



Concert season 2016/17

**Thursday, 1 December 2016**

Belgrade Philharmonic Hall, 7pm

Chamber Music Series

The Philharmonic Theatre  
*Composers' Letters*  
*Pyotr Ilyich Tchaikovsky*

Actors: **Vladimir Aleksić** and **Tamara Krcunović**

Members of the Belgrade Philharmonic Orchestra:

**Miroslav Pavlović, Mirjana Nešković, Miljana Popović-Materni, Slađana Aleksić, Tamara Živković**, violins  
**Aleksandra Damnjanović, Jelena Popin-Stanošević**, violas  
**Nemanja Stanković, Goran Mrđenović, Nebojša Mrđenović, Dejan Timotijević i Nataša Lišanin**, violoncellos  
**Nenad Svilar**, double bass  
**Slađana Gajić**, piano

Director: **Nikola Ljuca**

*Music programme*

***Andante cantabile*, Second movement from the String Quartet No 1**

Slađana Aleksić, Tamara Živković (violins), Jelena Popin-Stanošević (viola), Nataša Lišanin (violoncello)

***June (Barcarolle) from The Seasons, Op. 37a for piano solo***

Slađana Gajić (piano)

***Pezzo capriccioso, Op. 62 for violoncello and piano***

Nemanja Stanković (violoncello) and Slađana Gajić (piano)

***Serenade melancholique, Op. 26 for violin and piano***

Miljana Popović-Materni (violin) and Slađana Gajić (piano)

***Valse-Scherzo from Souvenir d'un lieu cher, Op. 42 for violin and piano***

Miroslav Pavlović (violin) and Slađana Gajić (piano)

***Lenski's aria Kuda, kuda from the opera Eugene Onegin, arranged from violin and piano by Leopold Auer***

Mirjana Nešković (violin) and Slađana Gajić (piano)

***Andante cantabile (excerpt from the second movement) from Symphony No 5, arranged by Deryn Cullen for five cellos***

Nemanja Stanković, Goran Mrđenović, Nataša Lišanin, Dejan Timotijević, and Nebojša Mrđenović (violoncellos)

***Elegy for String Orchestra in G major***

Slađana Aleksić, Tamara Živković (violins), Jelena Popin-Stanošević (viola), Nemanja Stanković (violoncello) and Nenad Svilar (double bass).

***Excerpt from the ballet Swan Lake, a scene from the suite Op. 20a arranged by Sean Franklin Brown for string orchestra***

Miroslav Pavlović, Mirjana Nešković, Miljana Popović-Materni, Tamara Živković (violins), Aleksandra Damnjanović, Jelena Popin-Stanošević (violas), Nemanja Stanković, Goran Mrđenović (violoncellos) and Nenad Svilar (double bass).

A long-term friendship that existed only in written form.

For a period of thirteen years, Tchaikovsky and Nadezhda von Meck were each other's greatest support in all life circumstances.

Patronage is like a forgotten word; a concept that is nowadays reduced to tax avoidance. Nadezhda von Meck seems like an eccentric of past times rather than like a powerful female figure that helped Tchaikovsky to resist his depressions and complicated sexuality and to create his greatest works in spite of his issues.

Could they have been in a sort of an intellectual marriage, deliberately unconsummated and unseen?

We turned more than 500 surviving letters into an overview of emotional and intellectual extremes of two notable historic figures.

**Nikola Ljuca**

Director **Nikola Ljuca** was born in 1985 in Belgrade, where he studied classical languages at the Philology High School in Belgrade, and then Film Directing at the Faculty of Dramatic Arts. He has participated at the Sarajevo Talent Campus, the Berlinale Script Station and the Locarno Filmmakers Academy. In 2010, he was a Robert Bosch Co-production prize nominee. His short films *Thursday* and *Sargeant* were screened and awarded at many international (Uppsala, Tampere, Cork, Locarno, Los Angeles, Montreal, Paris, Copenhagen, St. Petersburg, Moscow, Kiev) and domestic festivals. He worked as an assistant and casting director on feature films *Circles* by Srđan Golubović, *In the Land of Blood and Honey* by Angelina Jolie and *Next to Me* by Stevan Filipović, as well as in TV series *Got Talent*, *X Factor*, *Urgentni centar* and as a video artist in many theatre plays and contemporary art projects. Ljuca has created about a dozen short films. His first full-length feature film *Humidity* had its world premiere at the 2016 Berlinale Forum, after which it has won all national film awards and has featured at more than 20 international festivals.

**Vladimir Aleksić** was born in Zrenjanin in 1977. He studied acting at the Novi Sad Academy of Arts. Immediately after graduation, he moved to Italy at the invitation of the Italian theatre company *Motus*, with which he still cooperates nowadays. With them, Vladimir acted in a number of plays, while in 2004 the *Rooms* project was awarded as the best theatre project in Italy (Ubu Award). Aleksić has also worked with Elena Bucci, Pappi Corsicato, Lisa Natoli, Emma Dante, Masbedo and others. He returned to Serbia in 2008 and has since acted in productions by Ivica Buljan, Nikita Milivojević, Iva Milošević, Gorčin Stojanović, Milan Nešković and Stevan Bodroža. Vladimir is also active as a film and TV actor, while the audiences also remember him as the host of the *Serbia's Got Talent* television series. In 2016, he acted in his first play *Drugovi, ja se ni sada ne stidim svoje komunističke prošlosti* (*Comrades, even now I am not ashamed of my communist past*).

**Tamara Krcunović** was born in Serbia and grew up in Algeria and Cyprus. She enrolled the Faculty of Dramatic Arts in Belgrade. At the end of her studies, she was invited by the Conservatoire National Supérieur d'Art Dramatique in Paris, where she worked with her film acting professor Philippe Garrel. In Paris, she mostly played roles such as Juliet in *Romeo and Juliet*, Beatrice in *Much Ado about Nothing*, and Nastenka in *White Nights*. In Belgrade, she has worked mostly in politically engaged theatre. In films, her work has included roles in *The space between us*, a short film by Maša Nesković, and in feature films *Un An* by Laurent Boulanger, *Coriolanus* by Ralph Fiennes, *La Dernière Plaine* by David Depesseville and *Despite the Falling Snow* by Shamim Sarif.