prevail; it prevents the sky from never being without clouds... Thus, entire life is nothing but an eternal alternation of sombre reality and disappeared dreams of happiness. The second movement describes suffering in the new stage. This is that melancholic feeling that appears when a man sits in solitude, tired of work, and the book he took slips from his hands and memories teem. In the third movement no particular feeling comes into fore. These are capricious arabesques, indefinite personages running through imagination when a man drinks a glass of wine“. Ending the cycle, the finale (with quotes from the national song, „In the field a birch tree stood“) confirms that the way from desperation to delight can only be found in renunciation of subjective confinement: „Rejoice the delight of others and you will be able to live more“. According to its type and character, the finale is close to the first symphonies, but in the Fourth, the genre picture gains deep sense related to the general idea of symphony: „if you do not find motive for delight in yourself, look at other people. Go among people“.

The idea of the Fourth Symphony – as the idea of eternally intrusive spectre of fate, fatum – will further be developed in later symphonies. Still, Tchaikovsky does not repeat himself, but searches for new resolutions for the same theme, each time on a different plane.

*Jelena Jovanović*



**BOJAN SUDIĆ** (Beograd, 1965), jedno je od najblištavijih dirigentskih imena u Srbiji. Prvi cjelovečernji koncert dirigovao je sa 19 godina, kao student Fakulteta muzičke umetnosti u Beogradu. Na Jugoslovenskom takmičenju muzičkih umjetnika (Zagreb, 1989) osvojio je Prvu nagradu koja od osnivanja takmičenja (1948) u disciplini dirigovanja nikada nije bila dodijeljena. Iste godine dodijeljena mu je stipendija fondacije *Lovro fon Matačić*.

Sudić je podjednako uspješan kao horski, simfonijski i operski dirigent. Bio je asistent dirigenta (od 1985), a zatim stalni dirigent Hora i Simfonijskog orkestra Radio-televizije Srbije (od 1992). Prvi koncert sa Beogradskom filharmonijom Bojan Sudić je dirigovao 1989. godine. Redovan je gost koncertnih sezona ovog ansambla, dirigent prilikom značajnih gostovanja (*Najdžel Kenedi, Maksim Vengerov*). Sa ovim orkestrom ostvario je nekoliko snimaka za kompakt diskove. Izdvađa se izdanje sa Simfonijskim igrama *Sergeja Rahmanjinova*. Kao gostujući dirigent Opere i Baleta Narodnog pozorišta u Beogradu, Bojan Sudić je prvi put nastupio 1993. godine. Tokom 1999. i 2000. godine bio je šef-dirigent ovog ansambla.

Od 1998. djelovao je kao gostujući, a od 2001. je stalni dirigent Kraljevske opere u Štokholmu. U proteklim sezonama u toj kući je dirigovao preko sto operskih i baletskih predstava.

*Bojan Sudić* je gostovao u Rusiji, Njemačkoj, Grčkoj, Belgiji, Švedskoj, Finskoj, Danskoj, Bugarskoj, Portugaliji i Kini. Kao simfonijski dirigent saradivao je sa više evropskih orkestrara. Ističu se njegova ostvarenja sa Helsinškom

**BOJAN SUDIĆ** (Belgrade, 1965) is one of the most brilliant conductors in Serbia. He conducted his first all night concert at the age of 19, as a student of the Faculty of Music Arts in Belgrade. He won the First Award at the Yugoslav Composition of Music Artists (Zagreb, 1989), which had never been awarded in the conducting discipline since the competition was founded (1948). In the same year he was awarded the scholarship of the foundation *Lovro fon Matačić*.

Sudić is equally successful as a choir, symphony and opera conductor. He was an assistant conductor (from 1985), and then permanent conductor of the Choir and Symphony Orchestra of Radio-Television Serbia (from 1992). *Bojan Sudić* conducted his first concert with Belgrade Philharmonic in 1989. He is a regular guest of concert seasons of this ensemble and conductor during significant guest performances (*Nigel Kennedy, Maxim Vengerov*). With this orchestra he made several recordings for compact discs. The edition with the Symphony Plays of Sergei Rachmaninoff stands out. Bojan Sudić appeared for the first time as the guest conductor of the Opera and Ballet of the National Theatre in Belgrade in 1993. During 1999 and 2000 he was the chief-conductor of this ensemble.

From 1998 he was the guest, and from 2001 he is the permanent conductor of the Royal Opera in Stockholm. In the past seasons he conducted over a hundred opera and ballet performances in that house.

*Bojan Sudić* had guest performances in Russia, Germany, Greece, Belgium, Sweden, Finland, Denmark, Bulgaria, Portugal and China. As symphony conductor he cooperated with a

i Novosibirskom filharmonijom, Simfonijskim orkestrom Odenzea, sa Metropolitan orkestrom Lisabona. U Finskoj nacionalnoj operi u Helsinkiju, dirigovao je više predstava u redovnoj sezoni, kao i na Gala koncertu povodom novog milenijuma.

Radi i sa omladinskim horovima i orkestrima – u proljeće 2003. u Beogradu je dirigovao izvođenjem *Orfove* kantate Carmina Burana sa preko 650 mladih izvođača. Godine 2005. postaje Umjetnički direktor – Šef dirigent Muzičke produkcije RTS, zaokružujući dugogodišnju uspješnu saradnju, o čemu svjedoči veliki broj koncerata i trajnih snimaka sa ansamblima Produkcije. Iste godine počinje i sa pedagoškom aktivnošću, postajući profesor dirigovanja na FMU u Beogradu.

number of European orchestras. He had outstanding performances with Helsinki and Novosibirsk Philharmonic, Symphony Orchestra of Odense, with Lisbon Metropolitan Orchestra. In the Finnish National Opera in Helsinki, he conducted several performances in the regular season, and the Gala concert on the occasion of the new millennium.

He works also with youth choirs and orchestras – in spring 2003 in Belgrade he conducted performance of Orff's cantata Carmina Burana with over 650 young performers. In 2005 he became the Artistic Director – Chief conductor of the Music Production of RTS, rounding off longstanding successful cooperation, witnessed by numerous concerts and permanent recordings with Production ensembles. In the same year he begins pedagogical activity, becoming conducting professor at the Faculty of Music Arts in Belgrade.

Dobitnik prestižnih nagrada na brojnim međunarodnim takmičenjima, uključujući Heifetz, Lipizer, Postacchini i Sarasate, **MIHAIL POČEKIN** (1990) je počeo da svira violinu u petoj godini kod *Galine Turčaninove*.

Godine 1997. je upisao muzički koledž na Moskovskom konzervatorijumu gdje je u klasi svoje majke postizao velike uspjehe. Muzičku akademiju u Kelnu, upisao je 2006. u klasi *Viktora Tretjakova*, a u periodu od 2010. do 2011. pohađao je napredne studije na "Escuela Superior de musica Reina Sofija" u Madridu kod *Ane Čumačenko*. Pored toga, pohađao je majstorske kurseve kod: *Gidona Kremera, Grigorija Kraska, Donalda Velerstajna, Kristijana Teclafa, Haralda Sonevega, Zariusa Sikmurzaeva, Veniamina Varsavskog, Vadima Rjepina, Kolje Blahera, Borisa Garlickog...*

Sa velikim uspjehom koncertirao je u Rusiji, Španiji, Hrvatskoj, Njemačkoj, Italiji, Francuskoj, Turskoj, Ukrajini. Mihail Počekin je nastupio u Koncertnoj dvorani Čajkovski u Moskvi, Glazunov sali u St. Petersburgu, Auditorio Nacional de Musica u Madridu, Auditorio de Zaragoza i dr... Učestvovao je na brojnim međunarodnim festivalima u Rusiji i inostranstvu i kao solista sa: Državnim akademskim orkestrom Rusije, Moskovskom filharmonijom, Orquesta Sinfonica de Navarra, Mladim nacionalnim orkestrom Španije, Litvanskim nacionalnim orkestrom, Kamernim orkestrom Minska, saradjujući sa dirigentima: *J. Simonovim, K. Griftsom, J. Domarkasom, S. Skripkom* i dr.

Mihail Počekin je podržan od strane ruskog Ministarstva kulture u 2003. godini i njemačke fondacije "Junge Musiker". U septembru 2008. godine dobio je prestižnu nagradu Pablo Sarasate u Madridu i mogućnost da svira na violini Stradivari Ex Bossier (Ex Sarasate).

Svira isključivo na violinama koje pravi njegov otac *Jurij Počekin*.

Winner of prestigious international competitions, including Heifetz, Lipizer, Postacchini and Sarasate, **MICHAIL POČEKIN** (1990) started playing the violin at the age of five with *Galina Turčaninova*.

In 1997 he enrolled music college at Moscow conservatorium where he achieved great success in the class of his mother. He enrolled Music Academy in Cologne in 2006 in the class of *Victor Tretjakov*, and in the period from 2010 to 2011 he attended advanced studies at "Escuela Superior de musica Reina Sofija" in Madrid with *Ana Chumachenco*. Moreover, he attended master courses with: *Gidon Kremer, Grigory Krasko, Donald Veilerstein, Kristijan Tetzlaff, Harald Schoneveg, Zarius Shikhmurzaeva, Veniamin Varshavskog, Vadim Rjepina, Kolja Blaher, Boris Garlitzki...*

He appeared with great success at concerts in Russia, Spain, Croatia, Germany, Italy, France, Turkey, Ukraine. *Michail Počekin* appeared in the Concert Hall Tchaikovsky in Moscow, Glazunov Hall in St. Petersburg, Auditorio Nacional de Musica in Madrid, Auditorio de Zaragoza and other.... He participated at numerous international festivals in Russia and abroad and as a soloist with: State Academic Orchestra of Russia, Moscow Philharmonic, Orquesta Sinfonica de Navarra, Young National Orchestra of Spain, Litanian National Orchestra, Chamber National Orchestra, Chamber Orchestra of Minsk, cooperating with conductors: *J. Simonov, K. Grifts, J. Domarkas, S. Skripka* and other.

Michail Počekin was supported by the Russian Ministry of Culture in 2003 and German foundation "Junge Musiker". In September 2008 he received the prestigious award Pablo Sarasate in Madrid and the possibility to play on the violin Stradivari Ex Bossier (Ex Sarasate).

He plays exclusively on the violins made by his father *Yuri Počekin*.

# CRNOGORSKI SIMFONIJSKI ORKESTAR MONTENEGRIN SYMPHONY ORCHESTRA

Sezona | Season 2011–2012

## I VIOLINE | I VIOLINS

Grigorij Krasko, koncertmajstor  
Boris Rabuzin  
Vujadin Krivokapić  
Dušan Rakonjac  
Marko Simović  
Ana Perazić  
Sanda Sekulović  
Gerd Cinxo  
Andrija Abramović  
Florijan Balaš  
Dušica Kordić  
Hemnalina Mirešković

## II VIOLINE | II VIOLINS

Katarina Pavlović  
Tanja Bogdanović  
Tijana Jovović  
Viktorija Vujić  
Miloš Bošković  
Milena Vuković  
Milena Rajković  
Verica Čuljković  
Ana Živković  
Aleksandra Bogdanović

## VIOLE | VIOLAS

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

## VIOLONČELA | VIOLONCELLOS

Igor Perazić  
Igor Tinčero  
Darko Kolanda  
Vladimir Drobňak  
Katarina Stanković  
Nataša Lišanin

## KONTRABASI | DOUBLE BASSES

Zoran Zakrajšek  
Predrag Vujović  
Slaven Turusković  
Ilija Bulatov

**FLAUTE | FLUTES**

Marija Đurđević-Ilić  
Žana Marinković  
Sonja Krga

**OBOE | OBOAS**

Jarina Denisenko  
Nina Ćosić

**KLARINETI | CLARINETS**

Petar Garić  
Anton Melnikov

**FAGOTI | BASSONS**

Mihajlo Radivojević  
Anton Runov

**HORNE | HORNS**

Jiri Kaminski  
Mirko Marić  
Ana Stoislavljević  
Sandra Miletić

**TRUBE | TRUMPETS**

Aleksandar Arsić  
Sava Rajković

**TROMBONI | TROMBONS**

Stevan Dragaš  
Milan Maksimović  
Mladen Lukić

**TUBA | TUBA**

Blagoje Gagić

**TIMPANI | TIMPANI**

Srđan Palačković

**PERKUSIJE | PERCUSSION**

Miloš Vesić  
Mladen Vasojević  
Miloš Mićunović



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

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

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

Žarko MIRKOVIĆ · *direktor Muzičkog centra Crne Gore · General Manager of MMC*

Igor PEROVIĆ · *sekretar CSO · Secretary of MSO*

Jelena JOVANOVIĆ · *PR Manager*

Goran PERIŠIĆ · *organizator · Organizer*

Dragica MAJIĆ · *nototekar · Librarian*

Nedeljko KOPRIVICA, Ivan ĐURANOVIĆ · *Stage manager*

Naš slijedeći koncert Our next concert

**16. NOVEMBAR • 16<sup>th</sup> NOVEMBER**

**CRNOGORSKI GUDAČI**  
**MONTENEGRIN STRINGS**

*dirigent • conductor*

**GRIGORIJ KRASKO | 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]

**VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA**

**GREAT HALL OF MONTENEGRIN NATIONAL THEATRE**

**SRIJEDA, 16. NOVEMBAR 2011. U 20 ČASOVA**

**WEDNESDAY, 16<sup>th</sup> NOVEMBER 2011 AT 20:00**

MEDIJSKI PARTNERI · MEDIA PARTNERS



**Pobjeda**



PRIJATELJI MUZIČKOG CENTRA CRNE GORE · FRIENDS OF MMC

