

KONCERT CONCERT



Sezona • Season 2011-2012

CRNOGORSKI SIMFONIJSKI ORKESTAR
MONTENEGRIN SYMPHONY ORCHESTRA

dirigent • conductor

ALEKSEJ ŠATSKI

ALEXEY SHATSKIY

[Rusija • Crna Gora • Russia • Montenegro]

solista • soloist

JEKATERINA MEČETINA

EKATERINA MECHETINA

[Rusija • Russia]

klavir | piano

PODGORICA VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA
GREAT HALL OF MONTENEGRIN NATIONAL THEATRE
ČETVRTAK, 8. DECEMBAR 2011. U 20 ČASOVA
THURSDAY, 8th DECEMBER 2011 AT 20.00

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SERGEJ RAHMANJINOV
SERGEI RACHMANINOFF

Koncert za klavir i orkestar br. 2, c-mol
Concerto for piano and orchestra No 2, c minor

Moderato
Adagio sostenuto
Allegro Scherzando

PAUZA | INTERMISSION

VASILIJ KALINIKOV
VASILY KALINNIKOV

Simfonija br. 1, g-mol
Symphony No 1, g minor

Allegro Moderato
Andante Commodamente
Scherzo. Allegro non Troppo
Finale. Allegro Moderato

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Od perioda 60-ih godina XIX vijeka, kada je Rusija od feudalne postala kapitalistička država, tačnije monarhija; u njoj stasava novi sloj ljudi – trgovci – koji ispoljavaju veliko interesovanje za muziku i umjetnost uopšte. Zahvaljujući i toj činjenici, ovo razdoblje je obilježeno razvojem kulturnog života, umjetnosti i nauke. Muzičku kulturu i umjetnost u Rusiji tog vremena obilježava djelovanje Ruske Petorke, *P. I. Čajkovskog*, ali i kompozitora suprotnog akademsko-konzervativnog tabora na čelu sa *A. Rubinštajnom*. Njihova mnogostrana djelatnost na: kompozitorskom, izvođačkom, organizatorskom, dirigentskom i teorijskom planu, obogatila je muzički život u ovoj zemlji i ostvarila veliki uticaj na generacije muzičara kasnijeg doba.

Jedan od njih je **SERGEJ RAHMANJINOV** (1873–1943) dirigent i kompozitor koji je smatran jednim od najznačajnijih pijanista prve polovine XX vijeka. U svom kompozitorskom opusu Rahmanjinov je ostavio veliki broj djela: tri opere, tri simfonije, četiri klavirska koncerta, horsku simfoniju *Zvona, Veliko večernje (Svenočno bdenjije)*, *Elegični trio* (napisan povodom smrti *P. I. Čajkovskog*), *Sonatu*

From the 60s of XIX century, when Russia from a feudal state turned into a capitalist one, more precisely a monarchy, a new class of people – merchants – developed in it, who exhibit huge interest for music and art in general. Owing to that fact, this period is characterized by development of cultural life, art and science. Music culture and art in Russia of that time are marked by the activity of the Russian Five, *P. I. Tchaikovsky*, but also of the composers belonging to the opposite academic-conservative group headed by *A. Rubinstein*. Their versatile composing, performing, organizational, conducting and theoretical activities enriched the music life in this country, exerted profound influence on music life and had effect on generations of musician of the later period.

One of them is **SERGEI RACHMANINOFF** (1873–1943), a conductor and composer who was considered one of the most significant pianists from the first half of XX century. In his composing opus, Rachmaninoff created a large number of works: three operas, three symphonies, four piano concertos, choir symphony *Bells, All Night Vigil, Elegy Trio* (written on the occasion of death of *P. I. Tchaikovsky*), *Sonata for*

za violončelo i klavir, brojne klavirske kompozicije, 71 solo pjesmu i dr. Njegov kompozicioni stil oslikava uticaje *P. I. Čajkovskog*, *F. Šopena*, *F. Lista* i pripada poznoromantičarskom prosedeu.

Savremenici su često kritikovali kompoziciona ostvarenja ovog umjetnika ne znajući za duboke tragove koje su ostavljali u njegovoj psihi. Nakon neuspjeha Prve simfonije 1897. godine, S. Rahmanjinov je doživio duboku depresiju zbog koje nije bio u stanju da komponuje. Zahvaljujući liječenju kod doktora *Nikolaja Dala*, uspio je da prevaziđe veoma teško zdravstveno stanje i prvo djelo koje je napisao nakon toga je čuveni **Koncert za klavir i orkestar br. 2**, posvećen upravo doktoru Dalu. Premijerno je izveden 9. novembra 1901. godine u Moskvi, sa kompozitorom koji je tumačio solističku dionicu. Ovaj Koncert za klavir i orkestar, koncipiran u tri stava, predstavlja najpopularnije djelo u opusu S. Rahmanjinova.

Ruski kompozitor **VASILJ KALINIKOV** (1866–1901) bavio se dirigovanjem u Orelu, da bi se 1884. godine upisao na Državni konzervatorijum u Moskvi gdje je učio fagot i kompoziciju u klasi *Aleksandra Iljinskog*. Nedovoljno sredstava za školovanje primoralo ga je da zarađuje svirajući fagot, timpane ili violinu u pozorišnim orkestrima, što mu je, sa druge strane, pomoglo da na praktičan način potpuno „izučí“ zvučanje orkestra. U svom

Violoncello and Piano, numerous piano compositions, 71 solo songs and other. His composing style depicts the influence of *P. I. Tchaikovsky*, *F. Chopin*, *F. Liszt* and belongs to the late Romanticist period.

His contemporaries often criticized the composing creations of this artist, ignorant of the deep traces their views left on his psyche. After failure of the First Symphony in 1897, S. Rachmaninoff suffered deep depression due to which he could not compose. Owing to treatment with doctor *Nicolai Dala*, he managed to overcome very difficult health condition and the first work he wrote after that is the famous **Concerto for piano and orchestra No 2**, dedicated precisely to doctor Dala. It was performed for the first time on November 9 1901 in Moscow, with the composer performing the soloist part. This concert for the piano and orchestra, conceived in three movements, represents the most popular work in the opus of S. Rachmaninoff.

Russian composer **VASILY KALINNIKOV** (1866-1901), engaged in conducting in Oryol, to enrol in 1884 the State Conservatoire in Moscow, where he studied the bassoon and composing in the class of *Alexander Ilynski*. Insufficient means for schooling forced him to earn his living playing the bassoon, timpani or the violin in theatre orchestras, which, on the other side, helped him „study“ completely and practically

kompozitorskom opusu ostavio je značajna djela kao što su: dvije simfonije, pjesme za glas i klavir (Zvona, 16 muzičkih pisama, Molitvu...) nekoliko orkestarskih (Nimfe, Serenada, Svite, Bilina...) i horskih kompozicija...

Klasično koncipirana, četvorostava- čna **Simfonija broj 1 u g-molu**, u kojoj su vidni uticaji ruske romantičarske tradicije napisana je 1895, a premijerno izvedena na koncertu Muzičkog društva u Kijevu 1897. godine.

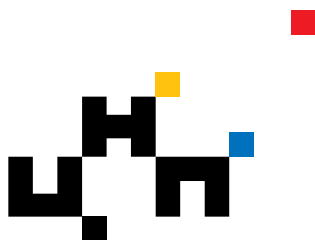
Jelena Jovanović

the sound of the orchestra. In his composing opus he left significant works such as: two symphonies, songs for voice and piano (Bells, 16 music songs, Prayer...) several orchestra (Nymphs, Serenades, Suites, Bilina...) and choir compositions...

Conceived classically, the four movement **Symphony No1 in g minor**, with obvious influences of Russian Romanticist tradition, was written in 1895, and it was performed for the first time at the concert of the Music Society in Kiev in 1897.

Jelena Jovanović

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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 dirigenta Međunarodnog orkestra mladih METRO-PILHARMONIC, 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

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 orchestras he participated at numerous festivals of modern 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 hall Auditorio de Alfredo Kraus in Las Palmas and recorded a CD for discographic 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 the works of the Spanish composers *Bernardin Valle* for the Spanish RALS. He was an assistant-conductor of the International Youth Orchestra METRO-PILHARMONIC, Stenbeck Foundation for Fine Arts (Sweden).

With the Russian Radio-TV Symphony Orchestra and the soloist *V. Ovchinikov* 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*,

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 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.

JEKATERINA MEČETINA rođena je u muzičkoj porodici i veoma rano je postalo jasno da je naslijedila talenat od svojih roditelja. Obrazovanje je započela u Centralnoj školi za muziku na Državnom konzervatorijumu u Moskvi kod *T. L. Kolosa*. Osnovne studije je pohađala na Konzervatorijumu u Moskvi u klasi *V. P. Ovčnikova*, da bi postdiplomske studije završila u klasi *Sergeja Leonidoviča Dorenskog*.

Prva nagrada u karijeri bila je na Takmičenju mladih pijanista, a u sklopu Mocartove nagrade, koju je osvojila u desetoj godini došla je klavir, a šest godina nakon toga uslijedio je mnogo ozbiljniji ispit – Međunarodno takmičenje *Buzoni* u Bolzani – koje se ubraja u jedno od najtežih takmičenja za klavir. U tom periodu italijanski kritičari su napisali „...mlada *Jekaterina* na vrhu svjetskog pijanizma...“.

Tokom narednih nekoliko godina ona je aktivno koncertirala, obišla mnoge zemlje i učestvovala na brojnim međunarodnim takmičenjima. Bila je pobjednik na takmičenju u Verčeli (2002), Pinerolu (2003) i imala trijumfalni nastup u Brazilu, Bostonu i Sinsinatiju (2004), što joj je donijelo i prestižnu nagradu za mlade „Triumph“.

Za njen uspjeh i umjetničko sazrijevanje zaslužni su susreti i saradnja sa istaknutim umjetnicima. U decembru 2002. godine nastupila je na jubilarnom koncertu *R. Šchedrina*, a nakon toga u mnogim prilikama interpretirala njegovu muziku, uključujući Koncert za klavir i orkestar br. 6. Značajna je bila i saradnja sa *Vladimirom Spivakovim* i *Mstislavom Rostropovičem*.

Kao solista i sa prestižnim orkestrima intenzivno koncertira širom Evrope uključujući dvorane poput Špilhausa u Berlinu, Gavo u Parizu, Koncertgebau u Amsterdamu, Veliku salu Konzervatorija u Milanu...

Njen najnoviji CD „Rahmanjinov“ snimljen je za izdavačku kuću Fuga Libera.

EKATERINA MECHETINA was born into a music family and it became obvious very early that she inherited talent from her parents. She started her education in the Central School for Music at the State Conservatoire in Moscow with *T. L. Kolos*. She attended undergraduate studies at the Conservatoire in Moscow in the class of *V. P. Ovchinnikov*, to complete postgraduate studies in the class of *Sergei Leonidovich Dorenski*.

She won her first award at the competition of young pianists, and as a part of the Mozart award, which she won at the age of ten, she received a piano, and six years after that followed a much more serious exam – International competition *Buzoni* in Bolzano – which is considered one of the most difficult competitions for the piano. During that period the Italian critiques wrote „...young *Ekaterina* at the climax of world pianism...“.

During several next years she actively gave concerts, toured numerous countries and participated at numerous international competitions. She was a winner at the competition in Vercelli (2002), Pinerolo (2003) and had a triumphant appearance in Brasil, Boston and Cincinnati (2004), which brought her the prestigious award for the young „Triumph“.

Her encounters and cooperation with eminent artists are deserving for her success and artistic maturing. In December 2002 she appeared at the anniversary concert of *R. Shchedrin*, and on numerous occasions after that she interpreted his music including Concerto for piano and orchestra No 6. Her cooperation with *Vladimir Spivakov* and *Mstislav Rostropovich* was also of great significance.

As a soloist and with prestigious orchestras she has intensively been performing at concerts throughout Europe including halls such as Spielhausa in Berlin, Gavo in Paris, Koncertgebau in Amsterdam, Great Hall of the Conservatorium in Milan...

Her latest CD „Rachmaninoff“ was recorded for the publishing house Fuga Libera.

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KATARINA PAVLOVIĆ

[Srbija-Crna Gora • Serbia-Montenegro]

violina | violin

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

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