

KONCERT CONCERT

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MONTENEGRIN MUSIC CENTER
Sezona • Season 2011-2012

CRNOGORSKI SIMFONIJSKI ORKESTAR **MONTENEGRIN SYMPHONY ORCHESTRA**

dirigent • conductor

ADRIJAN LIPER
ADRIAN LEAPER

[Velika Britanija • Great Britain]

solista • soloist

ALEKSANDAR TASIĆ
ALEKSANDAR TASIĆ

[Srbija • Serbia]

klarinet | clarinet

PODGORICA VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA
GREAT HALL OF MONTENEGRIN NATIONAL THEATRE
PONEDJELJAK, 26. MART 2012. U 20 ČASOVA
MONDAY, 26TH MARCH 2012 AT 20:00

JAN SIBELIJUS

JEAN SIBELIUS

Karelia, svita Op. 11

Karelia, suite Op. 11

Intermezzo – Ballade – Alla Marcia

KARL NILSEN

CARL NIELSEN

Koncert za klarinet i orkestar Op. 57

Concerto for Clarinet and Orchestra Op. 57

Allegreto un poco – Poco Adagio – Allegro vivace

pauza • intermission

JAN SIBELIJUS

JEAN SIBELIUS

Simfonija br. 2 u D-duru

Symphony No 2 in D Major

Allegretto

Tempo andante ma rubato

Vivacissimo

Allegro moderato

GENERALNI SPONZOR CRNOGORSKOG SIMFONIJSKOG ORKESTRA
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Tokom druge polovine XIX vijeka kao najznačajniji skandinavski kompozitori istakli su se *Edvard Grieg* i **JAN SIBELIUS** (1865–1957). Svoju umjetnost su bazirali na osnovama folklorne muzike, ali su, takođe, bili čvrsto povezani sa zapadnoevropskom muzičkom tradicijom, posebno njemačkom, gdje su se i školovali.

Zahvaljujući angažmanu Jana Sibelijusa, finska nacionalna muzička škola, koju su utemeljili *Frederik Pacijus*, *Aksel Gabriel Ingelijus* i *Robert Kajanus*, stekla je međunarodni ugled i priznanje. Putovanja po Evropi omogućila su ovom kompozitoru uvid u aktuelna muzička dešavanja pa je, zahvaljujući tom uticaju, komponovao djela koja pored klasicističkih formalnih obilježja sadrže odlike muzičkog jezika impresionizma i poznog romantizma.

Muzičko stvaralaštvo Jana Sibelijusa obuhvata ukupno 116 djela, komponovanih između 1888. i 1929. godine. Pisao je: kamernu, koncertantnu, baletsku, orkestarsku muziku, ali je najznačajniji kao kompozitor simfonijske muzike. Na ovom polju ostavio je veliki broj djela – trinaest simfonijskih poema i sedam simfonija.

Rane kompozicije, nastale između 1903. i 1910. godine, po strukturi su klasične, a odlikuje ih romantičarski stil. U njima veliku važnost pridaje jasnoći

During the second part of XIX century *Edvard Grieg* and **JEAN SIBELIUS** (1865–1957) became prominent as the most significant Scandinavian composers. They based their art on the foundations of folklore music, but they were also firmly connected with the Western European music tradition, especially German, where they obtained their education.

Owing to the engagement of Jean Sibelius, the Finnish national music school, founded by *Frederik Pacius*, *Axel Gabriel Ingelius* and *Robert Cayanus*, obtained international repute and recognition. Travels all over Europe made it possible for this composer to have insight into the current music developments, and owing to these influences he composed works which apart from formal classicist characteristics, include features of music language of Impressionism and late Romanticism.

Music creation of Jean Sibelius includes 116 works, composed between 1888 and 1929. He wrote: chamber, concertos, ballet and orchestra music, but he is most significant as a composer of symphony music. He left a large number of works in this field – thirteen symphony poems and seven symphonies.

His early compositions originating between 1903 and 1910 are classical according to their structure, but they are characterized by Romanticist style. In

strukture i tematskom jedinstvu stavova. Jedna od najpopularnijih kompozicija iz ranog perioda je orkestarska svita **Karelia**, nastala 1894. godine. Koncipirana je u tri stava – spoljašnji stavovi su marševskog karaktera i uokviruju središnji – *Ballade*.

Za razliku od Jana Sibelijusa koji je tokom života postao slavan daleko van granica svoje domovine, danski kompozitor **KARL NILSEN** (1865–1931) nije dočekaao slavu, a njegove kompozicije su nerado izvođene. Rođen je (kao i *Hans Kristijan Andersen*) na ostrvu Fin pored obale Danske. Ovo ostrvo, sa svojim oštrim prelazima između godišnjih doba i jednostavnim, tradicionalnim načinom života, imalo je veliki uticaj na Nilsenovu muziku. Već sa sedamnaest godina komponovao je prva djela, a sa osamnaest započeo studije na Konzervatorijumu za muziku u Kopenhagenu. Prezasićen „staromodnim“ muzičkim rješenjima svojih profesora, otišao je u Njemačku da bi saznao šta se dešava u tadašnjim centrima stvaranja muzike. Kao i ostali nacionalni kompozitori studirao je i izučavao njemačku i austrijsku muziku.

Najpoznatije u opusu ovog kompozitora su svakako simfonije (napisao ih je šest) i pored njih: Koncert za violinu i orkestar, Koncert za flautu i orkestar, Koncert za klarinet i orkestar, uvertira Helio...

them great importance is attributed to clarity of structure and thematic unity of particular movements. One of the most popular compositions from the early period is the orchestra suite **Karelia**, written in 1894. It is conceived in three movements – the outside ones, of march character, frame the middle movement – *Ballads*.

In distinction from Jean Sibelius who during his life became famous far beyond the borders of his homeland, Danish composer **CARL NIELSEN** (1865–1931) did not live to enjoy his fame, and his compositions were not gladly performed. He was born (just like *Hans Christian Andersen*) on the island Funen off the Danish shore. This island, with its abrupt transitions between seasons and simple, traditional way of life, influenced greatly Nielsen's music. Already at the age of seventeen he composed his first works, and at eighteen began studies at the Conservatorium for Music in Copenhagen. Weary with the "old fashioned" music solutions of his professors, he left for Germany to find out what was happening in the then centres of music creation. Just like other national composers, he studied German and Austrian music.

The most famous works in the opus of this composer are certainly symphonies (he wrote six) and apart from them: Con-

Koncert za klarinet i orkestar komponovao je za danskog klarinetistu *Ogea Oksenavu* 1928. godine. Po formalnoj strukturi kompozicija ne pripada klasičnom modelu. Napisana je u jednom stavu u okviru koga se mogu spoznati tri cjeline. Počinje „odlučnim“ *Allegreto un poco* sa, prepoznatljivom, raspjevanom drugom temom. Nakon prvog dijela slijedi *Poco Adagio*, da bi sa energičnim *Allegro vivace* uslijedilo finale kompozicije. Koncert se završava smirenim *Adagiom*.

Na području simfonijske muzike Jan Sibelijus je ostavio veliki broj jednostavačnih simfonijskih poema i sedam simfonija. Svaku od pomenutih kompozicija odlikuje jedinstven pristup u izgradnji, tako da bi se teško mogao spoznati arhetip simfonijskog stvaralaštva ovog autora. Prilikom posjete Helsinkiju 1907. godine, *Gustav Maler* je Sibelijusove simfonije opisao sledećim riječima: „Divim se stilu i čvrstini forme, a naročito logici kojom gradi unutrašnju povezanost između svih motiva“.

Druga simfonijska u D-duru završena je 1901, a premijerno izvedena naredne godine u Helsinkiju. Ovo je Sibelijusovo najobimnije simfonijsko ostvarenje. Formalno je koncipirana u četiri stava, grupisana u dvije grupe, od po dva. Na prvi stav *Allegretto* nadovezuje se

certo for Violin and Orchestra, Concerto for Flute and Orchestra, Concerto for Clarinet and Orchestra, overture Helios...

He composed **Concerto for Clarinet and Orchestra** for Danish clarinetist *Aage Oxenvad* in 1928. According to the formal structure the composition does not belong to the classical model. It is written in one movement in which three wholes can be discerned. Begins with a decisive *Allegreto un poco* with characteristic, riotous second theme. The first part is followed by *Poco Adagio*, with the composition finale following with the energetic *Allegro vivace*. The concerto ends in a quiet *Adagio*.

In the area of symphony music Jean Sibelius left a large number of simple symphony poems and seven symphonies. Each of the mentioned compositions is characterized by a unique approach in construction, which is why it is difficult to know the archetype of symphony creation of this author. On the occasion of his visit to Helsinki in 1907, *Gustav Mahler* described Sibelius's symphonies with the following words: "I admire the style and the solidity of form, and in particular the logic with which he builds the internal links between all motives".

The Second Symphony in D Major was completed in 1901, and it was per-

drugi, *Tempo andante ma rubato*, koji počinje karakterističnim skokovima u orkestru. Treći stav *Vivacissimo*, skercoznog karaktera, prethodi pobjedonosnom finalu.

Jelena Jovanović

formed for the first time the next year in Helsinki. This is the most extensive symphony work of Sibelius. Formally it is conceived in four movements, divided in two groups of two movements. The second movement *Tempo andante ma rubato*, which begins with the characteristic leaps in the orchestra, continues on the first movement *Allegretto*. The third movement *Vivacissimo*, of scherzo character precedes the victorious finale.

Jelena Jovanović

ADRIJAN LIPER je šef dirigent i umjetnički direktor španskog RTVE Simfonijskog orkestra i hora u Madridu, posljednjih devet godina. Prije toga bio je angažovan kao šef-dirigent Filharmonijskog orkestra Gran Kanarije u periodu od osam godina. Istakao se kao asistent dirigenta Hale orkestra u Mančesteru, gdje je tokom pet godina dirigovao skoro 30 koncerata svake sezone. Saraduje i sa Varšavskom filharmonijom a nedavno je debitovao sa Nacionalnim orkestrom Porta. Njegovi budući angažmani uključuju nastupe u Skandinaviji, Francuskoj, Japanu i Indiji, kao i Španiji.

Adrijan Liper dirigovao je Londonskim orkestarom, Moskovskim, Bečkim i Praškim simfonijskim orkestrima, Radio orkestrima u mnogim zemljama (Velikoj Britaniji, Njemačkoj, Poljskoj, Češkoj Republici, Norveškoj), zatim Švedskim Malmo simfonijskim orkestrom, Mocarteum Orkestrom iz Salzburga, Varšavskom filharmonijom, Kraljevskom Liverpool filharmonijom i Filharmonijom Malezije. U Španiji je nastupao sa: Orkestrom Sevilje, Malaga orkestrom, Orkestrom Galicije, Filharmonijskim orkestrom Gran Kanarije.

Saradivao je sa umjetnicima kao što su: *Mstislav Rostropovič, Felicit Lot i Garik Ohlsen, Rudolf Buhbinder, Miša Maiski, Frenk Piter Cimerman, Alisija Laroha, Pjer Amojal, Ernst Kovačić, Čo Liang Lin, Ane Sofie fon Oter.*

ADRIAN LEAPER has been the chief conductor and artistic director of the Spanish RTVE Symphony Orchestra and Choir in Madrid for the past nine years. Before that he was engaged as the chief conductor of the Orquesta Filarmonica de Gran Canaria, for eight years. He excelled himself primarily as an assistant conductor in Halle Orchestra in Manchester, where during five years he conducted almost 30 concerts every season. He also cooperates with Warsaw Philharmonic and has recently had his first performance with Orquesta Nacional do Porto. His future engagements include appearances in Scandinavia, France, Japan, India, as well as Spain.

Adrian Leaper conducted London Orchestra, Moscow, Vienna and Paris Symphony Orchestras, Radio Orchestras in numerous countries (Great Britain, Germany, Poland, Czech Republic, Norway, then Swedish Malmo Symphony Orchestra, Mozarteum Orchestra of Salzburg, Warsaw Philharmonic, Royal Liverpool Philharmonic and Malaysia Philharmonic, besides work in entire Spain with orchestras such as Orquesta Ciudad de Sevilla, Malaga and Real Orquesta de Galicia, Orquesta Filharmonia de Gran Canaria.

He cooperated with artists such as: *Mstislav Rostropovič, Felicit Lott and Garrick Ohlssen, Rudolf Buchbinder,*

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Ostvario je skoro 80 CD snimaka za Arte Nova, ASV, Naxos/ Marco Polo i La Mota de Polvo koji obuhavataju kompozicije: *G. Malera, J. Sibelijusa, K. Nilsena i A. Dvoržaka*, kao i španskih kompozitora dvadesetog vijeka među kojima su *E. Granados, E. Halffter, F. Obradors*.

Mischa Maiski, Frank Peter Cimerman, de Alicia Larrocha Pierre Amoial, Ernst Kovačić, Čo-Liang Lin and Anne-Sofie fon Otter.

He made almost 80 CD recordings for Arte Nova, ASV, Naxos / Marco Polo and La Mota de Polvo ranging from standard classical repertoire – including compositions by: *G. Maler, J. Sibelius, K. Nilesen and A. Dvorak*, Spanish composers of XX century among which *E. Granados, E. Halffter, F. Obradors*.

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ALEKSANDAR TASIĆ klarinet je diplomirao i magistrirao na Akademiji umetnosti u Novom Sadu, u klasi prof. *Nikole Srdića*. Trenutno završava doktorske studije na Fakultetu muzičke umetnosti u Beogradu, u klasi prof. *Ante Grgina*. Usavršavao se kod prof. *Rikarda Moralesa*, prof. *Majkla Kolinsa* i prof. *Mišel Arinjona*. Na takmičenjima učenika i studenata muzike Jugoslavije osvaja je prve nagrade, a Univerzitet u Novom Sadu mu je dodijelio *Izuzetnu nagradu* za umjetničku djelatnost. Kao solista je nastupao sa: Festivalskim orkestrom UBS Verbier (Švajcarska), Filharmonijom Novosibirska, Simfonijskim orkestrom Akademije umetnosti iz Novog Sada, Umjetničkim ansamblom Stanislav Binički, Dušan Skovran, Novosadskim kamernim orkestrom, Vojvođanskim simfoničarima, Žebeljan orkestrom, Gudačkim orkestrom Camerata Panonnica, na koncertima u Švajcarskoj, Holandiji, Rusiji i Srbiji.

Nastupao je na značajnim festivalima u Srbiji i inostranstvu, kao što su: NOMUS, BEMUS, Međunarodna tribina kompozitora, Les Classiques de Villars, Verbier Festival, Reveries Musicales de Villars, Y4Y – Bangkok, Music Festival in Schloss Elmau, Kotor-Art, A tempo, Bregenzer Festspiele, Ohridsko ljetno, Mostarsko proljeće, Granada Festival, Ljubljana Festival...

ALEKSANDAR TASIĆ graduated in clarinet and took his master degree at the Academy of Arts in Novi Sad, in the class of prof. *Nikola Srdić*. He is currently completing his doctoral studies at the Faculty of Music Arts in Belgrade, in the class of. *Ante Grgin*. He perfected himself with prof. *Ricardo Morales*, prof. *Michael Collins* and prof. *Michel Arignon*. At competitions of pupils and music students of Yugoslavia he won first awards, and the University in Novi Sad awarded to him the *Exceptional Award* for music art. As a soloist he appeared with: Festival Orchestra UBS Verbier (Switzerland), Novosibirsk Philharmonic, Symphony Orchestra of the Academy of Arts in Novi Sad, Artistic ensemble Stanislav Binički, Dušan Skovran, Novi Sad Chamber Orchestra, Vojvodina Symphonists, Žebeljan Orchestra, String Orchestra Camerata Panonnica, at concerts in Switzerland, Holland, Russia and Serbia.

He appeared at important festivals in Serbia and abroad, such as: NOMUS, BEMUS, International composers forum, Les Classiques de Villars, Verbier Festival, Reveries Musicales de Villars, Y4Y – Bangkok, Music Festival in Schloss Elmau, Kotor-Art, A tempo, Bregenzer Festspiele, Ohrid Summer, Mostar Summer, Granada Festival, Ljubljana Festival...

From 2000 to 2006 Aleksandar Tasić was the solo clarinetist of Verbier Festival Orchestra (Switzerland), with

11. *Atempo*



ŽICE I DUŠA
Strings & Soul
9–22. april 2012

Od 2000. do 2006. godine Aleksandar Tasić je bio solo klarinetista Verbier Festival Orchestra (Švajcarska), sa kojim je nastupao pod upravom slavnih dirigenata kao što su: *Džejms Livajn, Zubin Mehta, Kent Nagano, Wolfgang Savališ, Valeri Gergijev, Klaudio Vandeli* i drugi. Od 2006. godine stalni je solo klarinetista Verbier Festival Chamber Orchestra iz Švajcarske, a od 2011. godine takođe i prvi solo klarinetista Internacionalnog orkestra Ženeve (Švajcarska). Snimao je za TV i radio stanice u zemlji i inostranstvu (RTS, BBC, ART TV, Nederland Radio 4, Mezzo). Na Akademiji umetnosti u Novom Sadu je vanredni profesor Kamernе muzike. Od 2007. godine svira u kamernom duu sa gitaristom *Zoranom Krajišnikom* i član je Kotort Tria sa pijanistom *Ratimirom Martinovićem* i violinistom *Romanom Simovićem*.

Aleksandar Tasić je predstavnik čuvenog proizvođača duvačkih instrumenata Selmer, Francuska, a svira na klarinetima model *Recital*.

which he appeared under the leadership of famous conductors such as: *James Levine, Zubin Mehta, Kent Nagano, Wolfgang Sawallisch, Valery Gergijev, Claudio Vandelli* and others. Since 2006 he has been the permanent solo clarinetist of Verbier Festival Chamber Orchestra from Switzerland, and from 2011 also the first solo clarinetist of the International Geneva Orchestra (Switzerland). He recorded for TV and radio stations in the country and abroad (RTS, BBC, ART TV, Netherlands Radio 4, Mezzo). He is an Associate Professor of Chamber Music at the Academy of Arts in Novi Sad. Since 2007 he has been playing in the chamber duo with the guitarist *Zoran Krajišnik*. Along with the pianist *Ratimir Martinović* and the violinist *Roman Simović* he is a member of Kotor Trio.

Aleksandar Tasić is a representative of the famous producer of wind instruments Selmer, France, and he plays the *Recital* clarinets.

CRNOGORSKI SIMFONIJSKI ORKESTAR MONTENEGRIN SYMPHONY ORCHESTRA

Sezona | Season 2011–2012

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OBOE | OBOAS

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FAGOTI | BASSONS

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Sava Rajković
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GRIGORIJ KRASKO | GRIGORY KRASKO

[Rusija • Crna Gora • Russia-Montenegro]

solista • soloist

ILJA GRINGOLC | ILYA GRINGOLTS *violina | violin*

[Švajcarska • Switzerland]

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VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA

GREAT HALL OF MONTENEGRIN NATIONAL THEATRE

PONEDJELJAK, 9. APRIL 2012. U 20 ČASOVA

MONDAY, 9TH APRIL 2012 AT 20:00

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