

Sezona | Season 2011-2012

KONCERT CONCERT

CRNOGORSKI SIMFONIJSKI ORKESTAR
MONTENEGRIN SYMPHONY ORCHESTRA

dirigent • conductor

ALEKSEJ ŠATSKI | ALEXEY SHATSKIY

solista • soloist

LOVRO POGORELIĆ *klavir*

LOVRO POGORELICH *piano*

[Hrvatska • Croatia]



Velika scena Crnogorskog narodnog pozorišta
Great Hall of Montenegrin National Theatre
Ponedjeljak, 10. oktobar 2011. u 20 časova
Monday, 10 October 2011 at 20.00

Generalni sponzor
CRNOGORSKOG SIMFONIJSKOG ORKESTRA
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FRANC LIST | FRANZ LISZT

Mađarska rapsodija br. 2
Hungarian rhapsody No. 2

Koncert br. 1 u Es-duru za klavir i orkestar
Concerto No. 1 in E-flat Major for piano and orchestra

Allegro maestoso – Quasi adagio – Allegretto vivace – Allegro marziale animato

Pauza • Intermission

Hamlet, simfonijska poema
Hamlet, symphonic poem

Prelidi, simfonijska poema
Les Preludes, symphonic poem

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FRANC LIST (1811–1886), mađarski kompozitor, dirigent i pijanista, pored *Frederika Šopena* jedan je od najznačajnijih predstavnika klavirske muzike romantizma. Veliku popularnost kao pijanista stekao je brojnim turnejama po Evropi na kojima je izvodio transkripcije, varijacije i klavirske obrade. Od 1848. godine, boravio je u Vajmaru gdje se, pored komponovanja i dirigovanja posvetio organizaciji muzičkog života.

Tehniku sviranja na klaviru podigao je na onaj nivo koji je *Nikolo Paganini* ostvario na violini, pa se po unapređenju izvođačke tehnike na instrumentima koje su svirali ova dva umjetnika nerijetko i porede. Pored usavršavanja klavirske tehnike prvi je uveo u praksu solistički koncert (i sam priredio takav koncert u Rimu 1839. godine). Do tada je bilo ustaljeno da na koncertima nastupa više izvođača.

Komponovao je klavirsku, orkestarsku i crkvenu muziku pa su u njegovom opusu zastupljeni: ciklusi minijatura, etide, rapsodije, simfonijske poeme, koncerti, programske simfonije... Pored navedenog, prvi je uradio klavirske transkripcije nekih /orkestarskih/ kompozicija: *L. van Betovena*, *J.S. Baha*, *R. Vagnera* i *H. Berlioza*.

Franc List je komponovao devetnaest mađarskih rapsodija (u periodu od 1846–1853 i od 1882. do 1885.) koje su zasnovane na mađarskim folklornim melodijama. **Rapsodija broj 2** posvećena je mađarskom

FRANZ LISZT (1811–1886), Hungarian composer, conductor and pianist is, along with *Frederic Chopin*, one of the most important representatives of piano music of Romanticism. He gained great popularity as a pianist at numerous tours all over Europe performing transcriptions, variations and piano arrangements. From 1848, he stayed in Weimar where, apart from composing and conducting, he devoted himself to organization of music life.

He raised the technique of piano playing to the level which *Niccolo Paganini* reached on the violin, which is why these two artists are frequently compared by the improvement of performing technique on the instruments they played. Apart from perfecting the piano technique, he was the first to introduce into practice the soloist concert (he himself prepared such a concert in Rome in 1839). Till then it was habitual for a number of performers to appear at concerts.

He composed piano, orchestra and church music so his opus includes: cycles of miniatures, etudes, rhapsodies, symphony poems, concertos, programme symphonies... Apart from these, he was the first to make piano transcriptions for some /orchestral/ compositions of: *L. van Beethoven*, *J. S. Bach*, *R. Wagner* and *H. Berlioz*.

Franz Liszt composed twelve Hungarian rhapsodies (in the period from 1846–

piscu i državniku *Laslu Telekiju*. Prvo je napisana klavirska verzija 1851. godine, a nakon toga orkestarska, kao i verzija za dva klavira. Rapsodija br. 2 u cis-molu, koncipirana je u dva kontrastna djela, poput mađarskih narodnih igara: prvog dramatičnog uvoda u sporom tempu ili *lassan* i drugog u brzom tempu – *frisca*.

Sa dva klavirska koncerta List je dao veliki doprinos koncertantnoj klavirskoj literaturi romantizma. **Prvi koncert za klavir i orkestar u Es-duru** nastao je 1848. godine. Odlikuje se snažnim dramatskim nabojem, a koncipiran je u četiri (kratka) stava koja se izvode bez pauze. Prvi stav – *Allegro maestoso* karakterišu dramatična prva i raskošna, druga tema. *Quasi Adagio* – lagani stav je sanjalački po karakteru. Skercozni – *Allegretto vivace* karakteriše kratak motiv trijanga. Finalni stav – *Allegro marciale animato*, izlaže uvodni motiv prvog stava, a zatim se *razvija* do pobjedničkog, marševskog završetka.

Pored velikih doprinosa na polju klavirske muzike Franc List se smatra tvorcem osobenog simfonijskog žanra – simfonijske poeme. Komponovao ih je trinaest (u periodu između 1848. i 1861. godine) i svaka predstavlja izuzetno umjetničko ostvarenje.

Simfonijska poema je jednostavačno (programsko) orkestarsko djelo u kojem vanmuzički program obezbjeđuje narativni ili ilustrativni element. Inspiraciju za simfonijske poeme List je crpio iz književnih i slikarskih djela, koja su do tada uglavnom podvrgavana tipizaciji zasnovanoj na principu dualizma – borbe dobra i zla u kojoj pobjeđuje dobro. Na Listove kompozicije ovog žanra uticali su

1853 and from 1882 to 1885) based on Hungarian folklore melodies. **Rhapsody number 2** is dedicated to the Hungarian writer and statesman *Laszlo Teleki*. First the piano version was written in 1851, and after that the versions for the orchestra and for two pianos. Rhapsody No. 2 in cis minor, is conceived in two contrast pieces, like Hungarian national dances: the first dramatic introduction with a slow tempo or *lassan* and the second one in a fast tempo – *frisca*.

With two piano concertos Liszt gave great contribution to concert piano literature of Romanticism. **The first concerto for piano and orchestra in E-flat Major** originated in 1848. It is characterized by strong dramatic charge, and is conceived in four (short) movements that are performed without intermission. The first movement – *Allegro maestoso* is characterized by dramatic first and luxurious, second theme. *Quasi Adagio* – the slow movement is dreamy by its character. Skercozni – *Allegretto vivace* is characterized by a short motive of triangle. The final movement – *Allegro marciale animato*, presents the introductory motive of the first movement, and then develops to the victorious, march-like ending.

Apart from great contribution in the area of piano music, Franz Liszt is considered the founder of a peculiar symphony genre – symphony poem. He composed thirteen poems (in the period between 1848 and 1861) and each of them represents an exceptional artistic creation.

Symphony poem is a one-movement (programme) orchestra work in which

Berliozov način rada sa *idee fixe*, Betovenov simfonizam, kao i fantazije *F. Mendelsohn*, *R. Šumana* i *F. Šuberta*. Odlikuje ih tonska raskoš i tematski materijal koji se izlaže prema literarnoj inspiraciji. Prije izvođenja ovih kompozicija publici su se često dijelili štampani komentari a postojalo je i više programa za isto djelo.

Simfonijska poema **Hamlet** nastala je 1858. godine i predstavlja jedno od posljednjih ostvarenja ovog žanra u Listovom opusu. Inspirisana je istoimenom tragedijom *Viljema Šekspira*. Kompozitor je u ovoj poemi prikazao *Hamletov* lik pa u skladu sa tim muzika *slika* promjene raspoloženja glavnog junaka na momente nesigurnog, grotesknog, tužnog... Dva interludijuma predstavljaju profil čistog i nevinog lika – *Ofelije*.

Poema se završava neočekivano pa se stiče utisak kao da se djelo „prekida“.

Prelidi su najpopularnija Listova poema, koja je nastala 1850. godine prema poemi francuskog književnika i političara *Alfonsa Lamartina*. Kroz ovu poemu protkano je pet filozofskih motiva: Prolog – čovjek/smrtno biće, Ljubavna sreća, Borba za život, Povratak prirodi i Završna pobjeda. Objavljena partitura uključuje i predgovor:

„Šta je naš život osim serija prelida onoj nepoznatoj Himni, čiju prvu uzvišenu notu intonira Smrt? Ljubav je blještava zora svog postojanja; ali što je sudbina gdje prve užitke sreće ne prekida neka oluja, čiji udar smrti rastaće fine iluzije, čije fatalne strijele razaraju njen oltar; i gdje je okrutno ranjena duša koja, izašavši iz jedne od ovih bura, ne nastoji da odmori svoja sjećanja

the non-music programme ensures the narrative or illustrative element. Liszt drew inspiration for symphony poems from literary and painting works, which were until then mainly based on the principle of dualism – fight between good and bad in which good wins. Berlioz's manner of work with *idee fixe*, Beethoven's symphonism, as well as fantasies of *F. Mendelsohn*, *R. Schuman* and *F. Schubert* influenced Liszt's compositions of this genre. They are characterized by tonal luxury and thematic material which is presented according to literary inspiration. Before performing these compositions the audience was frequently given written commentaries and there were several programmes for the same work.

The symphony poem **Hamlet** originated in 1858 and represents one of the last creations in this genre in Liszt's opus. It is inspired by the tragedy bearing the same name by *William Shakespeare*. The composer depicted the character of *Hamlet* in this poem so that consequently music *depicts* changes in the mood of the main character who is at moments insecure, grotesque, sad... Two interludes represent the profile of a pure and innocent character – *Ophelia*.

The poem ends unexpectedly so that one has the impression that the work is “interrupted”.

Preludes are the most popular Liszt's poem, which originated in 1850 according to the poem of the French writer and politician *Alphonse de Lamartine*. Five philosophical motives are interwoven in this poem: Prologue – man/

u mirnoj radosti života u poljima? Ipak, čovjek se teško predaje uživanju blagotvornog mira koji je dijelio u naručju Prirode, i kada *truba oglasi uzbunu*, on požuri, ka opasnom položaju, koji god rat bio po srijedi, koji ga zove u svoje redove, kako bi se najzad odmorio u borbi potpuno svjestan sebe i cjelokupnog posjedovanja njegove energije”.

Jelena Jovanović

mortal being, Love happiness, Struggle for life, Return to nature and Final victory. The published score also includes a preface:

“What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death? – Love is the glowing dawn of all existence; but what is the fate where the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fine illusions, the fatal lightning of which consumes its altar; and where is the cruelly wounded soul which, on issuing from one of these tempests, does not endeavour to rest his recollection in the calm serenity of life in the fields? Nevertheless man hardly gives himself up for long to the enjoyment of the beneficent stillness which at first he has shared in Nature’s bosom, and when *the trumpet sounds the alarm*, he hastens, to the dangerous post, whatever the war may be, which calls him to its ranks, in order at last to recover in the combat full consciousness of himself and entire possession of his energy”.

Jelena Jovanović

■ 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-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, uklju-

■ 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 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 Concert Hall named "Auditorio de Alfredo Krauss" 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 and Denise Ham* at the Canford Summer School of Music, and after private classes with the famous *Iliya 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 composer *Bernardino Valle* for Spanish label RALS. He was an assistant-conductor of the International Youth Orchestra METRO-PHILHARMONIC, Stenbeck Foundation for Fine Arts (Sweden).

čujući 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-ogodišnjci 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. Nakarjakovim*, 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. ■

With the Russian Radio-TV Symphony Orchestra and soloists *V. Ovchinnikov* and *A. Chebotareva*, he went on a great concert tour in Italy, including three concerts in the Hall of the Conservatorio "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 soloist *S. Nakarjakov*, he successfully appeared for the first time at 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. ■

■ **Lovro Pogorelić** (1970), prve pouke iz klavira dobio je od oca. U dvanaestoj godini je počeo da pohađa nastavu klavira kod ruskog pijaniste i pedagoga *Konstatina Boginoa*. U trinaestoj godini imao je prvi recital, a dvije godine nakon toga tumačio je solističku dionicu u Šumanovom koncertu za klavir i orkestar.

Redovno koncertira od 1987. godine. Kao solista ili sa orkestrom nastupao je u većini gradova Hrvatske, kao i u Francuskoj, Švajcarskoj, Velikoj Britaniji, Austriji, Njemačkoj, Italiji, Češkoj, Holandiji, Belgiji, Danskoj, Finskoj, Norveškoj, Bugarskoj, Kanadi, Japanu, Rusiji, SAD i zemljama regiona.

Godine 1993, pod patronatom Francuske nacionalne fondacije odlazi na usavršavanje u Pariz. Tokom boravka u Parizu imao je brojne nastupe i snimio CD sa djelima *Modesta Musorskog* i *Sergeja Prokofjeva*.

Ostvario je jedan od prvih DVD snimaka Petog koncerta za klavir i orkestar, *Ludviga van Betovena*, sa Danskim Odenze simfonijskim orkestrom. Takođe je realizovao mnoge snimke za hrvatski, francuski, holandski, danski radio.

Francuski kanal MEZZO snimio je dokumentarac o nastajanju njegovog CD-a „List“ (u Parizu, 2006. godine), kao i CD sa djelima *Musorskog* i *Rahmanjinova*.

Lovro Pogorelić je profesor klavira na Muzičkoj akademiji u Zagrebu, kao i osnivač i umjetnički direktor PagArt Festivala. ■

■ **Lovro Pogorelich** (1970), received his first piano lessons from his father. At the age of twelve he started to attend piano lessons with the Russian pianist and pedagogue *Konstatin Bogino*. At the age of thirteen he had his first recital, and two years later he interpreted the soloist part in Schumann's concert for the piano and orchestra.

He has been regularly appearing at concerts since 1987. As a soloist or with the orchestra he appeared in most of Croatian towns, as well as in France, Switzerland, Great Britain, Austria, Germany, Italy, Czech Republic, Holland, Belgium, Denmark, Finland, Norway, Bulgaria, Canada, Japan, Russia, USA and the countries of the region.

In 1993, under the patronage of the French National Foundation he left to perfection himself in Paris. During his stay in Paris he had numerous appearances and recorded a CD with the works of *Modest Mussorgsky* and *Sergei Prokofiev*.

He made one of the first DVD recordings of the Fifth Concert for the piano and orchestra by *Ludwig van Beethoven*, with Danish Odense Symphony Orchestra. He also realized numerous recordings for Croatian, French, Dutch, Danish radio.

The French channel MEZZO recorded a documentary on the making of his CD "List" (in Paris, in 2006), and the CD with the works of *Mussorgsky* and *Rachmaninoff*.

Lovro Pogorelich is a piano professor at the Music Academy in Zagreb, and the founder and the Artistic Director of PagArt Festival. ■

CRNOGORSKI SIMFONIJSKI ORKESTAR MONTENEGRIN SYMPHONY ORCHESTRA

Sezona | Season 2011-2012

I violine | I violins

Grigorij Krasko, koncertmajstor
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Vujadin Krivokapić
Dušan Rakonjac
Marko Simović
Ana Perazić
Sanda Sekulović
Gerd Cinxo
Ajlinda Mataj
Hemnalina Mirešković

II violine | II violins

Katarina Pavlović
Tanja Bogdanović
Tijana Jovović
Viktorija Vujić
Miloš Bošković
Milena Vuković
Milena Rajković
Tomoko Sagava

Viole | Violas

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

Violončela | Violoncellos

Igor Perazić
Igor Tinčero
Darko Kolanda
Vladimir Drobnjak
Katarina Stanković

Kontrabasi | Double basses

Zoran Zakrajšek
Predrag Vujović
Slaven Turusković
Ilija Bulatov

Flaute | *Flutes*

Marija Đurđević-Ilić
Sonja Krga

Pikolo | *Piccolla*

Žana Marinković

Oboe | *Oboas*

Jarina Denisenko
Iva Stilinović

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Petar Garić
Anton Melnikov

Fagoti | *Bassons*

Mihajlo Radivojević
Anton Runov

Horne | *Horns*

Jiri Kaminski
Ana Stoisavljević
Goran Janev
Sandra Miletić

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Aleksandar Arsić
Sava Rajković

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Bodin Draškoci
Milan Maksimović
Mladen Lukić

Tuba | *Tuba*

Zoltan Lukačević

Timpani | *Timpani*

Srđan Palačković

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Miloš Mićunović
Mladen Vasojević
Stefan Lubarda

Harfa | *Harp*

Ljiljana Nestorovska



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MONTENEGRIN SYMPHONY ORCHESTRA

dirigent • conductor

ALEKSEJ ŠATSKI | ALEXEY SHATSKIY

solista • soloist

IRINA MATAJEVA | IRINA MATAEVA *sopran | soprano*

[Rusija • Russia]

Velika scena Crnogorskog narodnog pozorišta
Great Hall of Montenegrin National Theatre
Ponedjeljak, 24. oktobar 2011. u 20 časova
Monday, 24 October 2011 at 20:00



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