



Concert Season 2016/17

**Thursday, 23 February 2017**

The Belgrade Philharmonic Hall, 7pm

Chamber Music Series

The Philharmonic Theatre

*Composers' Letters*

*Gustav Mahler*

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

Belgrade Philharmonic musicians:

**Tijana Milošević, Ksenija Milošević** (violins), **Ivana Uzelac** (viola), **Aleksandar Latković** (violoncello), **Filip Savić** (double bass), **Jelena Draškoci** (flute), **Sanja Romić** (oboe), **Veljko Klenkovski, Mihailo Samoran** (clarinets), **Nenad Janković** (bassoon), **Nikola Ćirić** and **Mirko Marić** (horns), **Aleksandar Solunac** (trumpet), **Miloš Vesić** and **Aleksandar Radulović** (percussions), **Milana Zarić** (harp) and **Sladjana Gajić** (piano)

Director: **Gordan Matic**

Numbers:

## Gustav Mahler:

- Symphony No. 1, movement II *Kraftig bewegt / Doch nicht zu schnell*
- Symphony No. 1, movement III *Feierlich und gemessen*
- Symphony No. 5, movement I *Trauermarsch. In Gemessenem Schritt*
- Symphony No. 5, movement IV *Adagietto*
- Symphony No. 5, movement V *Rondo*

In this performance, we will try to create a portrait of Gustav Mahler for you, primarily by painting with his music, but also by presenting fragments from his life with Alma Mahler, another exceptional personality that marked an entire period.

While preparing this play, from their letters, biographies and, of course, by listening to Mahler's music, I realized just how complex his personality was. Nevertheless, if I have to define and summarize his essence, then I would use these two words: contrast and conflict. It seems as though, all the while, at least two persons are trapped inside one body, named Gustav Mahler.

Indeed, these contrasts unavoidably lead to conflicts at all levels:

The conflict between Mahler the conductor and Mahler the composer. He conducted to make a living, and lived to make music.

The conflict of mature Mahler with the naive boy inside him. His feelings are very extreme and excessive, like those of young people. When he is sad, that is absolute anguish, and when he is happy – it feels like the purest joy of a child.

The conflict of Mahler, born in a Jewish family, and the grown-up Mahler who converts into Christianity.

The conflict of Mahler, raised in Bohemia in the heart of Europe, with the influences coming from the West and the East. Mahler embodies the memories, history, manners and ways of thinking of both sides, which are always contrasting one another.

The conflict of the contrasts of the time in which Mahler lived and created. The end of an entire period of the 19<sup>th</sup> century Romanticism and the beginning of the *new age*. The turn of the century came with airplanes, telephones, cars, cinematography and the *modern music*. Mahler was aware of that.

Imagine yourself carrying that creative burden – being at the end of something and the beginning of something different, at the same time. Mahler was exactly there!

In my opinion, it was these very conflicts inside Mahler that created such unique pieces of music.

**Gordan Matić**

**Gordan Matić** was born on 21 May 1971 in Kragujevac, Serbia. In his hometown, he received primary and secondary education, and then studied at the Faculty of Culture and Media in Belgrade. He completed postgraduate studies at the University of Arts in Belgrade, under the UNESCO programme of the Université Lumière Lyon 2. After virtually two decades in various positions in the sphere of film, television and theatre, highlights of this work include: Theatre (*12 Angry Men*, *Flying*, *Dreaming of the Sea*), TV dramas (*The Trial of Harold Pinter*, *My Opinion*, *Život za sebe*, *Burn This*, *L'Hôtel du libre échange*, *Le Ultime Lune*, *Romeo and Juliet*, *Neprijatelju moj*), TV series (*Kolevka kulture*, *XXL*, *Šunplugged* (6 episodes), *Industrijska evolucija* (6 episodes), *Jedan tim* (6 episodes), films (*Ko spava kod orla i dva lava?* (documentary/feature film), *Žučko, priča o Radivoju Koraću* (documentary/feature film), *Zmaj Ognjeni Vuk* (documentary/feature film).

**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 Boulangier, *Coriolanus* by Ralph Fiennes, *La Dernière Plaine* by David Depesseville and *Despite the Falling Snow* by Shamim Sarif.