

Concert Season 2016/17

Thursday, 27 October 2016

The Belgrade Philharmonic Hall, 7pm

Chamber Music Concert Series

The Philharmonic Theatre - *Composers' Letters*

Wolfgang Amadeus Mozart

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

The Belgrade Philharmonic String Quartet

Jelena Dragnić, first violin

Vladan Lončar, second violin

Boris Brezovac, viola

Aleksandar Latković, violoncello

and

Jelena Draškoci, flute

Tamara Marinković, viola

Katarina Stanković, violoncello

Filip Savić, double bass

Mina Marinković, harp

Sladjana Gajić, piano

Producer: **Vlatko Ilić**

Music programme

- *Minuet and trio* (3rd movement) from the String Quartet No 20, K. 499
- *Allegro* (1st movement) from the Quartet in D for flute, violin, viola and cello K.285
- *Adagio* from Adagio and Fugue in C-minor K. 546
- *Allegro* (1st movement) from the Sonata for violin and piano in E-minor No 21 K. 304

- Overture to *Idomeneo* K. 366, arranged for two violins, two violas, two cellos and a double bass (unknown arranger)
- Konstanze's aria *Martern aller Arten* from Act 2 of *The Abduction from the Seraglio* K. 384, arranged for strings (arranged by W. A. Mozart)
- *Ave verum corpus*, motet in G major, K. 618, arranged for violin and harp (arranged by Albert Schäfer)
- *Allegro* (1st movement) from *Eine kleine Nachtmusik* in G major, K. 525
- The scene *Zum Ziele führt dich diese Bahn* from Act 1 of *The Magic Flute*, K. 620 arranged for string quartet (unknown arranger)

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 Masa Nesković, and in feature films *Un An* by Laurent Boullanger, *Coriolanus* by Ralph Fiennes, *La Dernière Plaine* by David Depesseville and *Despite the Falling Snow* by Shamim Sarif.

Born in Belgrade in 1981, Director **Vlatko Ilić** is Docent at the Theory and History Department of the Belgrade Faculty of Dramatic Arts. He graduated in 2006 from the Department of Theatre and Radio Directing, as the best student of his generation at the Faculty of Dramatic Arts. In December 2010, he defended his doctoral thesis at the Belgrade University of Arts and earned a PhD degree in the theory of arts and media. Vlatko is a recipient of the special Sterija Award for directing (2007); he authored the book *Uvod u novu teoriju pozorišta* (Introduction to the New Theory of Theatre) and is

one of the editors of the thematic compilation *Pozorište u kontekstu... i ne samo pozorište* (Theatre in context... and not only theatre). In addition to directing, Ilić is active in science research: he publishes articles, participates in international research projects, exhibits at science conventions at home and abroad (Serbia, Croatia, Slovakia, Germany and elsewhere). He regularly contributes to the drama programme of the Belgrade Radio (*The Testament of This Day*, E. Bond; *Pet nivoa pet razgovora dr Svetolika Plesnika i dr Marije Polek*, V. Klačar; *Isceljenje*, D. Vuksanović and others). Between 2012 and 2014, he conducted the science research project *The Theory of Performative Acts: from Dramatic Theatre to Social Changes* at the Novi Sad Academy of Arts, while since 2012 he has been a visiting lecturer at the Faculty of Arts in Donja Gorica, Montenegro. Vlatko Ilić is a member of the Serbian Aesthetic Society and the author of a large number of works of art in Serbia and abroad.

Exploring Mozart, or any other eminent figure in the history of mankind, is never limited solely to studying authentic materials – in this case his music and letters; it also includes how the person is understood and represented. As a result, Mozart is nowadays also a model *wunderkind*, just like Forman's *Amadeus*, as well as the face on the wrapping of the famous Mozartkugeln all around Vienna and Austria, while the manner in which we approach the material reveals more about us and our time than about Mozart, if this sort of perspective is even considered. Therefore, on this occasion, inspired by his music, his letters (to his father, sister, wife, friends and the people who could help him), as well as by neo-avant-garde tendencies in art in the latter part of the 20th century when art is audaciously crossbred with the practice of living, we will fill the stage with *scenes* dedicated to Mozart – the person who is perpetually fighting for conditions in which he could live and create faithful to his own convictions. Because we aspire, even in the *times of great confusion*, as Badiou defines the current moment, to promote the idea of art, even if it has to be created in the vortex of banal everyday life.

Vlatko Ilić