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Sezona | Season 2011-2012

*Dani ruske duhovne kulture u Crnoj Gori*  
*Days of Russian Spiritual Culture in Montenegro*

# KONCERT CONCERT

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

*dirigent • conductor*

**ALEKSEJ ŠATSKI | ALEXEY SHATSKIY**

*solista • soloist*

**IRINA MATAJEVA | IRINA MATAEVA** *sopran | soprano*

[Rusija • Russia]

*gost • guest*

**TINO FAVACA | TINO FAVAZZA** *tenor | tenor*

[Italija • Italy]

*Velika scena Crnogorskog narodnog pozorišta*  
*Great Hall of Montenegrin National Theatre*  
*Ponedjeljak, 24. oktobar 2011. u 20 časova*  
*Monday, 24<sup>th</sup> October 2011 at 20.00*

**Generalni sponzor**  
**CRNOGORSKOG SIMFONIJSKOG ORKESTRA**  
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PETAR ILJIČ ČAJKOVSKI | PYOTR ILYICH TCHAIKOVSKY  
 Poloneza iz opere *Evgenij Onjegin*  
*Polonaise from the opera Eugene Onegin*

PETAR ILJIČ ČAJKOVSKI | PYOTR ILYICH TCHAIKOVSKY  
 Scena pisma iz opere *Evgenij Onjegin*  
*Scene letter from the opera Eugene Onegin*

MIHAIL IVANOVIČ GLINKA | MICHAIL IVANOVICH GLINKA  
*Ruslan i Ljudmila*, uvertira • *Ruslan and Ludmila*, overture

PETAR ILJIČ ČAJKOVSKI | PYOTR ILYICH TCHAIKOVSKY  
 Arioso Jolante iz opere *Jolanta*  
*Iolanta's arioso from the opera Iolanta*

NIKOLAJ RIMSKI KORSAKOV | NIKOLAI RIMSKY KORSAKOV  
*Majska noć*, uvertira • *May night*, overture

MODEST MUSORGSKI | MODEST MUSSORGSKY  
 Dumka Parasi iz opere *Soročinski vašar*  
*Dumka Parasi from the opera the Sorochinsky Fair*

Pauza • Intermission

ŽORŽ BIZE | GEORGES BIZET  
*Karmen*, uvertira • *Carmen*, overture

ŠARL GUNO | CHARLES GOUNOD  
 Arija Margarete iz opere *Faust* • *Marguerite's Aria from the opera Faust*

ĐOAKINO ROSINI | JOACHINO ROSSINI  
*Svraka kradljivica*, uvertira • *The Thieving Magpie*, overture

ĐAKOMO PUČINI | GIACOMO PUCCINI  
 Arija Laurete iz opere *Đani Skiki*  
*Aria Laurete from the opera Gianni Schicchi*

ĐUZEPE VERDI | GIUSEPPE VERDI  
*Moć sudbine*, uvertira • *The Power of Destiny*, overture

ANTONJIN DVORŽAK | ANTONIN DVORAK  
 Arija sirene iz opere *Rusalka* • *Siren's Aria from the opera Rusalka*

HERONIMO HIMENES | GERONIMO GIMENES  
*Svadba Luisa Alonsa*, Intermedio  
*The Wedding of Luis Alonso*, Intermedio

ĐUZEPE VERDI | GIUSEPPE VERDI  
 Zdravica iz *Travijate* • *Toast from Traviata*

Za libreto opere Evgenije Onjegin, **Petar Iljič Čajkovski** (1840–1893) je romantičavao Puškinovu (*Aleksandar Puškin*, 1799–1837) poemu, koja odiše realizmom i blagom ironijom. U formalnom pogledu ostvario je cjelovitost sižea i muzičke forme, služeći se upečatljivom lajtmotivikom koja je vezana za *Tatjanu*, njenu ljubav i metamorfoze. Za jednu od njenih tema transformiše sudbinski lajtmotiv iz *Bizeove* opere Karmen, kojim započinje nevelika, ali vrlo sadržajna uvertira.

Jedan od najznačajnijih ruskih kompozitora, **Mihail Ivanovič Glinka** (1804–1857) smatra se rodonačelnikom ruske nacionalne muzike, čijem je razvoju doprinio tokom XIX vijeka. Poema **Ruslan i Ljudmila** prvo je ostvarena na sceni kao balet ruskog kompozitora /njemačkog porijekla / *Fridriha Šolca* (1787–1830). Glinka je svakako bio upoznat sa tim i želio je da Puškinova drama oživi i kroz operu. Uvertira u sonatnom obliku sazdana je od raspjevanih melodija i često se izvodi kao samostalna simfonijska kompozicija.

Opera **Jolanta**, P. I. Čajkovskog, čija se radnja događa u Južnoj Francuskoj, u XV vijeku, premijerno je izvedena u Marinском театру, 1892. godine. Ova opera satkana je od *skrivenih značenja*, a simbolika se odnosi na pitanja: egzistencije, odrastanja, svijesti o sopstvenim nedostacima, odgovornosti, ljubavi, želji za usavršavanjem, spremnosti da se prihvati pomoć. Sljepilo princeze *Jolante* simbolički predstavlja neshvatanje životnih problema i nesposobnost da se oni riješe.

For the libretto of the opera **Eugene Onegin**, **Pyotr Ilyich Tchaikovsky** (1840–1893) romanticized Pushkin's (*Alexander Pushkin*, 1799–1837) poem, which exudes realism and mild irony. Formally, he realized the unity of the subject matter and the music form, using impressive light motive related to *Tatyana*, her love and metamorphoses. For one of her themes, he transforms the fateful light motive from *Bizet's* opera Carmen, which starts the not big, but very meaningful *overture*.

One of the most significant Russian composers, **Michail Ivanovich Glinka** (1804–1857) is considered the founder of the Russian national music, whose development he gave contribution to during XIX century. The poem **Ruslan and Ludmila** was performed for the first time as a ballet of the Russian composer /of German origin/ *Friedrich Scholz* (1787–1830). Glinka certainly knew this and wanted Pushkin's drama to come to life through the opera. The overture in a sonata form is made of riotous melodies, and is frequently performed as an independent symphony composition.

The opera **Jolanta** of P. I. Tchaikovsky, whose plot is laid in Southern France, in XV century, was performed for the first time in Marine Theatre in 1892. This opera is made of *hidden meanings*, and the symbolic refers to the topics of: existence, growing up, awareness of one's own imperfections, responsibility, love, desire to perfection oneself, readiness to accept as-

Izuzev nekoliko ostvarenja kamerne, simfonijske muzike i solo pjesme ruski kompozitor, **Nikolaj Rimski-Korsakov** (1844–1908) svoje stvaralaštvo je posvetio sceni, napisavši 14 opera. Glavna inspiracija bile su mu ruske narodne igre i pjesme. U scenskim ostvarenjima pokazao se kao sledbenik Mihaila I. Glinke /u oblasti ruske istorijske tematike, fantastike i narodnih legendi/. Opera u tri čina **Majska noć**, komponovana je 1878. godine, a premijerno izvedena u Marinskom teatru 1880. godine.

Osnova muzičke misli za **Modesta Musorgskog** (1839–1881), kao i za ostale članove Ruske Petorke /kojoj je pripadao/ bila je ruska narodna pjesma. Opera **Soročinski vašar** zasnovana je na komičnoj pripovijetci **Nikolaja Vasiljeviča Gogolja** (1809–1852). U ovom djelu došao je do izražaja neponovljivi dar Musorgskog za preoblikovanje muzičkog folklor. Smrt kompozitora prekinula je rad na ovoj operi, koja je započeta 1874. godine.

Francuski kompozitor **Žorž Bize** (1838–1875), komponovao je preko 25 muzičko-dramskih djela od kojih je izvedeno dvanaest. Libreto za operu **Karmen** rađen je prema noveli **Prospera Merimea** (1803–1970). Po strukturi pripada žanru komične opere, ali je u konvencionalni okvir unijet i psihološki realizam. *Karmen* je dvostruko predstavljena lajtmotivima: jedan se vezuje za njen lik, a drugi za fatalan uticaj koji ima na *Hosea*.

Francuski kompozitor **Šarl Guno** (1818–1893), najveći uspjeh ostvario je sa operom **Faust** koja se prvi put pojavila sa govorenim dijalozima. Oslobodivši francusku operu italijanskih uticaja, Guno je u drugoj polovini XIX vijeka zajedno sa **Žil Masneom** (1842–1912) izgradio francusku lirsku muzičku dramu, dajući joj tipična galska obilježja, prije svega vokalnim jezikom i melodikom, ali i psihološkom karakterizacijom glavnih junaka. U formalnom

stance. The blindness of princess *Iolanta* symbolically represents the lack of understanding for life problems and inability to resolve them.

With the exception of several creations of chamber, symphony music and solo singing, the Russian composer, **Nikolaj Rimski-Korsakov** (1844–1908) dedicated his creation to the stage, writing 14 operas. His main inspiration were Russian national dances and songs. In his stage creations he turned out to be the follower of Michail I. Glinka /in the area of Russian historical themes, fantasy and national legends/. The opera in three acts **May Night**, was composed in 1878, and performed for the first time in Marine Theatre in 1880.

The base of the music thought for **Modest Mussorgsky** (1839–1881), and for the other members of the Russian Five /he belonged to / was Russian national song. The opera the **Sorochinsky Fair** is based on the comic story by **Nikolai Vasilevich Gogol** (1809–1852). This work revealed the unique talent of Mussorgsky for re-shaping the music folklore. Composer's death interrupted his work on this opera, which was started in 1874.

The French composer **Georges Bizet** (1838–1875), composed over 25 music-drama works, twelve of which were performed. The libretto for the opera **Carmen** was developed according to the story by **Prospero Merimee** (1803–1970). According to its structure it belongs to genre of comic opera, but psychological realism was introduced into the conventional framework. *Carmen* is doubly represented by light motives: one is related to her character, and the other to the fatal influence she has on *Hose*.

The French composer **Charles Gounod** (1818–1893), achieved his biggest success with the opera **Faust**, which appeared for

pogledu opera Faust je koncipirana tako da svakoj slici prethodi orkestarski uvod.

Godine 1816, **Doakino Rosini** (1792–1868) je komponovao tri komične opere: Seviljskog berberina, Pepeljugu i Svraku kradljivicu. **Svraka kradljivica**, dvočina opera premijerno je izvedena 31. maja 1817. godine u Milanskoj Skali. Libreto za operu napisao je *Dovani Gerardini*. Ova kompozicija nastala je u izuzetno kratkom vremenskom periodu, što je odlika Rosinijevog stvaralaštva. Najpoznatija je po uvertiri, koja egzistira kao samostalna kompozicija.

U jednočinoj operi **Đani Skiki** italijanskog kompozitora **Đakoma Pučinija** (1858–1924) na komičan način je obrađena kratka epizoda iz Danteovog (*Dante Aligijeri*, 1265–1321) Pakla. Glavni akter *Đani Skiki*, iako varalica i prepredenjak, u Pučinijevoj interpretaciji ocrtan je kao drag prevarant koji izaziva simpatije svojom duhovitošću. Tri kratka motiva provlače se kroz cijelu operu, a *fanfarnim* /trećim motivom/ se simbolizuje superiornost i polet Skikija kao pripadnika novog firentinskog društvenog sloja.

Italijanski kompozitor **Đuzepe Verdi** (1813–1901) komponovao je isključivo vokalna djela, a u periodu od 1839. do 1893. napisao je ukupno 26 opera. Na poziv da napiše operu za dramsko pozorište odlučio se za *Don Alvara*, remek-djelo španske romantike. U operi **Moć sudbine** radnja se događa u Španiji i Italiji sredinom XVIII vijeka, a premijera opere bila je 1862. godine u Boljšoj teatru. Mračni i uzbudljivi motivi daju uvertiri taman kolorit.

Rusalka, najznačajnija opera **Antonjina Dvoržaka** (1841–1904) premijerno je izvedena 1901. godine u Pragu. Dramaturgija ove slovenske bajke dešava

the first time with the spoken dialogues. Freeing the French opera from Italian influences, in the second part of XIX century, Gounod, together with *Jules Massenet* (1842–1912), built the French lyrical music drama, giving it typical Gaulish characteristics, primarily with the vocal language and melody, but also psychological characterization of the main heroes. Formally, this opera is conceived so that every image is preceded by an orchestra introduction.

In 1816, **Joachino Rossini** (1792–1868) composed three comic operas: the Barber of Seville, Cindarella and the Thieving Magpie. **The Thieving Magpie**, opera in two acts was performed for the first time on May 31 1817 in Milan Scala. The libretto for the opera was written by *Govani Gerardini*. This composition was created in an extremely short time period, which is characteristic for Rossini's work. It is best known for its overture, which exists as an independent composition.

The one-act opera **Gianni Schicchi** of the Italian composer **Giacomo Puccini** (1858–1924) treats in a comic way a short episode from *Dante's* (Dante Alighieri, 1265–1321) *Inferno*. The main actor *Gianni Schicchi*, even though an imposter and a cunning fello, in Puccini's interpretation is depicted as a dear imposter who invites sympathies with his wittiness. Three short motives run through the entire opera, and the *fanfare* /third motive/ symbolizes superiority and enthusiasm of Schicchi as a member of the new Florentine social layer.

The Italian composer **Giuseppe Verdi** (1813–1901) composed exclusively vocal works, and in the period between 1839 and 1893 he wrote 26 operas. On the invitation to write an opera for the drama theatre, he decided for *Don Alvaro*,

se između rustičnog i fantastičnog svijeta. U muzičkom pogledu kompozitor je impresionističkim jezikom naslikao dva svijeta: natprirodna bića bez duše i emocionalno otuđena ljudska bića. Dvoržak se poslužio tipičnim romantičarskim motivom – nemogućnošću ostvarenja lične sreće u realnom svijetu, što je i lajtmotiv djela.

U opusu španskog kompozitora **Herónima Himenesa** (1854–1923), najzasupljenije su *zarzuele* (predstavljaju tradicionalni muzički žanr u Španiji). Počele su se komponovati u XVII vijeku, a vrhunac popularnosti dostigle su u XIX. Osnovne teme kojima se bavi – romantika i politika, gotovo uvijek su prožete španskim humorom. **Svadba Luisa Alonsa** je njegovo najpoznatije djelo, takođe zarzuela, a napisana je na tekst *Haviera de Burgosa*, 1897. godine.

**Travijata** je Verdijeva opera u tri čina, za koju je libreto napisao *Frančesko Marija Pjave* prema drami *Dama s kamelijama*, *Aleksandra Dime*. Premijera je održana 6. marta 1853, u Teatro la Feniče u Veneciji. Travijata znači *žena koja je zalutala lona koja je posrnula*/. Opera je postala veoma popularna i izvodi se širom svijeta.

*Jelena Jovanović*

a master piece of Spanish Romanticism. The opera the **Power of Destiny** is laid in Spain in mid XVIII century, and the premiere of the opera was in 1862 in Bolshoi Theatre. The dark and exciting motives give to the overture the sombre colour.

**Rusalka**, the most significant opera of **Antonin Dvorak** (1841–1904) was performed for the first time in 1901 in Prague. Dramaturgy of this Slav fairy tale is laid between the rustic and the fantastic world. In music sense the composer depicted with the impressionist language two worlds: supernatural creatures without soul and emotionally estranged human beings. Dvorak used the typically Romanticist motive – the impossibility to achieve personal happiness in the real world, which is the light motive of the work.

In the opus of the Spanish composer **Gerónimo Gimenes** (1854–1923), the most represented works are *zarzuelas* (traditional music genre in Spain). They started to be composed in XVII century, and the climax of popularity was reached in XIX c. The basic topics he deals with – romanticism and politics are almost always imbued with Spanish humor. **The Wedding of Luis Alonso** is his best known work, also a zarzuela, and was written based on the text of *Javier de Burgos*, in 1897.

**Traviata** is Verdi's opera in three acts, the libretto for which was written by *Francesco Maria Piave* according to the drama *Lady of the Camelias* by *Alexandre Dumas*. The premiere was held on March 6 1853, in **Teatro la Fenice in Venice**. **Traviata** means a woman went astray /the one that lost chastity/. The opera became very popular and is performed throughout the world.

*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 učestvovao 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 i završio 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. Bio je i asistent dirigenta Međunarodnog orkestra mladih METRO-PHILHARMONIC, Stenbeck fondacije za lijepe umjetnosti (Švedska), a sa simfonijskim orkestrom RTV Rusije stvario veliku turneju po Italiji. 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

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 participated at numerous festivals of modern music in Russia, France, Germany, Danmark, 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 and 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. He was an assistant-conductor of the International Youth Orchestra METRO-PHILHARMONIC, Stenbeck Foundation for Fine Arts (Sweden) and with the Russian Radio-TV Symphony Orchestra he went on a great concert tour in Italy. 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. Balakir*



Simfonijskog orkestra Čajkovski čiji je Muzički direktor i Šef dirigent *Vladimir Fedosejev*.

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.

*kirjev*. 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*.

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.

**IRINA MATAJEVA** studirala je na Sanktpeterburškom državnom konzervatorijumu gdje je i diplomirala 1999. godine. Od 1998. je bila solista Mlade akademije Marinskog teatra u Sankt Peterburgu, sa kojim je nastupala u Finskoj, Kini, Njemačkoj, Italiji... Učestvovala je na majstorskim kursovima kod *Elene Obrascove*, *Renate Skoto* i *Larise Gergiev*.

U njenom širokom repertoaru su brojne operne uloge, uključujući: *Tatjanu* u Evgeniju Onjeginu, *Lizu* u La Sonnambula, *Suzanu* u Figarovoj Ženidbi, *Natašu* u *Prokofjevom* Ratu i miru, *Zerlinu* u Don Đovaniju... Dalji angažmani uključuju: *Kloi* /Pikova dama/ u Los Anđeleskoj operi, *Mikaelu* /Karmen/ u Vašingtonskoj operi, resital sa Marinskom akademijom u Vigmor Holu u Londonu, resital sa *Larisom Gergievom* u Parizu.

Organizacija *Teatral* dodijelila joj je nagradu za najpopularnijeg umjetnika (za ulogu Tatjane) u januaru 2003. godine. Takođe, dobitnik je nagrade na VI Međunarodnom takmičenju mladih opernih pjevača Rimski-Korsakov, (2000. godine), kao i nagrade *Golden Soffit*, 2007. godine, za ulogu Jenufe u istoimenoj Janačekovoj operi.

Solista je opere Marinskog teatra od 2007. godine.

**IRINA MATAEVA** studied at St. Petersburg State Conservatory, where she graduated in 1999. Since 1998 she has been the soloist of the Young academy of Marine Theatre in St. Petersburg, with which she appeared in Finland, China, Germany, Italy... She participated at master courses with *E. Obratzov*, *Renato Scotto* and *Larissa Gergieva*.

Her wide repertoire includes numerous opera roles, including: *Tatyana* in Eugene Onegin, *Lisa* in La Sonnambula, *Susanna* in the Wedding of Figaro, *Natasha* in Prokofiev's War and Peace, *Zerlin* in Don Giovanni... Further engagements includes: *Cloi* /Queen of Spades/ in Los Angeles opera, *Michaela* /Carmen/ in Washington Opera, recital with the Marine Academy in Wigmore Hall in London, recital with *Larisa Gergieva* in Paris.

Organisation *Teatral* awarded to her the price for the most popular artist (for the role of Tatyana) in January 2003. Also, she was awarded the price at the VI International competition of young opera singers Rimski-Korsakov, (in 2000), as well as the award *Golden Soffit* for the role of Jenufa in the opera of the same name by Janacek.

She has been the soloist of the opera of Marine Theatre since 2007.

Tenor **TINO FAVACA** rođen je 1958. godine na Siciliji (Gaggi). Od šeste godine maestro *Enriko Facini* (tenor) je pratio rad ovog operskog pjevača.

Godine 2002, dobio je nagradu Đuzepe Di Stefano kao „Najbolji sicilijanski tenor”. Tokom poslednjih deset godina, nastupao je širom Evrope, u Njemačkoj, Austriji, Sloveniji, Španiji, Francuskoj, Belgiji, Srbiji, saradujući sa brojnim umjetnicima na koncertima klasične i etno muzike. Učestvovao je kao „Najbolji glas” na Briselskom Međunarodnom festivalu, kao i na Međunarodnom muzičkom festivalu u Bjelorusiji „Slabenski Vitevska Bazar”.

Godine 2004, učestvovao je na „Mia Martini” festivalu gde je dobio nagradu za „najbolju interpretaciju, izraz i stil”, a u 2006. ostvario turneju „Canzoni dell’Amore E del Sole”.

Poslednjih godina saraduje sa violinistom *Snezanom Tintor*.

Trenutno je angažovan na turneji po Evropi i Bliskom Istoku.

Tenor **TINO FAVAZZA** was born in 1958 in Sicily (Gaggi). Master *Enrico Facini* (tenor) has followed the work of this opera singer since the age of six.

During 2002, he received the award Giuseppe di Stefano as ”The Best tenor in Sicily”. During the past ten years he has been on tours all over Europe in Germany, Austria, Slovenia, Spain, France, Belgium, Serbia, cooperating with numerous artists at concerts of classical and etno music. He participated as the ”Best voice” at Brussel International Festival, and the International Music Festival ”Slabenski Vitevska Bazar” in Belarus.

In 2004, he participated at the ”Mia Martini” festival where he received the award for the ”best interpretation, expression and style”, and in 2006 he went on a tour ”Canzoni dell’Amore E del Sole”.

In recent years he has been cooperating with the violinist *Snezana Tintor*.

He is currently engaged on a tour of Europe and the Middle East.

# 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  
Borivoje Spasojević  
Dušica Kordić

## *Viole | Violas*

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

## *II violine | II violins*

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

## *Violončela | Violoncellos*

Igor Perazić  
Igor Tinčerov  
Darko Kolanda  
Vladimir Drobnjak  
Katarina Stanković

## *Kontrabasi | Double basses*

Zoran Zakrajšek  
Predrag Vujović  
Slaven Turusković  
Ilija Bulatov

***Flaute | Flutes***

Marija Đurđević-Ilić  
Žana Marinković  
Tamara Knežević

***Oboe | Oboas***

Jarina Denisenko

***Engleski rog | Cor Anglais***

Nina Ćosić

***Klarineti | Clarinets***

Petar Garić  
Anton Melnikov  
Stefan Pavićević

***Fagoti | Bassons***

Mihajlo Radivojević  
Anton Runov  
Ivan Jotić

***Horne | Horns***

Jiri Kaminski  
Mirko Marić  
Ana Stoislavljević  
Sandra Miletić

***Trube | Trumpets***

Aleksandar Arsić  
Sava Rajković

***Tromboni | Trombons***

Bodin Draškoci  
Milan Maksimović  
Mladen Lukić

***Tuba | Tuba***

Blagoje Gagić

***Timpani | Timpani***

Miloš Vesić

***Perkusije | Percussion***

Miloš Mićunović  
Mladen Vasojević  
Stefan Lubarda

***Harfa | Harp***

Ljiljana Nestorovska



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

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

Rektorat UCG  
Bulevar Džordža Vašingtona bb  
81000 Podgorica  
tel: +382 20 414 262  
+ 382 20 414 264  
+ 382 68 245 991  
fax: +382 20 414 263  
www.muzickicentar.com  
e-mail: muzickicentar@t-com.me

**CRNOGORSKI SIMFONIJSKI ORKESTAR** · MONTENEGRIN SYMPHONY ORCHESTRA

RTV Crne Gore  
Cetinjski put bb  
81000 Podgorica  
tel: + 382 20 234 426  
fax: + 382 20 234 426  
mob: +382 68 245 991  
www.muzickicentar.com/cso/  
e-mail: orchestra@mmc.co.me

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Silva **BAKOVIĆ** · *sekretar CSO · Secretary of MSO*  
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[Srbija • Serbia]

*solista • soloist*

**MIHAIL POČEKIN | MIKHAIL POCHEKIN** *violina | violin*

[Rusija • Njemačka • Russia • Germany]

*Velika scena Crnogorskog narodnog pozorišta*  
*Great Hall of Montenegrin National Theatre*  
*Utorak, 8. novembar 2011. u 20 časova*  
*Tuesday, 8 November 2011 at 20:00*

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