



Concert Season 2016/17

Thursday, 25 May 2017

The Belgrade Philharmonic Hall, 7pm

Chamber Music Series

The Philharmonic Theatre

Composers' Letters

Igor Stravinsky

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

The Belgrade Philharmonic Orchestra musicians:

Mirjana Nešković, Svetlana Stančev Radovanović, Tea Petrović Balint (first violins), **Vera Ilić, Aleksandra Dimitrijević, Jelena Matović** (second violins), **Tamara Marinković Tomić, Vladimir Popović** and **Konstantin Blagojević** (violas), **Julijana Marković, Natalya Nezhentseva** and **Uroš Žikić** (cellos), **Filip Savić** and **Srdjan Djordjević** (double basses), **Stana Krstajić** and **Snježana Pavićević** (flutes), **Bojan Pešić** (oboe), **Nenad Marinković** (English horn), **Mihailo Samoran** (clarinet), **Sava Djurić** and **Dušan Petrović** (bassoons), **Nikola Ćirić** and **Mirko Marić** (French horns), **Jovan Savić** (trumpet) and **Igor Ranković** (trombone).

Directed by **Tamara Krcunović**

Music numbers:

Pastorale for violin and wind quartet

Pulcinella, suite
Sinfonia (Overture)

Tango for piano

Pulcinella, suite
Tarantella

The Soldier's Tale, suite for violin, clarinet and piano
The Devil's Dance

Three Pieces for string quartet

The Soldier's Tale, suite for violin, clarinet and piano
The Soldier's March
Tango-Valse-Ragtime

Pulcinella, suite
Serenatta
Vivo
Finale

Pastorale for violin and wind quartet:

Mirjana Nešković (violin), **Bojan Pešić** (oboe), **Nenad Marinković** (English horn), **Mihailo Samoran** (clarinet) and **Sava Djurić** (bassoon)

Pulcinella, suite:

Mirjana Nešković, **Svetlana Stančev Radovanović**, **Tea Petrović Balint** (first violins), **Jelena Matović**, **Vera Ilić**, **Aleksandra Dimitrijević** (second violins), **Tamara Marinković Tomić**, **Vladimir Popović** and **Konstantin Blagojević** (violas), **Julijana Marković** and **Natalya Nezhentseva** (cellos), **Filip Savić** and **Srdjan Djordjević** (double basses), **Stana Krstajić** and **Snježana Pavičević** (flutes), **Bojan Pešić** (oboe), **Nenad Marinković** (English horn), **Sava Djurić** and **Dušan Petrović** (bassoons), **Nikola Ćirić** and **Mirko Marić** (French horns), **Jovan Savić** (trumpet) and **Igor Ranković** (trombone).

The Soldier's Tale, suite for violin, clarinet and piano:

Mirjana Nešković (violin), **Mihailo Samoran** (clarinet) and **Sladjana Gajić** (piano)

Three Pieces for string quartet:

Mirjana Nešković and **Jelena Matović** (violins), **Konstantin Blagojević** (viola) and **Uroš Žikić** (violoncello)

Tango for piano:

Sladjana Gajić, piano

In an attempt to stay true as much as possible to Stravinsky's own routine, to his commitment to keep his privacy from being exposed and his desire to prevent his words and thoughts from being twisted, I have based the presentation of the materials dedicated to this great 20th century composer on his music and the writings he himself wrote.

Like so many other celebrated artists who shifted the boundaries by creating new forms, Stravinsky too was facing disapproval from both the academia and immature audiences. This is likely why the writings he left behind are predominantly about his work, and they are a testimony of his dedication to art and the process of creation. These writings occasionally include anecdotes, as well, but it is clear that he considered himself principally as a devoted composer.

Stravinsky did not underestimate his audience by flattering them, which is why we also dismiss the yellow press that speculated about his adventures with Coco Chanel; instead, we are approaching Stravinsky as an engaged artist who dedicated his life to composing.

Tamara Krcunović

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 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 Krcunovic was born in Serbia. She grew up in Algeria, where she went to a French primary school. She spent her adolescence on Cyprus, where she went to an English secondary school. She enrolled the Faculty of Dramatic Arts in Belgrade and, at the end of her studies, she transferred to the Conservatoire National Supérieur d'Art Dramatique in Paris, where she worked with her film acting professor Philippe Garrel. Her theatre roles have included Juliet in *Romeo and Juliet*, Beatrice in *Much Ado About Nothing* and Nastjenka in *White Nights*, and she has collaborated with authors such as O. Frlić, S. Spahić, V. Ilić, X. Gallais, B. Lavigne and others. On film and TV, she has worked with directors Stevan Filipović, Nikola Ljuca, Ralph Fiennes, David Depesseville, Shamim Sarif, Laurent Boulanger and Dejan Zečević, acting in films *Humidity* (Berlinale, 2016), *Fluffy* (TIFF 2016), *Un An*, *Coriolanus*, *La Dernière Plaine*, *Despite the Falling Snow*, as well as TV series *Urgentni centar*, *Ubice mog oca*, *Vojna akademija*, *Sumnjiva lica*, *Jagodići*.

The biographies of the Belgrade Philharmonic Orchestra musicians are available at the BPO website www.bgf.rs.