



MEĐUNARODNI FESTIVAL KOTORART INTERNATIONAL FESTIVAL KOTORART

19. maj – 16. avgust 2026. May 19 – August 16, 2026

Don Brankovi dani muzike Don Branko's Music Days

Pjaca od knjige Book's Square

KotorArt Teatar KotorArt Theater

Pjaca od filozofa Philosophers' Square

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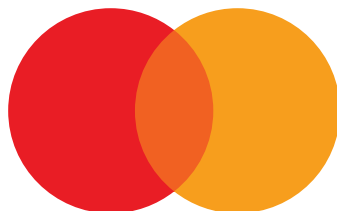




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utorak, 19. maj | [Don Brankovi dani muzike](#)

Pjaca od muzeja, 21 h

Predtakt: CHINA STAGE | Simple Neoclassical Electric Band

ponedjeljak, 22. jun | [Don Brankovi dani muzike](#)

Crkva Sv. Duha, 20 h

Predtakt: KOTORART TALENTI | Najuspješniji učenici Škole za osnovno i srednje muzičko obrazovanje *Vida Matjan* u Kotoru

ponedjeljak, 13. jul | [Don Brankovi dani muzike](#)

Pjaca ispred Katedrale Sv. Tripuna, 21.30 h

Svečano otvaranje: TRAJANJE | Bokeljski simfonijski orkestar, Akademski hor *Ivan Goran Kovačić*, Mihaela Kristina Mlinarić, sopran, Reza Fekri, tenor, Krešimir Stražanac, bariton-bas, Mladen Tarbuk, dirigent

srijeda, 15. jul | [Don Brankovi dani muzike](#)

Crkva Sv. Eustahija, 21 h

GLASOVI SRCA | Akademski hor *Ivan Goran Kovačić*, Ivan Šćepanović, dirigent

četvrtak, 16. jul | [Don Brankovi dani muzike](#)

Crkva Sv. Duha, 21 h

KREATIVNA SIMBIOZA | Kiril Trusov, violina, Aleksandra Trusova, klavir

petak, 17. jul | [Pjaca od knjige](#)

Kreativni hab Kotor, 21.30 h

NI NA DOM, NI NA PUT | Učesnici: Danka Ivanović, književnica, Ilija Đurović, Stefan Bošković, pisac i dramaturg, Jasmina Bajo, filološkinja i bibliotekarska savjetnica; moderatora: Maja Mrđenović, teatrološkinja

subota, 18. jul | [KotorArt teatar](#)

Stara Termoelektrana, Tabačina, 21 h

SMRT U DUBROVNIKU | *Smrt u Dubrovniku*, predstava; Petar Pejaković, reditelj, Ana Pletikosa, dramaturg

nedjelja, 19. jul | [Don Brankovi dani muzike](#)

Crkva Sv. Duha, 21 h

OSTRVO | *Ostrvo*, kamerna opera za tri ženska glasa, kamerni ansambl i elektroniku Irene Popović; učesnici: Olivera Tičević, sopran, Dubravka Drakić, glumica, Sofija Ivanović, dječji glas, Ansambl *Boka*

Tuesday, May 19 | [Don Branko's Music Days](#)

Museum Stage, 9 p.m.

Upbeat: CHINA STAGE | Simple Neoclassical Electric Band

Monday, June 22 | [Don Branko's Music Days](#)

Church of the Holy Spirit, 8 p.m.

Upbeat: KOTORART TALENTS | The Most Successful Students of the Vida Matjan Primary and Secondary Music School in Kotor

Monday, July 13 | [Don Branko's Music Days](#)

Square of the St. Tryphon Cathedral, 9:30 p.m.

Gala Opening: CONTINUITY | Boka Symphony Orchestra, Ivan Goran Kovačić Academic Choir, Mihaela Kristina Mlinarić, soprano, Reza Fekri, tenor, Krešimir Stražanac, bass-baritone, Mladen Tarbuk, conductor

Wednesday, July 15 | [Don Branko's Music Days](#)

St. Eustachius Church, 9 p.m.

VOICES OF THE HEART | Ivan Goran Kovačić Academic Choir, Ivan Šćepanović, conductor

Thursday, July 16 | [Don Branko's Music Days](#)

Church of the Holy Spirit, 9 p.m.

CREATIVE SYMBIOSIS

Kirill Troussov, violin, Alexandra Trousova, piano

Friday, July 17 | [Book's Square](#)

Kotor Creative Hub, 9:30 p.m.

NEITHER HOME NOR ON THE ROAD | Participants: Danka Ivanović, writer, Ilija Đurović, Stefan Bošković, writer and dramaturge, Jasmina Bajo, philologist and senior librarian. Moderator: Maja Mrđenović, theater scholar

Saturday, July 18 | [KotorArt Theater](#)

Old Power Plant, Tabačina, 9 p.m.

DEATH IN DUBROVNIK | *Death in Dubrovnik*, theater play, Petar Pejaković, director, Ana Pletikosa, dramaturge

Sunday, July 19 | [Don Branko's Music Days](#)

Church of the Holy Spirit, 9 p.m.

THE ISLAND | *The Island*, a chamber opera for three female voices, chamber ensemble, and electronics by Irena Popović. Performers: Olivera Tičević, soprano, Dubravka Drakić, actress, Sofija Ivanović, child voice, Boka Ensemble

ponedjeljak, 20. jul | [Don Brankovi dani muzike](#)

Crkva Sv. Duha, 21 h

KOTORART TALENTI | **Studenti Muzičke akademije Univerziteta Crne Gore**

ponedjeljak, 20. jul | [Pjaca od filozofa](#)

Palata Mazarovića, Perast, 21 h

ŠTO SE DEŠAVA S NAŠOM PROŠLOŠĆU? | Vrijeme prošlosti – Sukobljene politike sjećanja; učesnici: prof. dr Dragan Prole, Filozofski fakultet, Univerzitet u Novom Sadu; Hrvoje Klasić, Filozofski fakultet u Zagrebu; Milivoj Bešlin, istoričar, viši naučni saradnik Instituta za filozofiju i društvenu teoriju Univerziteta u Beogradu; moderatorka: Paula Petričević, profesorica filozofije u Gimnaziji Kotor

utorak, 21. jul | [Pjaca od filozofa](#)

Palata Mazarovića, Perast, 21 h

ŠTO SE DEŠAVA S NAŠOM PROŠLOŠĆU? | Prostor prošlosti – Rizici muzealizacije nasljeđa; učesnici: dr Tatjana Koprivica, istoričarka umjetnosti, Istorijski institut, Univerzitet Crne Gore; Predrag Krstić, Institut za filozofiju i društvenu teoriju, Univerzitet u Beogradu; Stevan Kordić, matematičar i fotograf; moderatorka: Paula Petričević, profesorica filozofije u Gimnaziji Kotor

utorak, 21. jul | [Don Brankovi dani muzike](#)

Pjaca od kina, 20.30 h i 22 h

KOTORARTIĆ: CSO – PEĆA I VUK | *Peća i vuk*, simfonijska bajka Sergeja Prokofjeva; Crnogorski simfonijski orkestar, Milica Raičević Ramić, narator, Iva Marciano, dirigent

srijeda, 22. jul | [KotorArt teatar](#)

Kulturni centar Nikola Đurković, 21 h

STUB SRAMA | *Stub srama*, predstava; Petar Pejaković, reditelj, Milana Matejić, dramaturg

četvrtak, 23. jul | [Don Brankovi dani muzike](#)

Porto Montenegro – Auditorijum Doma vojske, 21 h

LA SERVA PADRONA | *La serva padrona*, opera Đovanija Batiste Pergolezija; učesnici: Petra Radulović, sopran, Jakov Kalajžić, bas, Matija Grabić, glumac, Kamerni ansambl Bokeljskog simfonijskog orkestra, Mladen Tarbuk, dirigent, Paolo Tišljarić, reditelj

Monday, July 20 | [Don Branko's Music Days](#)

Church of the Holy Spirit, 9 p.m.

KOTORART TALENTS | **Students of the Music Academy of the University of Montenegro**

Monday, July 20 | [Philosophers' Square](#)

Mazarović Palace, Perast, 9 p.m.

WHAT IS HAPPENING TO OUR PAST? | The Past in Time – Conflicting Politics of Memory. Participants: Prof. Dr. Dragan Prole, Faculty of Philosophy, University of Novi Sad; Hrvoje Klasić, Faculty of Humanities and Social Sciences, University of Zagreb; Milivoj Bešlin, historian and senior research fellow at the Institute for Philosophy and Social Theory, University of Belgrade. Moderator: Paula Petričević, philosophy teacher at the Kotor Grammar School

Tuesday, July 21 | [Philosophers' Square](#)

Mazarović Palace, Perast, 9 p.m.

WHAT IS HAPPENING TO OUR PAST? | The Past in Space – Risks of Heritage Musealization. Participants: Dr. Tatjana Koprivica, art historian, Historical Institute, University of Montenegro; Predrag Krstić, Institute for Philosophy and Social Theory, University of Belgrade; Stevan Kordić, mathematician and photographer. Moderator: Paula Petričević, philosophy teacher at the Kotor Grammar School

Tuesday, July 21 | [Don Branko's Music Days](#)

Cinema Square, 8:30 p.m.; 10 p.m.

KOTORARTIĆ: MONTENGRIN SYMPHONY ORCHESTRA – PETER AND THE WOLF | *Peter and the Wolf*, symphonic fairy tale by Sergei Prokofiev; Montenegrin Symphony Orchestra, Milica Raičević Ramić, narrator, Iva Marciano, conductor

Wednesday, July 22 | [KotorArt Theater](#)

Nikola Đurković Cultural Center, 9 p.m.

PILLAR OF SHAME | *Pillar of shame*, theater play, Petar Pejaković, director, Milana Matejić, dramaturg

Thursday, July 23 | [Don Branko's Music Days](#)

Porto Montenegro – Army Home Auditorium, 9 p.m.

LA SERVA PADRONA | *La serva padrona*, opera by Giovanni Battista Pergolesi. Performers: Petra Radulović, soprano, Jakov Kalajžić, bass, Matija Grabić, actor, Chamber Ensemble of the Boka Symphony Orchestra, Mladen Tarbuk, conductor, Paolo Tišljarić, director

petak, 24. jul | [Don Brankovi dani muzike](#)

Kulturni centar *Nikola Đurković*, 21 h

LA SERVA PADRONA | *La serva padrona*, opera Đovanija Batiste Pergolezija; učesnici: Petra Radulović, sopran, Jakov Kalajžić, bas, Matija Grabić, glumac, Kamerni ansambl Bokeljskog simfonijskog orkestra, Mladen Tarbuk, dirigent, Paolo Tišljarić, reditelj

subota, 25. jul | [Don Brankovi dani muzike](#)

Crkva Sv. Duha, 21 h

KOTORART & FONDACIJA MILOŠ KARADAGLIĆ | Andrija Jovović, klavir

nedjelja, 26. jul | [Don Brankovi dani muzike](#)

Palata Mazarovića, Perast, 21 h

PJACA OD DŽEZA: JEDAN PROZOR, MNOGO SVJETOVA | Luis Gonzales, truba, Žaume Riko, gitara

ponedjeljak, 27. jul | [Don Brankovi dani muzike](#)

Luštica Bay, 21 h

PJACA OD DŽEZA | Luis Gonzales, truba, Žaume Riko, gitara

ponedjeljak, 27. jul | [Don Brankovi dani muzike](#)

Crkva Sv. Duha, 21 h

ARHITEKTURA ZVUKA | Aleksej Volodin, klavir

srijeda, 29. jul | [KotorArt teatar](#)

Pjaca od kina, 21.30 h

KJARA ZORZI | *Kjara Zorzi*, predstava po tekstu Ljubomira Đurkovića; gostovanje Grad teatra Budva; Ana Vukotić, rediteljka

petak, 31. jul | [Pjaca od knjige](#)

Kreativni hab Kotor, 21.30 h

DON BRANKO | Projekcija filma *Krava*; učesnici: Pavo Marinković, reditelj, Dubravka Drakić, glumica, Sara Stijović, producentkinja, Marija Perović, producentkinja

Promocija izdanja *Don Branko Sbutega*; učesnici: Antun Sbutega, Ratimir Martinović; moderatorka: Sara Lakičević

Friday, July 24 | [Don Branko's Music Days](#)

Nikola Đurković Cultural Center, 9 p.m.

LA SERVA PADRONA | *La serva padrona*, opera by Giovanni Battista Pergolesi. Performers: Petra Radulović, soprano, Jakov Kalajžić, bass, Matija Grabić, actor, Chamber Ensemble of the Boka Symphony Orchestra, Mladen Tarbuk, conductor, Paolo Tišljarić, director

Saturday, July 25 | [Don Branko's Music Days](#)

Church of the Holy Spirit, 9 p.m.

KOTORART & THE MILOŠ KARADAGLIĆ FOUNDATION | Andrija Jovović, piano

Sunday, July 26 | [Don Branko's Music Days](#)

Mazarović Palace, Perast, 9 p.m.

JAZZ SQUARE: ONE WINDOW, MANY WORLDS | Luis González, trumpet, Jaume Rico, guitar

Monday, July 27 | [Don Branko's Music Days](#)

Luštica Bay, 9 p.m.

JAZZ SQUARE | Luis González, trumpet, Jaume Rico, guitar

Monday, July 27 | [Don Branko's Music Days](#)

Church of the Holy Spirit, 9 p.m.

ARCHITECTURE OF SOUND | Alexei Volodin, piano

Wednesday, July 29 | [KotorArt Theater](#)

Cinema Square, 9:30 p.m.

CHIARA ZORZI | *Chiara Zorzi*, theater play based on the text by Ljubomir Đurković. Guest production of Theater City Budva, Ana Vukotić, director

Friday, July 31 | [Book's Square](#)

Kotor Creative Hub, 9:30 p.m.

DON BRANKO | Screening of the film *The Cow*. Participants: Pavo Marinković, director, Dubravka Drakić, actress, Sara Stijović, producer, Marija Perović, producer.

Launch of the *Don Branko Sbutega* publication.
Participants: Antun Sbutega, Ratimir Martinović. Moderator: Sara Lakičević

nedjelja, 2. avgust | [Don Brankovi dani muzike](#)

Pjaca od muzeja, 23 h

PJACA OD DŽEZA: California & Jazz | Megan Ecel, klavir, Lijam Ronark, kontrabas, Džonatan Nejtan, bubnjevi

ponedjeljak, 3. avgust | [Don Brankovi dani muzike](#)

Crkva Sv. Duha, 21 h

KOTORART TALENTI: PORODIČNA TRADICIJA | Luka Perazić, violina, Đina Perazić, klavir

ponedjeljak, 3. avgust | [Don Brankovi dani muzike](#)

Luštica Bay, 21 h

PJACA OD DŽEZA: UCSB Jazz Trio | Megan Ecel, klavir, Lijam Ronark, kontrabas, Džonatan Nejtan, bubnjevi

utorak, 4. avgust | [Don Brankovi dani muzike](#)

Crkva Sv. Duha, 21 h

BACH, REVISITED | Aleksandar Knjazez, violončelo

srijeda, 5. avgust | [Don Brankovi dani muzike](#)

Crkva Sv. Duha, 21 h

NOVA ZVIJEZDA MUZIČKOG NEBA | Lana Zorjan, violina, Vanja Prica, klavir

petak, 7. avgust | [Don Brankovi dani muzike](#)

Crkva Sv. Duha, 21 h

KOTORART AKADEMIJA: ADRIA MUSIC MASTERCLASSES | Završni koncert polaznika kursa Adria Music Academy

subota, 8. avgust | [Don Brankovi dani muzike](#)

Luštica Bay, 21 h

PJACA OD DŽEZA: ALPHA TRIANGULI | Alojz Eberl, trombon, Florian Klinger, vibrafon, Filip Kinberger, kontrabas, Jakob Kameroner, bubnjevi

nedjelja, 9. avgust | [Don Brankovi dani muzike](#)

Pjaca od muzeja, 23 h

PJACA OD DŽEZA: ALPHA TRIANGULI | Alojz Eberl, trombon, Florian Klinger, vibrafon, Filip Kinberger, kontrabas, Jakob Kameroner, bubnjevi

Sunday, August 2 | [Don Branko's Music Days](#)

Museum Square, 11 p.m.

JAZZ SQUARE: California & Jazz | Megan Etzel, piano, Liam Ronarch, double bass, Jonathan Nathan, drums

Monday, August 3 | [Don Branko's Music Days](#)

Church of the Holy Spirit, 9 p.m.

KOTORART TALENTS: FAMILY TRADITION | Luka Perazić, violin, Đina Perazić, piano

Monday, August 3 | [Don Branko's Music Days](#)

Luštica Bay, 9 p.m.

JAZZ SQUARE: UCSB Jazz Trio | Megan Etzel, piano, Liam Ronarch, double bass, Jonathan Nathan, drums

Tuesday, August 4 | [Don Branko's Music Days](#)

Church of the Holy Spirit, 9 p.m.

BACH, REVISITED | Alexander Kniazev, violoncello

Wednesday, August 5 | [Don Branko's Music Days](#)

Church of the Holy Spirit, 9 p.m.

A NEW STAR IN THE MUSICAL SKY | Lana Zorjan, violin, Vanja Prica, piano

Friday, August 7 | [Don Branko's Music Days](#)

Church of the Holy Spirit, 9 p.m.

KOTORART ACADEMY: ADRIA MUSIC MASTERCLASSES | Final concert of the Adria Music Academy participants

Saturday, August 8 | [Don Branko's Music Days](#)

Luštica Bay, 9 p.m.

JAZZ SQUARE: ALPHA TRIANGULI | Alois Eberl, trombone, Florian Klinger, vibraphone, Philipp Kienberger, double bass, Jakob Kammerer, drums

Sunday, August 9 | [Don Branko's Music Days](#)

Museum Square, 11 p.m.

JAZZ SQUARE: ALPHA TRIANGULI | Alois Eberl, trombone, Florian Klinger, vibraphone, Philipp Kienberger, double bass, Jakob Kammerer, drums

ponedjeljak, 10. avgust | [Don Brankovi dani muzike](#)
Crkva Sv. Duha, 21 h
CHINA STAGE | Siheng Sung, klavir

utorak, 11. avgust | [Don Brankovi dani muzike](#)
Kulturni centar *Nikola Đurković*, 21 h
KOTORARTIĆ: KAMERNI ANSAMBL BSO – VIDA MATJAN | *Klinika lutaka*, dječja muzička bajka Vide Matjan; priredio za scenu: Dejan Đonović

srijeda, 12. avgust | [Don Brankovi dani muzike](#)
Pjaca od kina, 21.30 h
BE EMBRACED | Omladinski orkestar Zapadnog Balkana, Desar Sulejmani, dirigent

petak, 14. avgust | [Pjaca od knjige](#)
Kreativni hab Kotor, 21.30 h
ČETVRT VIJEKA KOTORARTA: Promocija monografije 25 godina Međunarodnog festivala KotorArt | Učesnici: Boris Marković, Dobrila Popović, Ratimir Martinović; moderatorica: Sara Lakičević

subota, 15. avgust | [Don Brankovi dani muzike](#)
Luštica Bay, 21 h
JANOSKA | Ansambl *Janoška*

nedjelja, 16. avgust | [Don Brankovi dani muzike](#)
Pjaca od kina, 21.30 h
JANOSKA UNIVERSE | Ansambl *Janoška*

Monday, August 10 | [Don Branko's Music Days](#)
Church of the Holy Spirit, 9 p.m.
CHINA STAGE | Siheng Song, piano

Tuesday, August 11 | [Don Branko's Music Days](#)
Nikola Đurković Cultural Center, 9 p.m.
KOTORARTIĆ: CHAMBER ENSEMBLE BSO – VIDA MATJAN | *The Doll Clinic*, a children's musical fairy tale by Vida Matjan. Stage adaptation: Dejan Đonović.

Wednesday, August 12 | [Don Branko's Music Days](#)
Cinema Square, 9:30 p.m.
BE EMBRACED | Western Balkans Youth Orchestra, Desar Sulejmani, conductor

Friday, August 14 | [Book's Square](#)
Kotor Creative Hub, 9:30 p.m.
A QUARTER-CENTURY OF KOTORART: Presentation of the monograph 25 Years of the KotorArt International Festival | Participants: Boris Marković, Dobrila Popović, Ratimir Martinović; Moderator: Sara Lakičević

Saturday, August 15 | [Don Branko's Music Days](#)
Luštica Bay, 9 p.m.
JANOSKA | Janoska Ensemble

Sunday, August 16 | [Don Branko's Music Days](#)
Cinema Square, 9:30 p.m.
JANOSKA UNIVERSE | Janoska Ensemble

1. Kreativni hab Kotor
2. Kulturni centar *Nikola Đurković*
3. Pjaca od kina
4. Crkva Sv. Duha
5. Pjaca ispred Katedrale Sv. Tripuna
6. Pjaca od muzeja

1. Kotor Creative Hub
2. Nikola Đurković Cultural Center
3. Cinema Square
4. Church of the Holy Spirit
5. Square of the St. Tryphon Cathedral
6. Museum Square





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6



Dvadeset pet godina je premalo za Kotor, ali dovoljno za prepoznavanje dometa festivala poput KotorArta.

Tokom ovih godina pokazali smo da je u sferi umjetničke muzike moguće napraviti iskorak i postaviti visoke standarde u programskom i produkcijskom kvalitetu, kulturnoj diplomatiji, međunarodnom umrežavanju i pozicioniranju. Istovremeno, nastojali smo da kroz umjetnost čuvamo i tumačimo baštinu, njegujemo autentičnost, podstičemo kreativnost i odgovorno djelujemo prema zajednici kojoj pripadamo.

Jednu od najvećih vrijednosti KotorArta danas čini tim profesionalaca, grupa ljudi koja je postala neizostavan dio kulturne scene grada, baš kao i festivalski programi koje zajedno stvaramo već dvije i po decenije.

Ovo je velika godina za nas, ne samo zato što obilježavamo 25 godina postojanja, već i zato što otvaramo novo poglavlje razvoja. Krajem godine ističe Sporazum sa Ministarstvom kulture i medija Crne Gore i Opštinom Kotor, a period pred nama prilika je da, zajedno s partnerima i akterima kulturne scene, promišljamo nove modele razvoja kulture u Kotoru i ulogu koju KotorArt u tom procesu može imati.

Čvrsto vjerujemo da će KotorArt i u narednim decenijama svojim konceptima, kvalitetom i rezultatima nastaviti da opravdava mjesto koje zauzima na lokalnom, državnom, regionalnom i međunarodnom planu.

Hvala svima koji su tokom proteklih 25 godina bili dio ove priče: publici, umjetnicima, partnerima, prijateljima i saradnicima Festivala!

Dobro došli u Boku i Kotor, na KotorArt i Don Brankove dane muzike!

Ratimir Martinović,
generalni i umjetnički direktor

Twenty-five years may seem too short a time in the long history of Kotor, but they are long enough to demonstrate the significance and impact of a festival such as KotorArt.

Over the past quarter of a century, we have shown that it is possible to raise the bar in classical music by setting high standards in artistic programming, production excellence, cultural diplomacy, international collaboration, and international recognition. At the same time, through the arts, we have sought to preserve and interpret our cultural heritage, nurture authenticity, encourage creativity, and act responsibly towards the community to which we belong.

Today, one of KotorArt's greatest strengths is its team of professionals, a group of people who have become an indispensable part of the city's cultural life, just as have the festival programs we've created together over the past twenty-five years.

This is a landmark year for us, not only because we are celebrating our twenty-fifth anniversary, but also because we are embarking on a new chapter in our development. At the end of this year, our Cooperation Agreement with the Ministry of Culture and Media and the Municipality of Kotor shall come to an end. The period ahead offers an opportunity to work together with our invaluable partners and the wider cultural community to rethink models for the future development of culture in Kotor and the role that KotorArt can play in that process.

We firmly believe that, in the decades to come, KotorArt will continue to justify its place on the local, national, regional, and international cultural scene through its vision, artistic excellence, and achievements.

Our sincere thanks go to everyone who has been part of this journey over the past twenty-five years: our audiences, artists, partners, friends, and Festival collaborators!

Welcome to Boka – welcome to Kotor, KotorArt, and Don Branko's Music Days!

Ratimir Martinović,
General and Artistic Director

DON BRANKO SBUTEGA (1952–2006) bio je izuzetno obrazovan i angažovan intelektualac, i kao takav poznat i van granica rodne Boke i Crne Gore. Autor je brojnih članaka iz istorije i kulture Boke, koautor knjige *Stara književnost Boke* (1994), autor knjige *Kurosavin nemir svijeta*, kao i posthumno objavljene zbirke pjesama *Sebedarje*. Bio je duhovnik Malteških vitezova za Srbiju i Crnu Goru. Don Branko Sbutega rođen je u Kotoru, gdje je završio Gimnaziju. Studirao je medicinu i teologiju u Zagrebu, Beču i Rimu. Za sveštenika je zaređen 1979, kada je preuzeo odgovoran posao obnove crkava i spasavanja i restauracije velikog umjetničkog blaga Kotorske biskupije ugroženog zemljotresom. Razvijao je i plodnu mecenarsku aktivnost i inspirisao i naručivao likovna djela od poznatih umjetnika kao što su Vasko Lipovac, Vojo Stanić, Edo Murtić, Kosta Angeli Radovani i drugi. Osamdesetih godina sve je više prisutan u intelektualnom životu, na javnim tribinama i televizijskim emisijama u Hrvatskoj, Srbiji i Crnoj Gori, u vrijeme kada se produbljuje jugoslovenska kriza. Istovremeno je bio aktivan u prikupljanju i dijeljenju humanitarne pomoći rukovodeći Karitasom Kotorske biskupije, a 1996. godine u Italiji, u Padovi, osnovao je i Centar za pomoć izbjeglicama. Sbutega je bio prvi počasni predsjednik KotorArta i učesnik brojnih naučnih skupova, konferencija i okruglih stolova na Balkanu i Evropi, poznanik i sagovornik brojnih umjetnika, diplomata, državnika i novinara.

„Umjetnost nije sredstvo, ona je kakva-takva nužnost. I nije manje stvarna od onoga što kolokvijalno zovemo stvarnošću. Ona je alternativni prostor i zato veliki tješitelj, ali i utješno svjedočanstvo da je duh nesvodljiv na prostorno-vremenske kategorije.”

Don Branko Sbutega

DON BRANKO SBUTEGA (1952–2006) was an extremely knowledgeable and committed intellectual, whose reputation extended well beyond the borders of Boka and Montenegro, where he was born. He is the author of numerous articles on history and the culture of Boka, the co-author of the book *Old Literature of Boka* (1994), author of *Kurosawa's Turmoil of the World* and a collection of poems, *Sebedarje*, which was published posthumously. He was the spiritual leader of the Knights of Malta for Serbia and Montenegro. Don Branko Sbutega was born in Kotor, where he finished high school. He studied medicine and theology in Zagreb, Vienna, and Rome. Don Branko was ordained to the priesthood in 1979, at which point he assumed responsibility for building churches, as well as preserving and restoring the great art treasures of the Diocese of Kotor, which were damaged in the earthquake. He was a benefactor and an inspiration for many paintings by famous artists, such as Vasko Lipovac, Vojo Stanic, Edo Murtic, and Kosta Angeli Radovani, among others. In the 1980s, when the Yugoslav crisis was evident, he was frequently present in the intellectual life, in public forums, and on television shows, in Croatia, Serbia, and Montenegro. At the same time, he was responsible for the collection and distribution of humanitarian aid, the leadership of the Caritas Diocese of Kotor, and the establishment of the Center for Refugee Assistance in Padua in 1996. Don Branko Sbutega was the first honorary president of KotorArt. He participated in numerous scientific meetings, conferences, and round tables in the Balkans and Europe and was well-acquainted with numerous artists, diplomats, politicians, and journalists.

“Art is not a tool, it is a necessity. It is not less real than what we colloquially call reality. It is an alternative space and a great comforter, but also soothing evidence that the spirit cannot be reduced to the categories of space and time.”

Don Branko Sbutega



Don Brankovi dani muzike Don Branko's Music Days



utorak, 19. maj
Pjaca od muzeja, 21 h

**Predtakt
CHINA STAGE**

SIMPLE NEOCLASSICAL ELECTRIC BAND

Tuesday, May 19
Museum Square, 9 p.m.

**Upbeat
CHINA STAGE**

SIMPLE NEOCLASSICAL ELECTRIC BAND

Partneri programa / Partners of the program



Simple Neoclassical Electric Band nastupa u impresivnoj osmočlanoj postavi, povezujući istočnu i zapadnu kulturu muzikom koja vodi od tradicionalnih šikumen uličica Šangaja do klasičnih evropskih avenija. Savršenim spojem nježne teksture klasičnih instrumenata i izražajne snage savremenog elektronskog zvuka, melodična violina, topli saksofon, umirujući ljudski glas, kao i usklađena saradnja gitare, bas-gitare, bubnjeva i klavijatura, kroz kineske i engleske izraze ljubavi iznova osmišljavaju bezvremene melodije koje prevazilaze granice prostora i vremena, udahnujući novi život svakoj numeri. Od suptilne lirike do strastvenog zanosa, od kineskih klasika do evropskih i američkih hitova, program je pažljivo osmišljen i postepeno se razvija kroz raznovrsna muzička prožimanja. Brišući granice između klasične i popularne muzike, kao i između istočnih i zapadnih muzičkih tradicija, ansambl svojim jedinstvenim neoklasičnim elektronskim stilom poziva publiku da upozna, osjeti i prenese ljubav dalje. Program uključuje poznate numere: *Magic Potion, Letting Go, Love Is Like a Tide, Tenderness, Forever Love, New Divide, Never Say Never, Shanghai 100, Shanghai Beach, Dear John, Empty Heart, Going Home, Butterfly, Jasmine Flower, The Touch* i 21 Guns.

The **Simple Neoclassic Electric Band** performs with an impressive eight-member ensemble, bridging Eastern and Western cultures through music that travels from the narrow Shikumen alleyways of Shanghai to the classical boulevards of Europe. Through a seamless fusion of the delicate textures of classical instruments and the expressive power of contemporary electronic sound, the ensemble brings together lyrical violin, warm saxophone, evocative vocals, and the tightly integrated interplay of guitar, bass guitar, drums, and keyboards. Blending Chinese and English expressions of love, the group reimagines timeless melodies that transcend spatial and temporal boundaries, breathing new life into each work. Moving from subtle lyricism to passionate intensity, and from Chinese classics to European and American hits, the program is carefully designed and develops through rich and varied musical interweavings. By dissolving the boundaries between classical and popular music, as well as between Eastern and Western musical traditions, the ensemble's distinctive neoclassical electronic style invites audiences to experience, feel, and pass on love. The program includes well-known pieces such as *Magic Potion, Letting Go, Love Is Like a Tide, Tenderness, Forever Love, New Divide, Never Say Never, Shanghai 100, Shanghai Beach, Dear John, Empty Heart, Going Home, Butterfly, Jasmine Flower, The Touch*, and 21 Guns.



KOTOR RAKI
TALENTS

ponedjeljak, 22. jun
Crkva Sv. Duha, 20 h

Predtakt
KOTORART TALENTI

**Najuspješniji učenici Škole za osnovno i srednje muzičko obrazovanje
Vida Matjan u Kotoru**

PROGRAM

Vilhelm Pop (1829–1902)

Španski ples

Izvodi: **Ksenija Mačić**, flauta, 3. razred osnovne škole

Klavirska saradnja: **Renata Kraljević**

Klasa: Angela Mijušković

Antonio Diabelli (1781–1858)

Sonatina u F-duru

Izvodi: **Livija Mirošević**, klavir, 3. razred osnovne škole

Klasa: Radovan Jovanović

Georg Fridrih Hendl (1685–1759)

Juda Makabejac

Izvodi: **Antonija Čučić**, violina, 4. razred osnovne škole

Klavirska saradnja: **Radovan Jovanović**

Klasa: Ivana Radović

Antonio Diabelli

Rondino

Izvodi: **Ružica Lalošević**, truba, 4. razred osnovne škole

Klavirska sardanja: **Nikola Vučković**

Klasa: Vuk Kuč

Dejan Marković (1935)

Tri etide na narodne teme

Izvodi: **Eva Gracheva**, violina, 4. razred osnovne škole

Klavirska saradnja: **Nikola Vučković**

Klasa: Mileva Krivokapić

Monday, June 22

Church of the Holy Spirit, 8 p.m.

Upbeat
KOTORART TALENTS

**The Most Successful Students of the Vida Matjan School for Primary and
Secondary Music Education, Kotor**

PROGRAM

Wilhelm Popp (1829–1902)

Spanish Dance

Performed by: **Ksenija Mačić**, flute, 3rd grade of the Primary School

Piano accompaniment: **Renata Kraljević**

Professor: Angela Mijušković

Antonio Diabelli (1781–1858)

Sonatina in F Major

Performed by: **Livija Mirošević**, piano, 3rd grade of the Primary School

Professor: Radovan Jovanović

Georg Friedrich Händel (1685–1759)

Judas Maccabaeus

Performed by: **Antonija Čučić**, violin, 4rd grade of the Primary School

Piano accompaniment: **Radovan Jovanović**

Professor: Ivana Radović

Antonio Diabelli

Rondino

Performed by: **Ružica Lalošević**, trumpet, 4rd grade of the Primary School

Piano accompaniment: **Nikola Vučković**

Professor: Vuk Kuč

Dejan Marković (1935)

Three Etudes on Folk Themes

Performed by: **Eva Gracheva**, violin, 4rd grade of the Primary School

Piano accompaniment: **Nikola Vučković**

Professor: Mileva Krivokapić

Rene Ken

Preludijum i ples

Izvodi: **Natali Kovačević**, flauta, 4. razred osnovne škole

Klavirska saradnja: **Renata Kraljević**

Klasa: Angela Mijušković

Gustav Elerton

Tarantela

Izvodi: **Lev Tyanyynov**, violina 5. razred osnovne škole

Klavirska saradnja: **Nikola Vučković**

Klasa: Mileva Krivokapić

Enrike Granados (1867–1916)

Poetični valcer, br. 1 (*Melodico*)

Izvodi duo gitara: **Filipa Mršulja**, 6. razred osnovne škole

Doris Mršulja, 6. razred osnovne škole

Klasa: David Marton i Romeo Lukšić

Georg Fridrih Hendl

Varijacije

Izvodi: **Jovana Ivanović**, violina, 6. razred osnovne škole

Klavirska saradnja: **Nikola Vučković**

Klasa: Mileva Krivokapić

Ferdinand Poljakin (1861–1921)

Le Canari, polka

Izvodi: **Dunja Dabić**, violina, 7. razred osnovne škole

Klavirska saradnja: **Nikola Vučković**

Klasa: Mileva Krivokapić

Edvard Elgar (1857–1934)

Salut d'amor

Izvodi: **Dina Crepulja**, violina, 8. razred osnovne škole

Klavirska saradnja: **Radovan Jovanović**

Klasa: Ivana Radović

Renée Cain

Prelude and Dance

Performed by: **Natali Kovačević**, flute, 4rd grade of the Primary School

Piano accompaniment: **Renata Kraljević**

Professor: Angela Mijušković

Gustav Ellerton

Tarantelle

Performed by: **Lev Tyanyynov**, violin, 5rd grade of the Primary School

Piano accompaniment: **Nikola Vučković**

Professor: Mileva Krivokapić

Enrique Granados (1867–1916)

Valses Poeticos, No. 1 (*Melodico*)

Performed by guitar duo: **Filipa Mršulja**, 6rd grade of the Primary School

Doris Mršulja, 6rd grade of the Primary School

Professor: David Marton i Romeo Lukšić

Georg Friedrich Händel

Variations

Performed by: **Jovana Ivanović**, violin, 6rd grade of the Primary School

Piano accompaniment: **Nikola Vučković**

Professor: Mileva Krivokapić

Ferdinand Poliakin (1861–1921)

Le Canari, polka

Performed by: **Dunja Dabić**, violin, 7rd grade of the Primary School

Piano accompaniment: **Nikola Vučković**

Professor: Mileva Krivokapić

Edward Elgar (1857–1934)

Salut d'amor

Performed by: **Dina Crepulja**, violin, 8rd grade of the Primary School

Piano accompaniment: **Radovan Jovanović**

Professor: Ivana Radović

Henrik Vijenjavski (1835–1880)

Maturka

Izvodi: **Joana Kažić**, violina, 9. razred osnovne škole

Klavirska saradnja: **Radovan Jovanović**

Klasa: Ivana Radović

Rolan Diens (1955–2016)

Tango en ska

Izvodi: **Martin Petković**, gitara, 1. razred srednje škole

Klasa: David Marton

Žan-Pol-Ežid Martini (1741–1816)

Piacer d'amor

Izvodi: **Aleksandr Ermakov**, solo pjevanje, 2. razred srednje škole

Klavirska saradnja: **Renata Kraljević**

Klasa: Aleksandra Magud

Hoakin Turina (1982–1949)

Rafaga op. 53

Izvodi: **Uroš Proročić**, gitara, 1. razred srednje škole

Klasa: David Marton

Ernesto Valjeho (1909–1945)

Filipinska habanera, br. 2

Izvodi: **Isidora Zirojević**, violina, 2. razred srednje škole

Klavirska saradnja: **Nikola Vučković**

Klasa: Mileva Krivokapić

Feliks Mendelson (1809–1847)

Venecijanska gondolijera iz *Pjesme bez riječi*, sveska 2, op. 30

Izvodi: **Savva Maslakov**, klavir, 8. razred osnovne škole

Klasa: Radovan Jovanović

Agustin Barios Mangore (1885–1944)

Valcer, op. 8, br. 4

Izvodi: **Milan Jocić**, gitara, 1. razred srednje škole

Klasa: Romeo Lukšić

Henryk Wieniawski (1835–1880)

Maturka

Performed by: **Joana Kažić**, violin, 9rd grade of the Primary School

Piano accompaniment: **Radovan Jovanović**

Professor: Ivana Radović

Roland Dyens (1955–2016)

Tango en ska

Performed by: **Martin Petković**, guitar, 1st grade of the Secondary School

Professor: David Marton

Jean-Paul-Egide Martini (1741–1816)

Piacer d'amor

Performed by: **Aleksandr Ermakov**, voice, 2st grade of the Secondary School

Piano accompaniment: **Renata Kraljević**

Professor: Aleksandra Magud

Joaquin Turina (1982–1949)

Rafaga Op. 53

Performed by: **Uroš Proročić**, guitar, 1st grade of the Secondary School

Professor: David Marton

Ernesto Valleho (1909–1945)

Habanera Filipina No. 2

Performed by: **Isidora Zirojević**, violin, 2st grade of the Secondary School

Piano accompaniment: **Nikola Vučković**

Professor: Mileva Krivokapić

Felix Mendelssohn (1809–1847)

Venetian Boat Song from *Songs Without Words*, Book 2, Op. 30

Performed by: **Savva Maslakov**, piano, 8rd grade of the Primary School

Professor: Radovan Jovanović

Agustin Barrios Mangoré (1885–1944)

Vals, Op. 8 No. 4

Performed by: **Milan Jocić**, guitar, 1st grade of the Secondary School

Professor: Romeo Lukšić

Partner programa / Partner of the program



Škola za osnovno i srednje muzičko obrazovanje *Vida Matjan* u Kotoru uživa status ustanove koja više od sedam decenija baštini temeljne vrijednosti nacionalne i svjetske muzičke kulture, s jedne, i osavremenjuje i unapređuje nastavni proces, s druge strane. Današnji nastavnici i saradnici s uspjehom nastavljaju tradiciju svojih prethodnika i svakodnevnim zalaganjem i trudom doprinose razvoju ustanove, a učenici kontinuirano zbrajaju nagrade na državnim i međunarodnim takmičenjima i festivalima. Škola obrazuje učenike na odsjecima za klavir, flautu, klarinet, saksofon, trubu, hornu, violinu, violončelo, gitaru, harmoniku i solo pjevanje, u velelepnom zdanju u Starom gradu, kao i u područnim odjeljenjima u Risnu, Radanovićima i Lastvi Grbaljskoj. Škola, od 2007. godine, s ponosom nosi ime kompozitorke Vide Matjan, utemeljiteljke i prve direktorke Škole, koja je konstantno težila inovacijama, kako bi školu učinila drugim domom za brojnu djecu s izraženim muzičkim talentom. Tako je interesovanje djece za muzičko obrazovanje neprekidno raslo, pa su mnogi učenici, nakon školovanja, nastavljali da se bave muzikom profesionalno, dok su drugi ostajali u sferi amaterizma, kao članovi gradskih i crkvenih horova, članovi Gradske muzike itd.

The Vida Matjan School of Kotor for Primary and Secondary Music Education enjoys the status of an institution that for more than seven decades has, on the one hand, implemented the fundamental values of national and world music culture it has inherited, while, on the other hand, continued to modernize and improve the teaching process. Today's teachers and associates successfully continue the tradition of their predecessors and contribute to the development of the institution with their daily commitment and effort, while the school's students are regularly honored with awards at national and international competitions and festivals. The school educates students in the departments for piano, flute, clarinet, saxophone, trumpet, horn, violin, cello, guitar, accordion, and vocal arts, all situated in a magnificent building in the Kotor Old Town, as well as through its regional departments in Risan, Radanovići, and Lastva Grbaljska. Since 2007, the school has proudly born the name of the composer Vida Matjan, the founder and first director of the school, who constantly strived for innovation in making the school a second home for many children with pronounced musical talent. Thus, children's interest in music education has been fostered and developed continuously, inspiring many students to play music professionally after finishing their studies, while still more have remained in the sphere of music as committed amateurs – as members of city and church choirs, members of City Music, etc.

ponedjeljak, 13. jul
Pjaca ispred Katedrale Sv. Tripuna, 21.30 h

Svečano otvaranje

TRAJANJE

BOKELJSKI SIMFONIJSKI ORKESTAR
AKADEMSKI HOR IVAN GORAN KOVAČIĆ
MIHAELA KRISTINA MLINARIĆ, soprano
REZA FEKRI, tenor
KREŠIMIR STRAŽANAC, bariton-bas
MLADEN TARBUK, dirigent
Hor pripremio: IVAN ŠČEPANOVIĆ

PROGRAM

Mladen Tarbuk (1962)
*Pjesme muzici**

Ivan Brkanović (1906–1987)
Triptihon

*Premijerno izvođenje, narudžba KotorArta

Partneri programa / Partners of the program



JU KULTURNI CENTAR
"NIKOLA ĐURKOVIĆ"
KOTOR




C. BECHSTEIN
Centar Beograd

Riječ kompozitora

„Don Brankove pjesme ocrtavaju daleke horizonte njegovih misli, putujući od toplih rođendanskih čestitki do razmatranja o duhovnom otajstvu svijeta. U tom širokom luku posebno mjesto zauzimaju pjesme iznikle iz don Brankovog razumijevanja muzike kao, kako on sâm kaže, onog ispod što zvuk skriva. Don Branko je krenuo od muzike u građenje pjesničkog luka. Taj luk zatvaram u kružnicu time što njegove stihove vraćam muzici. Moj izbor je smišljeno pao na vrlo različite pjesničke cjeline; neke su zaokružene i refleksivne, neke rečitativne, a neke jezgrovite u svojoj kratkoći. Ciklus otvaram *Etidom* 3, koja se iz buke rata pretvara u dječju pjesmicu *skromnog*

Monday, July 13
Square of the St. Tryphon Cathedral, 9:30 p.m.

Gala Opening

CONTINUITY

BOKA SYMPHONY ORCHESTRA
IVAN GORAN KOVAČIĆ ACADEMIC CHOIR
MIHAELA KRISTINA MLINARIĆ, soprano
REZA FEKRI, tenor
KREŠIMIR STRAŽANAC, bass-baritone
MLADEN TARBUK, conductor
Choir prepared by IVAN ŠČEPANOVIĆ

PROGRAM

Mladen Tarbuk (1962)
*Pjesme muzici** [Songs to Music]

Ivan Brkanović (1906–1987)
Triptych

* World premiere, commissioned by KotorArt

Composer's note

“Don Branko's poems trace the distant horizons of his thought, ranging from warm birthday greetings to reflections on the spiritual mystery of the world. Within this broad arc, a special place is occupied by poems that emerge from Don Branko's understanding of music as, in his own words, that beneath which sound conceals itself. Don Branko begins with music in constructing his poetic arc. By returning his verses to music, I close this arc into a circle. My selection deliberately draws on a wide range of poetic units; some are rounded and reflective, some recitative in tone, and some concise in form.



COMMUNITY

heroja. Za tim slijedi pjesma posvećena doživljaju Betovenove muzike, koji sam evocirao zamjetnim, kao i manje primjetnim citatima. No, muziku doživljavamo još snažnije kad je sami izvodimo; tomu je svjedočanstvo pjesma *Bjelinom prsta crnu dirku grlim*, u kojoj don Branko, od prvog na klaviru odsviranog tona, kreće na nezamislivo putovanje do *božanskog poretka skrivenog u haosu svijeta*. Završna pjesma, *Tokata*, počinje citatom Bahove *Tokate u d-molu* i iz njega se razvija putem don Brankovih riječi do završnog slavlja *tonova života u novom sazvučju*."

Mladen Tarbuk

Bokeljski simfonijski orkestar osnovan je kao nezavisno udruženje u Boki Kotorskoj. S misijom unapređenja i afirmacije simfonijske muzike u regionu, kao i objedinjavanja najperspektivnijih i najistaknutijih muzičara iz Crne Gore i šireg regiona, Orkestar u svoj programski fokus stavlja bogato kulturno nasljeđe Kotora, Tivta i Herceg Novog, bokokotorskih gradova čija je prepoznatljiva i raznovrsna kultura ostavila značajan trag u crnogorskoj muzičkoj istoriji. Orkestar okuplja instrumentaliste različitih generacija – od afirmisanih umjetnika i pedagoga do mladih talenata – podstičući međugeneracijsku razmjenu znanja i iskustva. Visok umjetnički nivo i interpretativnu dosljednost Orkestra obezbjeđuje Mladen Tarbuk, istaknuti dirigent i kompozitor, pod čijim umjetničkim vođstvom ansambl nastupa na koncertima i festivalima. Orkestar ima viziju da se razvije u jedinstven kulturni brend regiona koji će dodatno osnažiti kulturni život Boke Kotorske, a kroz umjetnički kvalitet, profesionalizam i kontinuitet doprinijeti međunarodnoj afirmaciji i Boke Kotorske i Crne Gore.

Akademski hor Ivan Goran Kovačić, jedan od najprestižnijih i najnagrađivanijih hrvatskih horova, visokog ugleda na muzičkoj sceni u zemlji i inostranstvu; osnovan je 1948. godine. Nastupao je pred papom Ivanom Pavlom II, Margaret Tačer, na inauguracijama hrvatskih predsjednika, s uglednim umjetnicima iz svijeta. Kroz redove Hora prošlo je više od dvije i po hiljade pjevača koji su oblikovali tradiciju zajedništva, umjetničke izvrsnosti i strasti. Hor je sarađivao s istaknutim dirigentima poput Zubina Mehte, Jehudija Menjuhina, Kšištofa Pendereckog, Enija Morikonea, Kurta Masura, Valerija Gergijeva, Nevila Marinera. Među vrhunskim nastupima u bogatoj istoriji ističu se izvođenja Verdijeve *Aide* u Štutgartu s Grejs Bambri, saradnja sa Zubinom Mehtom u Parizu, monumentalna izvedba Malerove *Osme simfonije* u Izraelu s Izraelskim simfonijskim orkestrom, koncerti u Areni Zagreb s Andreom Bočelijem i Enijem Morikoneom. Hor redovno sarađuje s vodećim hrvatskim institucijama, uključujući Zagrebačku filharmoniju i Simfonijski orkestar HRT-a i nastupa na svečanostima kojima se obilježavaju istorijske nacionalne godišnjice. Nastupa pod umjetničkim vođstvom Ivana Šćepanovića, nastavljajući da nadahnjuje publiku u Hrvatskoj i širom svijeta.

The cycle opens with *Étude No. 3*, which transforms from the noise of war into a children's song - *a modest hero*. This is followed by a sequence stemming from a poem devoted to the experience of Beethoven's music, which I evoke through both explicit and more subtle quotations. Yet we experience music even more intensely when we perform it ourselves; this is evidenced in the poem *Bjelinom prsta crnu dirku grlim* [With the Whiteness of a Finger I Embrace the Black Key], in which Don Branko, from the very first tone struck on the piano, embarks on an unimaginable journey toward the *divine order hidden within the world's chaos*. The final poem, *Toccata*, begins with a quotation from Bach's *Toccata in D minor* and develops from it, through Don Branko's words, into a concluding celebration of the *tones of life in a renewed harmony*."

Mladen Tarbuk

The **Boka Symphony Orchestra** was founded as an independent association in the Bay of Kotor. With the mission of advancing and promoting symphonic music in the region, as well as bringing together the most promising and distinguished musicians from Montenegro and the wider region, the orchestra is rooted in the rich cultural heritage of Kotor, Tivat, and Herceg Novi, towns of the Bay of Kotor whose distinctive and diverse culture has left a significant mark on Montenegrin musical history. It brings together instrumentalists of different generations – from established artists and educators to young talents – thereby fostering intergenerational exchange of knowledge and experience. The orchestra's high artistic standard and interpretative consistency are ensured by Mladen Tarbuk, an eminent conductor and composer, under whose artistic leadership the ensemble performs at concerts and festivals. The orchestra's trajectory and vision is to develop into a recognizable cultural brand of the region, further strengthening the cultural life of the Bay of Kotor and, through artistic excellence, professionalism, and continuity, contributing to the international recognition of both the Bay of Kotor and Montenegro.

The **Ivan Goran Kovačić Academic Choir**, one of the most prestigious and most awarded Croatian choirs, with an outstanding reputation on the national and international music scene, was founded in 1948. The choir has appeared before Pope John Paul II and Margaret Thatcher, at the inaugurations of Croatian presidents, and in collaboration with distinguished artists from around the world. Over 2,500 singers have been part of the choir throughout its history, contributing to a tradition of camaraderie, artistic excellence, and dedication to music. The choir has collaborated with renowned conductors including Zubin Mehta, Yehudi Menuhin, Krzysztof Penderecki, Ennio Morricone, Kurt Masur, Valery Gergiev, and Ser Neville Marriner, among others. Notable highlights from the choir's distinguished history are performances of Verdi's *Aida* in Stuttgart with Grace Bumbry, collaborations with Zubin Mehta in Paris, a monumental performance of Mahler's *Symphony No.*

Mihaela Kristina Mlinarić, sopran, započela je svoje muzičko obrazovanje u Muzičkoj školi *Zlatko Grgošević* u Sesvetama, a nastavila u Muzičkoj školi *Pavle Markovac*, u Zagrebu, gdje je, nakon niza uspjeha i nagrada na državnim i međunarodnim takmičenjima maturirala flautu, 2019. godine. Pjevanje je počela da uči 2020. godine u Muzičkoj školi *Vatroslav Lisinski*, u klasi profesorke Josipe Lončar. Na Međunarodnom takmičenju pjevača *Stojan Stojanov Gančev* u Zagrebu osvojila je prve nagrade i nastupila na koncertu pobjednika, 2022. i 2024. godine. Studentkinja je solo pjevanja na Muzičkoj akademiji Univerziteta u Zagrebu, u klasi profesorke Miljenke Grđan. Tokom studija tumačila je ulogu Amora u operi *Hipolit i Aricija*, Žan-Filipa Ramoa, u projektu koji je dobio Rektorovu nagradu Univerziteta u Zagrebu. U njene posljednje uspjehe spada izvođenje solističke dionice u Mocartovom *Rekvijemu* u Koncertnoj dvorani *Vatroslav Lisinski* u Zagrebu, 2026. godine, kada je dirigovao maestro Mladen Tarbuk. Trenutno je apsolutkinja diplomskih studija eksperimentalne biologije na Prirodno-matematičkom fakultetu Sveučilišta u Zagrebu.

Reza Fekri, tenor Hrvatskog narodnog kazališta u Zagrebu, studira solo pjevanje na Muzičkoj akademiji Sveučilišta u Zagrebu. Djeluje kao gostujući solista u Teatru *Marinski* u Sankt Peterburgu. Njegovi koncertni nastupi uključuju saradnje sa Zagrebačkom filharmonijom, Operom *Helikon* u Moskvi, Varaždinskim kamernim orkestrom, Simfonijskim orkestrom Muzičke akademije u Zagrebu, simfonijskim orkestrima Teherana i Farsa, kao i Simfonijskim orkestrom Teatra *Marinski* u Sankt Peterburgu. Snimio je dionice za tenor na albumu *My Mother Iran 3*, kompozitora Aleksandra Rahbarija, za Izdavačku kuću *Naxos Records*. Njegov repertoar obuhvata Mocartov *Rekvijem* i oratorijum *David pokajnik*, Dvoržakov *Rekvijem*, Šarpentjeov *Te Deum* i *Karmina Burana*, Rosinijev *Stabat Mater*. Priprema ulogu grofa Almavive u operi *Seviljski berberin*, Doakina Rosinija u Hrvatskom narodnom kazalištu, u Zagrebu.

Krešimir Stražanac, bas-bariton, jedan je od najuticajnijih hrvatskih umjetnika s međunarodnim uspjehom. Među brojnim postignućima, debitovao je s Berlinskom filharmonijom, pod vođstvom Kirila Petrenka, 2023, Losanedelskom filharmonijom, pod vođstvom Emanuel Hajm. U njegova posljednja ostvaranja spadaju glavne uloge u premijerama Telemanove opere *Orfej u Amsterdamu* i Kačinijeve *Oslobođenje Ruđera sa Alčininog ostrva* u Bečkoj operi. Nakon završenih studija, u klasi prof. Dunje Vejzović i prof. Kornelisa Vithefta, na Univerzitetu za muziku i izvođačke umjetnosti u Štutgartu postao je stalni član Ciriške opere. Tokom sedam sezona tumačio je uloge Arlekena (*Ariadna na Naksosu*, Štraus), barona Tusenbaha (*Tri sestre*, Etveš), Pinga (*Turandot*, Pučini), don Fernanda (*Fidelio*,

8 in Israel with the Israel Symphony Orchestra, and concerts at Zagreb Arena with Andrea Bocelli and Ennio Morricone. The choir regularly collaborates with Croatia's leading musical institutions, including the Zagreb Philharmonic Orchestra and the Croatian Radiotelevision Symphony Orchestra, and performs at ceremonies marking significant national anniversaries. Under the artistic direction of Ivan Šćepanović, the choir continues to inspire audiences in Croatia and abroad.

Mihaela Kristina Mlinarić, soprano, began her musical education at the Zlatko Grgošević Music School in Sesvete and continued at the Pavle Markovac Music School in Zagreb, where, following a series of achievements and awards at national and international competitions, she graduated in Flute Performance in 2019. She began studying singing in 2020 at the Vatroslav Lisinski Music School under Professor Josipa Lončar. At the Stojan Stojanov Gančev International Singing Competition in Zagreb, she was awarded first prizes and performed in the winners' concert in 2022 and 2024. She is currently a student of Vocal Arts at the Academy of Music, University of Zagreb, under Professor Miljenka Grđan. During her studies, she performed the role of Cupid in Jean-Philippe Rameau's *Hippolyte et Aricie*, in a production awarded the Rector's Award of the University of Zagreb. Notable among her recent achievements was her performance of the soprano solo in Mozart's *Requiem* at the Vatroslav Lisinski Concert Hall in Zagreb in 2026, under the direction of Maestro Mladen Tarbuk. She is also currently completing her graduate studies in Experimental Biology at the Faculty of Science, University of Zagreb.

Reza Fekri, tenor at the Croatian National Theater in Zagreb, is currently a student of Vocal Arts at the Academy of Music, University of Zagreb. He also appears as a guest soloist at the Mariinsky Theater in Saint Petersburg. His concert engagements include collaborations with the Zagreb Philharmonic Orchestra, the Helikon Opera in Moscow, the Varaždin Chamber Orchestra, the Symphony Orchestra of the Academy of Music in Zagreb, the Tehran Symphony Orchestra, the Fars Symphony Orchestra, and the Mariinsky Theater Symphony Orchestra in Saint Petersburg. Reza Fekri has recorded the tenor part on the album *My Mother Iran 3* by composer Alexander Rahbari, released by Naxos Records. His repertoire includes Mozart's *Requiem* and the oratorio *Davide penitente*, Dvořák's *Requiem*, Charpentier's *Te Deum*, Orff's *Carmina Burana*, and Rossini's *Stabat Mater*, among others. He is currently preparing for the role of Count Almaviva in Gioachino Rossini's *Il barbiere di Siviglia* at the Croatian National Theater in Zagreb.

Betoven) itd. Nastupao je i u drugim državnim operama, u Minhen i Frankfurtu, dok je kao koncertni solista ostvario nastupe širom Evrope, Azije i Sjeverne Amerike u prestižnim koncertnim salama izvođeci solističke dionice u velikim vokalno-instrumentalnim djelima poput rekvijsa Mocarta, Bramsa, Dvoržaka i Forea, oratorijuma Hajdna – *Stvaranje svijeta* i Mendelsohn – *Elja i Sv. Pavle*, Betovenove *Mise solmenim* i Devete simfonije, Malerovih ciklusa solo pjesama.

Mladen Tarbuk, istaknuti hrvatski kompozitor i dirigent, završio je studije kompozicije i dirigovanja u Gracu, Zagrebu i Beču. Gostovao je u gotovo svim evropskim zemljama, Kanadi, Sjedinjenim Američkim Državama i Meksiku, često izvođeci i vlastita djela. Redovno je saradivao s Operom na Rajni u Diseldorfu, bečkim Orkestrom koncertnog društva, Simfonijskim orkestrom države Meksiko i Mađarskom državnom operom. Dobitnik je brojnih hrvatskih i međunarodnih nagrada i priznanja: *Slavenski*, *Papandopulo*, Hrvatske akademije znanosti i umjetnosti, *Janaček*, *E. Vogel*, *Risuonanze Trieste*, *Tolosa*. Kompozicije su mu bile izvođene na najvažnijim svjetskim festivalima kao što su Enesku, Svjetski dani muzike, Wien modern. Bio je upravnik Hrvatskog narodnog kazališta Zagreb (2002–2005), a potom muzički direktor (2013–2014) i upravnik Dubrovačkih ljetnih igara (2015–2017). Bio je predsjednik Hrvatskog društva skladatelja u periodu 2020–2024. godine. Crnogorski simfonijski orkestar vodio je u sezoni 2021/2022. godine. Redovni je profesor kompozicije, dirigovanja, muzičke teorije i orkestra na Muzičkoj akademiji u Zagrebu.

Krešimir Stražanac, bass-baritone, is one of the most prominent Croatian vocal artists, with an esteemed international career. Notable among his many achievements were his debut with the Berlin Philharmonic under Kirill Petrenko (2023) and his collaboration with the Los Angeles Philharmonic under Emmanuelle Haïm. His recent engagements include leading roles in premieres of Telemann's opera *Orpheus* in Amsterdam and Caccini's *La liberazione di Ruggiero dall'isola d'Alcina* at the Vienna State Opera. After completing his studies under Professors Dunja Vejzović and Cornelis Witthoefft at the University of Music and Performing Arts Stuttgart, he became a permanent member of the Zurich Opera House. Over seven seasons, Krešimir Stražanac has performed roles such as Harlequin (Strauss, *Ariadne auf Naxos*), Baron Tuzenbach (Eötvös, *Three Sisters*), Ping (Puccini, *Turandot*), and Don Fernando (Beethoven, *Fidelio*), among others. He has also appeared at leading opera houses in Munich and Frankfurt. As a concert soloist, he has performed across Europe, Asia, and North America in major concert halls, appearing in key vocal-symphonic works such as Mozart's, Brahms's, Dvořák's, and Faure's *Requiems*; Haydn's oratorio *The Creation*; Mendelssohn's *Elijah* and *St Paul*; Beethoven's *Missa solemnis* and *Ninth Symphony*; as well as in Mahler's art song cycles.

Mladen Tarbuk, a prominent Croatian composer and conductor, completed his studies in Composition and Conducting in Graz, Zagreb, and Vienna. He has appeared in almost all European countries, Canada, the United States, and Mexico, often performing his own works. He has regularly collaborated with the German Oper am Rhein (Düsseldorf), the Wiener Concert-Verein, the Orquesta Sinfónica Nacional de México, and the Hungarian State Opera. Mladen Tarbuk is a holder of numerous Croatian and international awards and recognitions: *Slavenski*, *Papandopulo*, *HAZU*, *Janaček*, *E. Vogel*, *Risuonanze Trieste*, and *Tolosa*. His compositions have been performed at major world festivals such as the Enescu Festival, World Music Days, and Wien Modern. He served as the Director of the Croatian National Theater in Zagreb (2002–2005), and then as its Music Director (2013–2017), while also serving as the Director of the Dubrovnik Summer Festival (2015–2017). During the term 2020–2024, he served as the Chairman of the Croatian Society of Composers. In the 2021/2022 season, Mladen Tarbuk conducted the Montenegrin Symphony Orchestra. He is a Full Professor of Composition, Conducting, Music Theory, and Orchestra at the Academy of Music in Zagreb.



THE VOICES OF THE HEART

srijeda, 15. jul
Crkva Sv. Eustahija, 21 h
GLASOVI SRCA

AKADEMSKI HOR IVAN GORAN KOVAČIĆ
IVAN ŠČEPANOVIĆ, dirigent

PROGRAM

Johan Sebastijan Bah (1685–1750) / Knut Nisted (1915–2014)
Immortal Bach, op. 153

Johanes Brahms (1833–1897)
Selig sind, iz *Njemačkog rekvijema*, op. 45

Wie lieblich, iz *Njemačkog rekvijema*, op. 45

Jakov Gotovac (1895–1982)
Zvonimirova lađa

Feliks Mendelson-Bartoldi (1809–1847)
Richte mich Gott

Edvard Grig (1843–1907)
Ave maris stella

Đoakino Rosini (1792–1868)
Quando corpus morietur

Krsto Odak (1888–1965)
Svrši stopi moje, op. 19

Georg Fridrih Hendl (1685–1759)
Hallelujah, iz oratorijuma *Mesija*

Wednesday, July 15
St. Eustachius Church, 9 p.m.
VOICES OF THE HEART

IVAN GORAN KOVAČIĆ ACADEMIC CHOIR
IVAN ŠČEPANOVIĆ, conductor

PROGRAM

Johann Sebastian Bach (1685–1750) / Knut Nystedt (1915–2014)
Immortal Bach, Op. 153

Johannes Brahms (1833–1897)
Selig sind, from *A German Requiem*, Op. 45

Wie lieblich, from *A German Requiem*, Op. 45

Jakov Gotovac (1895–1982)
Zvonimirova lađa [Zvonimir's Ship]

Felix Mendelssohn-Bartholdy (1809–1847)
Richte mich, Gott

Edvard Grieg (1843–1907)
Ave maris stella

Gioachino Rossini (1792–1868)
Quando corpus morietur

Krsto Odak (1888–1965)
Svrši stopi moje [Hold My Steps], Op. 19

Georg Friedrich Händel (1685–1759)
Hallelujah from the oratorio *Messiah*

Partner programa / Partners of the program



Ivan Šćepanović, dirigent, započeo je muzičko obrazovanje u Muzičkoj školi *Josif Hatze* u Splitu, a nastavio na Studijama crkvene muzike, koje je završio 2018. godine, pod vođstvom prof. Mirte Kudrne. Diplomirao je orgulje na Muzičkoj akademiji u Zagrebu, 2020, a dirigovanje 2025. godine. Dobitnik je brojnih priznanja, među kojima su prve nagrade, pod mentorstvom prof. Ljerke Očić na Hrvatskom takmičenju učenika i studenata muzike i plesa, 2014. i 2019. godine, dvije individualne Dekanove nagrade i Rektorova nagrada za učestvovanje u akademskim projektima. Pohađao je majstorske kurseve renomiranih dirigenata i orguljaša, uključujući Paskala Rofea, Marka Korovića, Danijela Rojsa, Tomasa Ospitala i Wolfganga Kogerta. Saradivao je s ansamblima poput Simfonijskog orkestra i hora HRT-a, Duvačkog orkestra Oružanih snaga Republike Hrvatske, te Orkestra Hrvatskog narodnog kazališta u Zagrebu. Na Muzičkoj akademiji dirigovao je i pripremio brojne projekte, uključujući izvođenja oratorijuma *Uskrsnuće*, Georga Fridriha Hendla i opere *Amfitrion*, Borisa Papandopula u Hrvatskom narodnom kazalištu u Zagrebu. Dirigent je i umjetnički direktor Akademskog hora *Ivan Goran Kovačić*, od 2022. godine.

Ivan Šćepanović, conductor, began his musical education at the Josip Hatze Music School in Split and continued at the Department of Church Music Studies, which he completed in 2018 under Professor Mita Kudrna. He graduated in Organ Performance from the Academy of Music in Zagreb in 2020 and completed his Conducting studies in 2025. During his studies, he received numerous awards, most notably first prizes at the Croatian Competition of Music and Dance Students in 2014 and 2019 under the mentorship of Professor Ljerka Očić. He is also a recipient of the Dean's Award and the Rector's Award for his contributions to academic projects. Ivan Šćepanović has attended masterclasses with renowned conductors and organists such as Pascal Rophé, Marco Korovich, Daniel Reuss, Thomas Ospital, and Wolfgang Kogert. He has collaborated with such ensembles as the Croatian Radiotelevision Symphony Orchestra and Choir, the Wind Orchestra of the Armed Forces of the Republic of Croatia, and the Orchestra of the Croatian National Theater in Zagreb. At the Academy of Music, he conducted and prepared numerous projects, including performances of Handel's oratorio *The Resurrection* and Boris Papandopulo's opera *Amphitryon* at the Croatian National Theater in Zagreb. Since 2022, Ivan Šćepanović has served as Conductor and Artistic Director of the Ivan Goran Kovačić Academic Choir.

četvrtak, 16. jul
Crkva Sv. Duha, 21 h
KREATIVNA SIMBIOZA

KIRIL TRUSOV, violina
ALEKSANDRA TRUSOVA, klavir

PROGRAM

Ludvig van Betoven (1770–1827)
Sonata za violinu i klavir u F-duru, br. 5, op. 24 (Prolječna sonata)
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Johanes Brahms (1833–1897)
Sonata za violinu i klavir u d-molu, br. 3, op. 108
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Henrik Vijenjavski (1835–1880)
Legenda, op. 17

Briljantna poloneza u D-duru, br. 1, op. 4

Kiril Trusov, jedan od vodećih violinista svoje generacije, prepoznaje se po izuzetnoj muzičkoj senzibilnosti. Njegovi mentori od najranijih dana bili su Jehudi Menuhin, Igor Ojstrah i Herman Krebers. Nastupa u najprestižnijim koncertnim dvoranama i na vodećim svjetskim festivalima. Saraduje s istaknutim dirigentima poput Nevila Marinera i Vladimira Spivakova, te orkestrima kao što su berlinska Državna kapela, lajpciški *Gevandhau*, Francuski nacionalni orkestar, Bamberški simfonijski orkestar, Minhenska filharmonija. Posebnu pažnju posvećuje kamernoj muzici i saraduje s umjetnicima poput Jude Vang, Džoša Bele, Sol Gabete i Renoa Kapisona. Dobitnik je brojnih međunarodnih priznanja, među kojima su nagrade *Pro Europa*, *Davidoff* i *Yamaha*. Snimao je za vodeće izdavačke kuće, a serijal *Kirill Troussov Live* bilježi milionske strimove širom svijeta. Osnivač je i umjetnički direktor

Thursday, July 16
Church of the Holy Spirit, 9 p.m.
CREATIVE SYMBIOSIS

KIRILL TROUSSOV, violin
ALEXANDRA TROUSSOVA, piano

PROGRAM

Ludwig van Beethoven (1770–1827)
Sonata for Violin and Piano in F major, No. 5, Op. 24 (Spring Sonata)
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Johannes Brahms (1833–1897)
Sonata for Violin and Piano in D minor, No. 3, Op. 108
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Henryk Wieniawski (1835–1880)
Légende, Op. 17

Polonaise de concert in D major, No. 1, Op. 4

Kirill Troussov, one of the leading violinists of his generation, is acclaimed for his exceptional musical sensitivity. From an early age, he was mentored by Yehudi Menuhin, Igor Oistrakh, and Herman Krebbers. He regularly performs in the world's most prestigious concert halls and at major international festivals. He has collaborated with distinguished conductors such as Sir Neville Marriner and Vladimir Spivakov, as well as with leading orchestras including the Staatskapelle Berlin, the Gewandhausorchester Leipzig, the Orchestre National de France, the Bamberg Symphony, and the Munich Philharmonic. Kirill Troussov is particularly devoted to chamber music and has performed with artists such as Yuja Wang, Joshua Bell, Sol Gabetta, and Renaud Capuçon. He has received numerous international awards, including the Pro Europa Award, the Davidoff Award, and



CREATIVE
SYMBIOSIS

Akademije *Sarasate* u Madridu i Akademije *Engers* u Njemačkoj, umjetnički direktor više međunarodnih festivala, kao i predsjednik i umjetnički direktor Međunarodnog takmičenja mladih Hong Konga. Radi kao profesor violine na Univerzitetu za muziku i pozorište u Minhenu od 2025. godine. Svira na violini *Brodsky* Antonija Stradivarija iz 1702. godine.

Aleksandra Trusova, pijanistkinja koju redovno pozivaju da nastupa na prestižnim međunarodnim festivalima, studirala je klavir kod Džejmsa Toka, Dmitrija Baškirova, Vadima Suhanova i Alfreda Perla. Tokom svoje međunarodne karijere sarađivala je s dirigentima kao što su Lorin Mazel, Nevil Mariner, Antoni Vit, Volker Šmit-Gertenbah, Jozef Suk, Kaspar Zendner, Mišel Tilkin i dr. Nastupala je u renomiranim koncertnim salama: Koncerthaus u Berlinu, Concertgebouw u Amsterdamu, Teatar *Šatle* i Pozorište Jelisejskih polja u Parizu, Tonhalle u Cirihi, Nacionalni auditorijum za muziku u Madridu i dr. Kao kamerna muzičarka, sarađuje s raznim umjetnicima uključujući Fransa Helmersona, Saru Čang, Nilsa Menkemejera, Aleksandra Knjazeva, Davida Gerjea i Benedikta Kleknera. Brojni radijski snimci i televizijski prenosi, između ostalog u Njemačkoj, Francuskoj, Italiji, Belgiji, Kanadi i SAD, pokazuju pijanističku svestranost pijanistkinje. Svjetski uspjeh postiže i u duu sa svojim bratom, violinistom Kirilom Trusovim. Oni su jedan od rijetkih bratsko-sestrinskih dua svjetske klase. Njihovi zajednički snimci više puta su nagrađivani i veoma hvaljeni u međunarodnoj štampi.

the Yamaha Award. He has recorded for leading record labels, and his series *Kirill Troussov Live* has achieved millions of streams worldwide. Kirill Troussov is the Founder and Artistic Director of the Sarasate Academy in Madrid and the Engers Academy in Germany. He also serves as Artistic Director of several international festivals, and as President and Artistic Director of the Hong Kong International Young Musicians Competition. Since 2025, he has been Professor of Violin at the University of Music and Theater Munich. Kirill Troussov performs on the 1702 "Brodsky" violin by Antonio Stradivari.

Alexandra Troussova, a pianist who is regularly invited to perform at prestigious international festivals, studied piano with James Tocco, Dmitri Bashkirov, Vadim Suchanov, and Alfred Brendel. Across her international career, she has collaborated with esteemed conductors including Lorin Maazel, Sir Neville Marriner, Antoni Wit, Volker Schmidt-Gertenbach, Josef Suk, Kaspar Zehnder, and Michel Tilkin, among others. She has appeared in major concert halls such as the Konzerthaus in Berlin, the Concertgebouw in Amsterdam, the Théâtre du Châtelet and the Théâtre des Champs-Élysées in Paris, the Tonhalle in Zurich, and the Auditorio Nacional de Música in Madrid. As a chamber musician, Alexandra Troussova has collaborated with eminent artists including Frans Helmerson, Sarah Chang, Nils Mönkemeyer, Alexander Kniazev, David Guerrier, and Benedict Kloeckner. Numerous radio recordings and television broadcasts across Germany, France, Italy, Belgium, Canada, and the United States attest to her artistic versatility. She has also achieved international success as a duo with her brother, violinist Kirill Troussov. They are regarded as one of the few world-class sibling duos, and their recordings have received multiple awards and widespread critical acclaim in the international press.



NEITHER
NOR ON T
ROAD

petak, 17. jul
Kreativni hab Kotor, 21.30 h
NI NA DOM, NI NA PUT

Učesnici:

DANKA IVANOVIĆ, književnica

ILIJA ĐUROVIĆ

STEFAN BOŠKOVIĆ, pisac i dramaturg

JASMINA BAJO, filološkinja i bibliotekarska savjetnica

Moderatorica: **MAJA MRĐENOVIĆ**, filološkinja opšte književnosti i teorije književnosti i teatrološkinja

„Godine 2026, iako se kolektivni identitet u mnogim savremenim raspravama tretira kao „istrošena tema“, to nije slučaj kada je u pitanju postsocijalistička Crna Gora. U ovoj zemlji tvrdokorno opstaju duboko ukorijenjeni i nevjerojatno otporni retrogradni društveni mitovi, među kojima se, uz patriotizam, ratništvo i važnost figure Gospodara, naročito ističe elitistički mit o sopstvenoj superiornosti. S druge strane, naratori/ke i junaci/kinje savremenih crnogorskih romana *Prazne kuće*, Danke Ivanović, *Sampas*, Ilije Đurovića, i *Mjesto rođenja*, Stefana Boškovića, na ove „datosti“, baš i ne žele da pristanu. Oni, naime, za svojim identitetima prilježno tragaju, mučno ih grade i razgrađuju, često u stanju ranjivosti, anksioznosti, nelagode, bola, pa i potpune disocijacije. Tragalačke egzistencije, poput naizgled krhke „tihe vode“, postojano raskriljuju pukotine u kolektivističkim mitomanijama i okamenjenim „vertikalama“ palanačkog mentalnog i kulturnog obrasca, koje postaju prostor nelagode, izvor krivice i naizgled neispunjiva praznina.

Iako je riječ o prevashodno introspektivnim djelima, kroz rastvorene „rupe“ u junacima i oko njih ukazuje se i lucidna, kritička slika savremene Crne Gore – fragmentarna, mozaična, ali rendgenski precizna. Naposljetku, oštre, otrovne khrotine palanačkog duha zatvorenosti, samodovoljnosti i isključivosti, ostaju zarivene i u junake i u sve što ih okružuje. Ali, jaz između kolektivnih narativa i individualnog iskustva prokazan je, i to je i više nego dovoljno. Stvoreni prostor identitetske liminalnosti jeste destabilizujući, ali kroz njega vodi jedini potencijalni put ka nekim autentičnijim identitetima i suštinskijim pripadanjima, koji bi bili lišeni bilo kakvog prokrustovskog nad-narativa.”

Maja Mrđenvović

Friday, July 17
Kotor Creative Hub, 9:30 p.m.
NEITHER HOME NOR ON THE ROAD

Participants:

DANKA IVANOVIĆ, writer

ILIJA ĐUROVIĆ

STEFAN BOŠKOVIĆ, writer and dramaturge

JASMINA BAJO, philologist and senior librarian

Moderator: **MAJA MRĐENOVIĆ**, philologist, literary theorist, and theater scholar

“In 2026, although collective identity is often regarded as a “worn-out” topic in contemporary debates, this is not the case in post-socialist Montenegro. Deeply entrenched and remarkably resilient regressive social myths continue to shape the country's cultural landscape. Among these, in addition to patriotism, militarism, and the enduring significance of the figure of the Ruler, the elitist myth of Montenegrin superiority occupies a particularly prominent place. By contrast, the narrators and protagonists of contemporary Montenegrin novels: *Prazne kuće* [Empty Houses] by Danka Ivanović, *Sampas* by Ilija Đurović, and *Mjesto rođenja* [Place of Birth] by Stefan Bošković, refuse to accept these inherited “givens.” Instead, they diligently search for their identity, continuously constructing and deconstructing their sense of self, often from positions marked by vulnerability, anxiety, discomfort, pain, and even profound dissociation. These seeking existences, like the seemingly gentle force of still waters, gradually widen the cracks in collectivist mythologies and in the petrified “vertical structures” of the provincial cultural and mental framework. Such cracks become spaces of unease, sources of guilt, and seemingly unfillable voids.

Although these novels are primarily introspective, the openings and ruptures within and around their protagonists also reveal a lucid and critical portrait of contemporary Montenegro – fragmentary and mosaic-like, yet with X-ray precision. Ultimately, the sharp, poisonous shards of the *palanka* spirit, marked by insularity, self-sufficiency, and exclusivism, remain embedded both in the protagonists and in the world that surrounds them. Yet the gap between collective narratives and individual experience has been exposed, and that is more than enough. The resulting space of identity liminality is undoubtedly destabilizing, but it also constitutes the only conceivable path toward more authentic forms of identity and more meaningful modes of belonging, freed from any Procrustean meta-narrative.”

Maja Mardenović

Danka Ivanović, završila je osnovne i master studije francuskog jezika i književnosti na Univerzitetu u Beogradu i Univerzitetu u Luvenu. Trenutno, na Filološkom fakultetu Univerziteta u Beogradu pohađa doktorske studije iz književnosti. Prevodi s francuskog, a prikazi i poezija objavljeni su joj u časopisima: *Polja*, *Ulaznica*, *Beogradski književni časopis*, *Književna istorija*, na internet portalima i u zborniku poezije *Tajni grad* (Enklava, 2021). Roman *Prazne kuće* je njen prvi nagrađen roman u finalnom regionalnom književnom izboru *Štefica Cvek* za 2025. godinu. Iste godine, našao se i u užem izboru za NIN-ov roman godine.

Ilija Đurović piše poeziju, prozu i filmska scenarija. Autor je nagrađene zbirke poezije *Brid* (Treći trg, Beograd) i romana *Sampas*, koji se našao u finalu Nagrada NIN (Srbija), Meša Selimović (BiH, Crna Gora, Hrvatska, Srbija), kao i nagrade Evropske unije za književnost. Zbirku poezije *Brid* i roman *Sampas*, prevedene na njemački jezik, objavila je austrijska izdavačka kuća *Drava/Wieser Verlag*. Autor je još dvije zbirke priča i zbirke poezije *Ostaci straha*, koju je 2025. godine objavila Izdavačka kuća *Raštan* iz Beograda. Aktivan je kao dramaturg i scenarista. Nekoliko njegovih dramskih tekstova nagrađeno je na konkursima za dramski tekst, a neki od njih izvedeni su na nezavisnoj sceni u Crnoj Gori (*Sobe*, *Uspavani*). Kao dramaturg radio je na nekoliko uspješnih pozorišnih projekata (*Sobe*, *Ana Karenjina*, *Ujka Vanja*...). Na filmu je sarađivao na nekoliko kratkometražnih i dugometražnih projekata, a jedan je od režisera kratkog filma *Ada*. Živi u Berlinu kao slobodni umjetnik od 2013. godine; objavljuje eseje i kolumne u novinama i časopisima (*Berliner Zeitung*, *Njemačka*; *Disenz*, *Slovenija*; nedjeljnik *Novosti*, *Hrvatska*; portal *Normalizuj*, *Crna Gora*...).

Stefan Bošković, pisac, dramaturg i scenarista, na književnu scenu stupio je objavivši roman *Šamaranje*, koji je 2014. godine nagrađen na konkursu za najbolji neobjavljeni roman u Crnoj Gori. Njegov roman *Ministar* donio mu je Nagradu Evropske unije za književnost 2020. godine, kao i *CEI Award for Young Writers 2021*, potvrđujući da je jedan od najznačajnijih savremenih autora u regionu. Napisao je zbirke priča *Transparentne životinje*, iz koje je jedna priča uvrštena u američku antologiju *Best European Fiction 2019* (Dalkey Archive Press), dok je za priču *Fashion and Friends* nagrađen na Festivalu evropske kratke priče. Ove godine objavio je novi roman *Mjesto rođenja*. Njegova proza prevedena je na brojne jezike, među kojima su engleski, njemački, italijanski, kineski, ruski i albanski, i objavljivana u međunarodnim književnim časopisima i antologijama. Paralelno s književnim radom, razvija kontinuiranu karijeru na filmu i televiziji. Autor je i scenarista dugometražnog filma *Nedelja*, biografskog ostvarenja o popularnom pjevaču Džeju Ramadanovskom, 2024. godine. Dugometražni film *Vidra*, iz 2025,

Danka Ivanović completed her undergraduate and master's studies in French Language and Literature at the University of Belgrade and KU Leuven. She is currently pursuing a PhD in Literature at the Faculty of Philology, University of Belgrade. She translates from French, and her literary reviews and poetry have been published in the journals *Polja*, *Ulaznica*, *Beogradski Književni Časopis*, and *Književna Istorija*, as well as on literary websites and in the *Tajni Grad* poetry anthology (Enklava, 2021). Her debut novel *Prazne Kuće* was released in 2024. In 2025, it was a finalist for the regional *Štefica Cvek* Award and was also shortlisted for the prestigious NIN Award for Novel of the Year.

Ilija Đurović is a poet, fiction writer, and screenwriter. He is the author of the award-winning poetry collection *Brid* (Treći trg, Belgrade) and the novel *Sampas*, which was shortlisted for the NIN Award, the Meša Selimović Award, and the European Union Prize for Literature. German translations of both *Brid* and *Sampas* have been published by the Austrian publisher *Drava/Wieser Verlag*. He is also the author of two short-story collections and the poetry collection *Ostaci Straha*, published by *Raštan* (Belgrade) in 2025. Ilija Đurović is active as a dramaturge and screenwriter. Several of his plays have received awards in playwriting competitions, and some have been staged on Montenegro's independent theater scene, including *Sobe* and *Uspavani*. As a dramaturge, he has worked on a number of notable theater productions, including *Sobe*, *Ana Karenjina*, and *Ujka Vanja*. In film, he has collaborated on several short and feature-length projects and co-directed the short film *Ada*. Since 2013, Đurović has been based in Berlin, where he works as an independent artist. He regularly publishes essays and columns in newspapers and magazines, including *Berliner Zeitung* (Germany), *Disenz* (Slovenia), the Croatian weekly *Novosti*, and the Montenegrin online platform *Normalizuj*.

Stefan Bošković, a writer, dramaturge, and screenwriter, made his literary debut with the novel *Šamaranje*, which won the 2014 award for the best unpublished novel in Montenegro. His novel *Ministar* earned him the European Union Prize for Literature in 2020, as well as the CEI Award for Young Writers in 2021, establishing him as one of the most important contemporary authors in the region. He is also the author of the short-story collection *Transparentne Životinje*, from which one story was included in the American anthology *Best European Fiction 2019* (Dalkey Archive Press). His short story *Fashion and Friends* received an award at the European Short Story Festival. His most recent novel, *Mjesto Rođenja*, was published this year. His prose has been translated into numerous languages, including English, German, Italian, Chinese, Russian, and Albanian, and has appeared in international literary journals and anthologies. In addition to his literary work, Stefan Bošković has built an ongoing

za koji je napisao scenario, imao je svjetsku premijeru na Sarajevskom filmskom festivalu. Dramaturg je Crnogorskog narodnog pozorišta.

Jasmina Bajo, osnovnu školu i gimnaziju završila je u Kotoru. Diplomirala je na Filološkom fakultetu Univerziteta u Beogradu, na Katedri za srpsku književnost sa južnoslovenskim književnostima na odsjeku srpska književnost i jezik s opštom književnošću, na temu *Kotor i Kotorani u Paskvaličevoj poeziji*, a zvanje master stekla je na istom fakultetu, s temom *Šekspir i Laza Kostić – osobine likova i dramskih postupaka*. Bibliotekarka je u Gradskoj biblioteci u Kotoru od 2004. godine, a stručno zvanje bibliotekarska savjetnica dobila je 2018. godine. Učesnica je brojnih domaćih, regionalnih i međunarodnih stručnih konferencija i evropskih projekata. Radovi su joj objavljeni u zbornicima s konferencija, kao i u drugim stručnim publikacijama i časopisima. Bila je predsjednica Udruženja bibliotekara Crne Gore od 2019. do juna 2026. godine.

Maja Mrđenović, teatrološkinja i pozorišna kritičarka, diplomirala je na katedri za Opštu književnost i teoriju književnosti Filološkog fakulteta Univerziteta u Beogradu, gdje je i odbranila i master rad, dok je zvanje magistra pozorišne produkcije stekla na Fakultetu dramskih umjetnosti Cetinje. Doktorantkinja je na završnoj godini Doktorskih naučnih studija teorije dramskih umjetnosti, medija i kulture Fakulteta dramskih umjetnosti u Beogradu. Bila je saradnica u nastavi na Fakultetu za crnogorski jezik i književnost na Cetinju, pozorišna kritičarka crnogorskog dnevnog lista Pobjeda, članica redakcije i saradnica crnogorskog časopisa za pozorište, kulturu i izvedbene umjetnosti Gest, urednica Teorijskog programa i moderatorica razgovora o predstavama Kotorskog festivala pozorišta za djecu. Jedna je od osnivačica i urednica elektronskog pozorišnog časopisa *Peripetija.me*. Autorka je knjige *Pola porcije u pola cijene: Pozorište za djecu i mlade u Crnoj Gori*. U Crnoj Gori i regionu bila je voditeljica razgovora o predstavama, selektorka i članica žirija na nekoliko pozorišnih festivala, medijatorka brojnih okruglih stolova i konferencija. Članica je Udruženja pozorišnih kritičara i teatrologa Crne Gore.

career in film and television. He is the author and screenwriter of the feature film *Nedelja* (2024), a biographical film about the popular singer Džej Ramadanovski. The feature film *Vidra* (2025), for which he wrote the screenplay, had its world premiere at the Sarajevo Film Festival. He works as a dramaturge at the Montenegrin National Theater.

Jasmina Bajo completed gymnasium studies in Kotor before graduating from the Faculty of Philology at the University of Belgrade, specializing in Serbian Literature and South Slavic Literatures, with a particular focus on Serbian Literature and Language within General Literature. Her graduating thesis was *Kotor and the People of Kotor in Paskvalić's Poetry*. She completed her master's studies at the Faculty of Philology at the University of Belgrade with a thesis on *Shakespeare and Laza Kostić – Character Traits and Dramatic Techniques*, earning the academic title of Master of Philology in Serbian Language and Literature. Since 2004, Jasmina Bajo has worked as a librarian at the City Library and Reading Room in Kotor. In 2018, she obtained the professional title of Library Advisor. Jasmina Bajo has participated in numerous domestic, regional, and international professional conferences. Her works have been published in conference proceedings as well as in other professional publications and journals. Jasmina Bajo served as President of the Montenegrin Librarians Association between 2019 and June 2026.

Maja Mrđenović, theater researcher and critic, graduated from the Department of General Literature and Literary Theory at the Faculty of Philology, University of Belgrade, where she also defended her master's thesis. She obtained a master's degree in Theater Production from the Faculty of Dramatic Arts in Cetinje. Currently, Maja Mrđenović is a doctoral student in the final year of the doctoral studies program in the Theory of Dramatic Arts, Media, and Culture at the Faculty of Dramatic Arts in Belgrade. She has served as a Teaching Assistant at the Faculty of Montenegrin Language and Literature in Cetinje, a Theater Critic for the Montenegrin *Pobjeda* daily newspaper, a member of the editorial board and contributor to the Montenegrin journal for theater, culture, and performing arts *Gest*, and as the Editor of the Theoretical Program and a Moderator of discussions on performances at the Kotor Festival of Theater for Children. Maja Mrđenović is one of the founders and editors of the electronic theater journal *Peripetija.me*. She is the author of the book *Pola Porcije u Pola Cijene: Pozorište za Djecu i Mlade u Crnoj Gori* (2019). She has also been involved as a discussion leader on performances, a selector and a jury member at several theater festivals in Montenegro and the region, and has served as a mediator in numerous roundtable discussions and conferences. Maja Mrđenović is a member of the Association of Theater Critics and Theaterologists of Montenegro.



DEATHLINE
DUBROVNIK

subota, 18. jul
Stara Termoelektrana, Tabačina, 21 h
SMRT U DUBROVNIKU

Smrt u Dubrovniku, predstava
Zasnovano na ličnim i arhivskim materijalima
Reditelj: **PETAR PEJAKOVIĆ**

Dramaturškinja: **Anja Pletikosa**
Autor muzike: **Ilija Gajević**
Kostimografinja: **Lina Leković**
Scenografinja: **Ivanka – Vana Prelević**
Saradnica za pokret: **Anđelija Rondović**
Producentkinja: **Marija Backović**

Učesnici:
Slaviša Grubiša, Emir Čatović, Pavle Prelević, Miloš Kaščelan, Kristijan Blečić, Maša Božović

Trajanje: 2.30 h (s pauzom od 15 min.)

Saturday, July 18
Old Power Plant, Tabačina, 9 p.m.
DEATH IN DUBROVNIK

Death in Dubrovnik, theater play
Based on personal testimonies and archival materials
Director: **PETAR PEJAKOVIĆ**

Dramaturge: **Anja Pletikosa**
Composer: **Ilija Gajević**
Costume Designer: **Lina Leković**
Set Designer: **Ivanka Vana Prelević**
Movement Director: **Anđelija Rondović**
Producer: **Marija Backović**

Performers:
Slaviša Grubiša, Emir Čatović, Pavle Prelević, Miloš Kaščelan, Kristijan Blečić, Maša Božović

Duration: 2 hours 30 minutes (including a 15-minute intermission)

Partneri programa / Partners of the program

**prazan
prostor**



Predstava *Smrt u Dubrovniku* nastala je u produkciji Dramskog studija *Prazan prostor*, u saradnji s *Akcijom za ljudska prava*. Realizuje se u okviru projekta *Opsada Dubrovnika 1991–1992: Sjećanja na rat da se zlo ne ponovi*, koji podržava Evropska unija kroz regionalni projekat *EU podrška izgradnji povjerenja na Zapadnom Balkanu*, a implementira Program Ujedinjenih nacija za razvoj (UNDP). Tematski, predstava afirmiše kulturu sjećanja – nasuprot rasprostranjenoj (ne)kulturi zaborava. Tekst predstave baziran je na preko 30 svjedočanstava koje su prikupili *Akcija za ljudska prava* i *Prazan prostor*. Namjera je da se kroz predstavu javnost, prije svega u Crnoj Gori, suoči s istinom o ratu koji je vođen u Dubrovniku i njegovoj okolini. Jer, nesuočavanje sa stvarnom prošlošću jeste ozbiljan preduslov da se istorija ponovi. *Smrt u Dubrovniku* je umjetnički pohod/napad protiv dominantne kulture zaborava i laži.

Death in Dubrovnik was produced by the Prazan Prostor Drama Studio in collaboration with Human Rights Action Montenegro. The production was created as part of the project *The Siege of Dubrovnik 1991–1992: Memories of the War So That Evil Does Not Happen Again*, supported by the European Union through the regional initiative *EU Support to Confidence Building in the Western Balkans* and implemented by the United Nations Development Program (UNDP). The performance promotes a culture of remembrance in opposition to the widespread culture of forgetting. The script is based on more than thirty testimonies collected by Human Rights Action and Prazan Prostor. Its aim is to encourage audiences, particularly in Montenegro, to confront the truth about the conflicts fought in Dubrovnik and its surrounding area during the Yugoslav Civil War. Failure to reckon with the realities of the past creates the conditions for history to repeat itself. *Death in Dubrovnik* is an artistic intervention against the prevailing culture of amnesia and denial.

Petar Pejaković, reditelj, školovao se u Rijeci, studirao u Beogradu. Studirao je matematiku i filozofiju, a diplomirao pozorišnu režiju. Kao dječak pravio je pozorišne predstave u kuhinji, za baku i njene sestre. Sada pravi predstave za djecu: *Pupin*, *Robinson Kruso*, *Mali Tesla*, *Da Da Šekspir*, *Kako rastu veliki ljudi*, *Guliver*, *Pink Panter*. Režirao je preko pedeset predstava od kojih su najbolje one u kojima je pozorište primijenjeno u svrhu društvenih promjena: *Smrt u Dubrovniku*, *Kotor o Kotoru*, *I u dobrom i u lošem putu*, *Der Tod Des Pero Radaković*. Posebno se dobro osjeća u pozorišnom radu s marginalizovanim i osjetljivim grupama. Trideset godina bavi se neprekidno dramskom pedagogijom sa starima, mladima i djecom. Pokretač je više dramskih studija i pozorišnih organizacija od kojih su najmanje neprimjetni KUD *Nikud* i *Prazan prostor*. Redovni je profesor na Fakultetu dramskih umjetnosti na Cetinju.

Petar Pejaković, director, was educated in Rijeka and studied in Belgrade. He studied Mathematics and Philosophy before graduating in Theater Directing. As a child, he staged plays in his family's kitchen for his grandmother and her sisters. Today, he creates theater plays for young audiences, including *Pupin*, *Robinson Crusoe*, *Little Tesla*, *Da Da Shakespeare*, *How Great People Grow*, *Gulliver*, and *The Pink Panther*. He has directed more than fifty productions. Among them, the most significant are those that employ theater as a tool for social change, including *Death in Dubrovnik*, *Kotor About Kotor*, *Through Good Times and Bad*, and *Der Tod des Pero Radaković*. He is particularly committed to theater work with marginalized and vulnerable communities. For thirty years, Petar Pejaković has been continuously engaged in drama education with children, young people, and older adults. He has founded several drama studios and theater organizations, most notably KUD *Nikud* and *Prazan Prostor*. He is a Full Professor at the Faculty of Dramatic Arts in Cetinje.

nedjelja, 19. jul
Crkva Sv. Duha, 21 h
OSTRVO

PROGRAM

Irena Popović (1974)
Ostrvo, kamerna opera za tri ženska glasa, kamerni ansambl i elektroniku

Libreto: **Jelena Novak**
Režija: **Irena Popović**
Kostimografija: **Lina Leković**
Video: **Emil Petrov**
Klavijski saradnik na projektu: **Marina Mikić**

Učesnici:

Olivera Tičević, sopran
Dubravka Drakić, glumica
Sofija Ivanović, dječji glas
Ansambl Boka:

Tamara Jovanović, flauta
Nenad Jovanović, violina
Željko Ivović, violončelo
Marina Mikić, klavir
Srđan Palačković, perkusije

Sunday, July 19
Church of the Holy Spirit, 9 p.m.
THE ISLAND

PROGRAM

Irena Popović (1974)
The Island, a chamber opera for three female voices, chamber ensemble, and electronics

Libretto: **Jelena Novak**
Director: **Irena Popović**
Costume Designer: **Lina Leković**
Video Design: **Emil Petrov**
Piano collaborator on the project: **Marina Mikić**

Performers:

Olivera Tičević, soprano
Dubravka Drakić, actress
Sofija Ivanović, child voice
Boka Ensemble:

Tamara Jovanović, flute
Nenad Jovanović, violin
Željko Ivović, cello
Marina Mikić, piano
Srđan Palačković, percussion

Partneri programa / Partners of the program



Muzički centar
Crne Gore



Čekajući svog supruga da se vrati s plovidbe, Jacinta Kunić iz Perasta izrađivala je goblen koristeći, osim damasta i bisera različitih boja, vlasi svoje kose. Posvećeno, goblen je vezla 25 dugih godina nadajući se da će dočekati svog supruga koji se nikada nije vratio. Predanje kaže da je vezući goblen izgubila vid. Uvertiru opere karakteriše smjenjivanje burnih i intimnih odsjeka koji metaforično predstavljaju život žene koja, u svom dubokom bolu, opstaje, neumorno i posvećeno tkajući goblen – simbol svoje ljubavi prema čovjeku koga nikada više neće stresti. Kroz operu publiku vode tri glasa: narator – glumica, operski glas i glas djevojčice, koji kroz poetske slike pričaju jednu od najpotresnijih legendi Boke Kotorske. Jacinta, kao narator danas, sjeća se svog djetinjstva dok je bila djevojčica, a kao odrasla (operska pjevačica) ni ne sluti da će život provesti u zatvorenom svijetu. U libretu

While waiting for her husband to return from a sea voyage, Jacinta Kunić from Perast devoted herself to embroidering a tapestry. In addition to damask and pearls of various colors, Jacinta used strands of her own hair in the embroidery. For 25 long years, she worked on the tapestry, hoping to welcome back the man who never returned. According to legend, Jacinta lost her sight while completing the tapestry. The overture of her story alternates between turbulent and intimate sections, metaphorically portraying the life of a woman who, despite her profound sorrow, endures – tirelessly and devotedly weaving a tapestry that becomes a symbol of her love for the man she will never see again. The opera is guided by three voices: a narrator – an actress, an operatic singer, and a girl's voice. Together, through poetic imagery, they tell one of the most moving legends of the Bay of Kotor. Jacinta, now the narrator, recalls her

OPERA

OSTRVO

Irena Popović

OPERA ZA TRI ŽENSKA GLASA, KAMERNI ANSAMBL I ELEKTRONIKU

THE ISLAND

se smjenjuju prošlost i sadašnjost, san i java, a susreću se najljepši stihovi ženske poezije. Kamerni ansambl *Boka* u operi izvodi dionice, pored sviranja, izgovorom i šapatom, te tako glas Jacinte postaje multipliciran. Opera odmiče od očekivanih impostiranih glasova i pretvara se u svojevrzni vapaj i glas svih bića koja vjerno čekaju.

Olivera Tičević, sopran, čiji umjetnički put karakterišu izuzetna akademska dostignuća, međunarodna priznanja i zapaženi nastupi na evropskoj operskoj sceni, završila je osnovne studije na Fakultetu muzičke umjetnosti u Beogradu, u klasi prof. Anete Ilić, a master na Univerzitetu umjetnosti u Bernu, u klasi prof. Kristijana Hilca. Nagrada za najperspektivnijeg izvođača Austrijske barokne akademije donijela joj je seriju koncerata u najznačajnijim evropskim salama i u Japanu. Prvi regionalni operski debi ostvarila je kao Pamina u Mocartovoj *Čarobnoj fruli* u Operi *Madlenianum* u Zemunu, nakon čega su uslijedili debitantski nastupi u drugim evropskim operama, poput Ciriške ili Oslovske, kao i na brojnim međunarodnim festivalima. Ostvarila je uloge Despina u Mocartovoj operi *Tako čine sve*, Lusi u Vajlovoj *Operi za tri groša* i Mizeta u Pučinijevim *Boemima*. Posebnu umjetničku posvećenost pokazuje izvođenjem repertoara muzike 20. i 21. vijeka. Premijerno je izvodila djela savremenih kompozitora Žarka Mirkovića, Nine Perović, Marka Kovača i Draška Adžića, dok je za interpretaciju Ligetijevog djela *Le Grand Macabre* u Bernu dobila nagradu. Trenutno je angažovana na više operskih i vokalno-instrumentalnih projekata u Crnoj Gori, Bernu, Beču, Stokholmu i Oslu.

Dubravka Drakić, glumica, diplomirala je na Fakultetu dramskih umjetnosti na Cetinju, u klasi prof. Borislava Stjepanovića, 1999. godine, i na istom fakultetu izabrana u zvanje docenta na predmetu Govor, 2014. godine. Bila je direktorka Gradskog pozorišta Podgorica i imenovana za predsjednicu Savjeta KIC *Budo Tomović*. Ostvarila je brojne uloge u igranim i dokumentarnim filmovima, televizijskim dramama i serijama, kao i mnogo pozorišnih uloga: Seljanka (*Novela od ljubavi*, Stevan Koprivica), Krčmarica (*Tri musketara*, Aleksandra Glovacki), Vještica (*Gorski vijenac*, Petar II Petrović Njegoš), Gospava Radomirova (*Ženidba kralja Vukašina*, Igor Bojović), Žoržeta (*Škola za žene*, Molijer), Pralja (*Jerma*, F. G. Lorca). Igrala je u Gradskom pozorištu Podgorica, na scenama za djecu i odrasle, Crnogorskom narodnom pozorištu, gradskim pozorištima Nikšića i Herceg Novog, kao i na festivalima u zemlji i regionu. Sarađivala je s rediteljima: Milanom Karadžićem, Jagošem Markovićem, Branislavom Mićunovićem, Ljubosavom Majerom, Blagotom Erakovićem, Petrom Božovićem, Anom Vukotić, Nikolom Zavišićem, Radmilom Vojvodić, Stefanom Sablićem, Borisom Liješevićem i dr. Dobitnica je više profesionalnih nagrada i priznanja, kao i godišnje Nagrade grada Podgorice, 2014. godine.

Sofija Ivanović, učenica Filološke gimnazije *Slobodan Škerović* u Podgorici, uporedo je s Osnovnom školom *Milorad – Musa Burzan* pohađala Umjetničku školu za muziku i balet *Vasa Pavić* – klavir i solo pjevanje. Izuzetan talenat pokazuje

childhood as a young girl, while the adult Jacinta (the operatic singer) remains unaware that she will live her life enclosed in a solitary world. The libretto shifts between past and present, dream and reality, and incorporates some of the most beautiful verses of women's poetry. The role of the Boka Chamber Ensemble extends beyond playing music – they also speak or whisper lines, becoming an amplified voice of Jacinta herself. The opera departs from the expected operatic vocal tradition and transforms into a poignant cry, giving voice to all those who wait with unwavering devotion.

Olivera Tičević, soprano, is an artist whose career is distinguished by outstanding academic achievement, international recognition, and notable performances on the European opera stage. She completed her undergraduate studies at the Faculty of Music in Belgrade under Professor Aneta Ilić, and her master's degree at the University of the Arts in Bern under Professor Christian Hilz. The award for Most Promising Performer from the Austrian Baroque Academy led to a series of concerts in some of Europe's most important concert halls, as well as in Japan. Her regional opera debut was as Pamina in Mozart's *Die Zauberflöte* at the Madlenianum Opera in Zemun, followed by engagements at opera houses including Zurich and Oslo, as well as performances at numerous international festivals. She has appeared in the roles of Despina in Mozart's *Così fan tutte*, Lucy in Weill's *The Threepenny Opera*, and Musetta in Puccini's *La Bohème*. Olivera Tičević demonstrates a strong artistic commitment to the performance of 20th- and 21st-century music. She has given world premieres of works by contemporary composers including Žarko Mirković, Nina Perović, Marko Kovač, and Draško Adžić. For her interpretation of Ligeti's *Le Grand Macabre* in Bern, she was distinctly awarded. Olivera Tičević is currently engaged in several opera and vocal-instrumental projects in Montenegro, Bern, Vienna, Stockholm, and Oslo.

Dubravka Drakić, actress, graduated from the Faculty of Dramatic Arts in Cetinje in 1999, under Professor Borislav Stjepanović. In 2014, she was appointed as an Assistant Professor at the same faculty, teaching the Speech course. She has served as the Director of the City Theater of Podgorica and as President of the Council of the Budo Tomović Cultural Information Center. She has appeared in numerous feature and documentary films, television dramas and series, and a wide range of theater roles, including: the Peasant Woman (*Novela od ljubavi* by Stevan Koprivica), the Innkeeper (*The Three Musketeers* by Aleksandra Glovacki), the Witch (*The Mountain Wreath* by Petar II Petrović Njegoš), Gospava Radomirova (*The Marriage of King Vukašin* by Igor Bojović), Georgette (*The School for Wives* by Molière), and the Washerwoman (*Jerma* by Federico Garcia Lorca). She has performed at the City Theater of Podgorica on both children's and main stages, at the Montenegrin National Theater, in the municipal theaters of Nikšić and Herceg Novi, and at festivals throughout Montenegro and the region. She has collaborated with esteemed directors such as Milan Karadžić, Jagoš Marković, Branislav Mićunović, Ljubosav Majer, Blagota Eraković, Petar Božović, Ana Vukotić, Nikola Zavišić, Radmila Vojvodić, Stefan Sablić, and Boris Liješević, among others. Dubravka Drakić has received numerous professional awards and honors, including the 2014 Annual Award of the City of Podgorica.



THE ISLAND

za jezike i književnost, tečno govori francuski i engleski jezik, a za francuski jezik dobitnica je titule državne prvakinje. Pored akademskih i muzičkih uspjeha, aktivno gradi pozorišnu karijeru. Igra glavnu ulogu i pjeva u predstavi *Fleka*, rađenoj po muzici Irene Popović, koja se nalazi na redovnom repertoaru Crnogorskog narodnog pozorišta. Zahvaljujući vanserijskom talentu i tečnom poznavanju francuskog jezika, nastupila je pred predsjednicima Crne Gore i Francuske, tokom susreta delegacija dvije države na Samitu EU – Zapadni Balkan. U slobodno vrijeme, uživa u pjevanju, proučavanju književnosti i filozofije, spajajući umjetnost i intelektualno stvaralaštvo.

Tamara Knežević završila je Školu za osnovno i srednje muzičko obrazovanje *Vida Matjan* u Kotoru, u klasi prof. Jasminke Terzić i prof. Žane Marinković. Diplomirala je i magistrirala flautu na Fakultetu muzičke umjetnosti u Beogradu, u klasi prof. Ljubiše Jovanović. Osvojila je niz zlatnih i specijalnih nagrada na takmičenjima u zemlji i inostranstvu. Kao solistkinja, nastupala je na Festivalu gudača u Kotoru, na KotorArtu i Purgatorijama u Tivtu. Održala je solistički koncert pred italijanskom publikom na festivalu *Nei suoni dei luoghi*, 2013. godine. Redovna je članica kvarteta *Talija*, trija *Providenca* i dua *Amiccie*. Radila je u školama u Bijelom Polju, Vasa Pavić u Podgorici, *Vida Matjan* u Kotoru, Budvi, a njeni učenici osvajali su veliki broj nagrada na takmičenjima u zemlji i regionu. Bila je članica žirija na Međunarodnom takmičenju *Davorin Jenko* i više puta na republičkim takmičenjima u Crnoj Gori. Kao članica Crnogorskog simfonijskog orkestra, na poziciji prve flaute, nastupala je s poznatim dirigentima i solistima među kojima su Roman Simović, Maja Bogdanović, Ivo Pogorelić, Uroš Lajovic, Bujan Sudić, Gordan Nikolić; na festivalima BEMUS, Barski ljetopis, A Tempo, KotorArt.

Nenad Jovanović, osnovno i srednje muzičko obrazovanje završio je u Školi za muzičke talente u Čupriji, a osnovne i master studije na Fakultetu muzičke umjetnosti u Beogradu, u klasi prof. Ljubomira Mihailovića. Kao učenik Škole za muzičke talente, dobitnik je brojnih prvih i specijalnih nagrada na takmičenjima u zemlji i inostranstvu. Bio je dugogodišnji član orkestra Opere Narodnog pozorišta u Beogradu i Kamernog orkestra *Gudači Svetog Đorđa*, i saradnik orkestara *Camerata Serbica* i *Symphonia Vienna*. Nastupao je u zemljama bivše Jugoslavije, u Norveškoj, Mađarskoj, Kini, Poljskoj, Slovačkoj, sarađujući s priznatim solistima i dirigentima kao što su Roman Simović, Uroš Lajovic, Ivo Pogorelić, Stefan Milenković, Bojan Sudić, Darinka Matić Marović, Gordan Nikolić. Učestvovao je na festivalima: BEMUS, Ohridsko ljeto, Splitsko ljeto, Festival Ljubljana, NIMUS. Član je Crnogorskog simfonijskog orkestra na poziciji vođe grupe drugih violina, Crnogorskog kamernog orkestra, dok je kao član gudačkog kvarteta Crnogorskog simfonijskog orkestra ostvario niz koncerata u Crnoj Gori i Albaniji. Bio je nastavnik violine u muzičkim školama *Dr Vojislav Vučković* u Čačku, *Vasa Pavić* u Podgorici i Muzičkoj školi u Tivtu.

Željko Ivović, violončelista, počeo je da svira sa šest godina, u klasi prof. Zorane Prvulović. Bio je đak Škole za muzičke talente u Čupriji, u klasi prof. Relje Četkovića.

Sofija Ivanović, a student at the Slobodan Škerović Philological Gymnasium in Podgorica, concurrently attended the Milorad Musa Burzan Primary School and the Vasa Pavić School for Music and Ballet, where she studied Piano and Vocal Arts. She has demonstrated exceptional aptitude for languages and literature and speaks fluent French and English. She is a national champion in French language competitions. Along with her academic and musical achievements, she is actively developing a theater career. She performs the leading role and appears as a singer in the production *Fleka*, with music by Irena Popović, which is part of the regular repertoire of the Montenegrin National Theater. Owing to her exceptional talent and fluent command of French, Sofija Ivanović performed before the Presidents of Montenegro and France during the meeting of delegations at the EU–Western Balkans Summit. In her free time, she enjoys singing and studying literature and philosophy, combining art with intellectual exploration.

Tamara Knežević completed her primary and secondary music education at the Vida Matjan Primary and Secondary Music School in Kotor, studying under Professors Jasminka Terzić and Žana Marinković. She earned both her bachelor's and master's degrees in Flute from the Faculty of Music in Belgrade, under Professor Ljubiša Jovanović. She has won numerous gold and special prizes at competitions both in Montenegro and abroad. As a soloist, she has performed at the String Festival in Kotor, KotorArt, and Purgatorije in Tivat. In 2013, she gave a solo concert for an Italian audience at the *Nei suoni dei luoghi* festival. Tamara is a regular member of the ensembles Talija Quartet, Providenca Trio, and Amiccie Duo. She has taught at schools in Bijelo Polje, Vasa Pavić in Podgorica, Vida Matjan in Kotor, and in Budva. Her students have won numerous awards at competitions both nationally and across the region. Tamara Knežević has served as a jury member at the Davorin Jenko International Competition and multiple times at the Montenegrin National Music Competitions. As Principal Flutist of the Montenegrin Symphony Orchestra, she has performed with renowned conductors and soloists such as Roman Simović, Maja Bogdanović, Ivo Pogorelić, Uroš Lajovic, Bojan Sudić, and Gordan Nikolić, at festivals including BEMUS, Barski ljetopis, A Tempo, and KotorArt.

Nenad Jovanović, violin, completed his primary and secondary music education at the School for Musical Talents in Čuprija, and his undergraduate and master's studies at the Faculty of Music in Belgrade, under Professor Ljubomir Mihailović. As a student at the School for Musical Talents, he received numerous first prizes and special awards at competitions both nationally and internationally. He was a long-time member of the orchestra of the National Theater in Belgrade and the St. George String Chamber Orchestra, collaborating with orchestras such as Camerata Serbica and Symphonia Vienna. Nenad Jovanović has performed in countries of the former Yugoslavia, Norway, Hungary, China, Poland, and Slovakia, collaborating with renowned soloists and conductors such as Roman Simović, Uroš Lajovic, Ivo Pogorelić, Stefan Milenkovich, Bojan Sudić, Darinka Matić Marović, and Gordan Nikolić. He has participated in festivals such as BEMUS, the Ohrid Summer Festival, the Split Summer Festival, the Ljubljana Festival, and NIMUS. Nenad Jovanović is a member of the Montenegrin Symphony Orchestra, where he serves as Principal Second Violin, and the Montenegrin Chamber

Diplomirao je na Fakultetu muzičke umetnosti u Beogradu, u klasi Dejana Božića, a postdiplomske studije završio na Univerzitetu za muziku i izvođačke umjetnosti u Gracu, u klasi prof. Tobijasa Štosijeka. Bio je član Beogradskog gudačkog orkestra *Dušan Skovran*, Banjalučke filharmonije i, kao vođa sekcije violončela, Festivalskog orkestra KotorArta. Član je Vojvođanskog simfonijskog orkestra u Novom Sadu od 2011. godine. Povremeno nastupa kao honorarni član s Beogradskom filharmonijom i Crnogorskim simfonijskim orkestrom. Vođa je sekcije violončela u Kamernom orkestru *Serafim*, od 2022. godine. Nastupao je širom Srbije i Crne Gore, u Belgiji, Mađarskoj, Holandiji, Hrvatskoj, Bosni i Hercegovini, Austriji, Francuskoj, Italiji i Grčkoj. Član je Gudačkog kvarteta *IL Belpaese* od 2011. godine, u duu s violinistom Igorom Vasiljevićem nastupa od 2017, a član je i Kamernog ansambla *Boka*, od 2022. godine. Kao nastavnik u Školi za muzičke talente u Čupriji mentor je učenicima koji su osvojili više od 30 nagrada na republičkim i međunarodnim takmičenjima.

Marina Mikić, pijanistkinja, završila je muzičku školu u Herceg Hovom, u klasi prof. Zorana Redžića. Klavir je diplomirala na Akademiji umetnosti u Novom Sadu, u klasi prof. Kemala Gekića. Tokom školovanja osvojila je više republičkih i saveznih nagrada. Usavršavala se na brojnim majstorskim kursovima kod renomiranih pedagoga, kao što su Igor Lasko, Vladimir Krpan, Konstantin Bogino, Aleksej Nasedkin, Jelena Rihter, Jokuthon Mihailović, Dorian Leljak, Arbo Valdma i dr. Snimala je za RTV Srbije i Crne Gore. Nakon svog prvog solističkog resitala, koji je održala s jedanaest godina, s vremenom je osvajala pijanistički repertoar koji danas obuhvata široki stilski raspon solističkih, kamernih i orkestarskih djela. Nastupala je u Sloveniji, Austriji, Crnoj Gori, Hrvatskoj, Italiji, Slovačkoj, Srbiji, Bosni i Hercegovini, SAD i Njemačkoj. Zaposlena je kao samostalni stručni saradnik-korepetitor na Akademiji umetnosti u Novom Sadu. Posvećena je približavanju umjetničke muzike najmlađima kao članica Udruženja umetnika *Visoko C*, izvođeci formu opere za djecu. Pored koncertne, saradničke i pedagoške aktivnosti, angažovana je na različitim organizacionim poslovima: asistent umjetničkog direktora Međunarodnog festivala KotorArt, član Umetničkog odbora Somborskih muzičkih svečanosti i član Odbora A Festa Akademije umetnosti u Novom Sadu.

Srdan Palačković, perkusionista, završio je osnovne, postdiplomske i doktorske umjetničke studije na Fakultetu muzičke umetnosti u Beogradu. Bio je perkusionista i solo timpanista Beogradske filharmonije. Profesor je u Muzičkoj školi *Isidor Bajić* u Novom Sadu; od osnivanja Odsjeka za udaraljke, samostalni stručni saradnik na Akademiji umetnosti u Novom Sadu, redovni profesor na Fakultetu muzičke umetnosti u Beogradu. Držao je kurseve na Festivalu mladih umjetnika u Bajroitu (Njemačka); bio je član međunarodnih žirija takmičenja u Sloveniji. Održao je više koncerata i solističkih resitala na marimbi, timpanima i udaraljkama, uključujući premijerno izvođenje *Koncerta za marimbu i orkestar* br. 1, op. 8, Nebojše Jovana Živkovića. Na njegovom repertoaru su originalna djela za udaraljke svjetski priznatih autora. Sarađivao je s brojnim orkestrima i kamernim sastavima, te najznačajnijim umjetnicima s prostora bivše Jugoslavije. Kao osnivač i član dua *Beogradski*

Orchestra. As a member of the string quartet of the Montenegrin Symphony Orchestra, he has performed a series of concerts in Montenegro and Albania. He has worked as a violin teacher at the Dr Vojislav Vučković Music School in Čačak, the Vasa Pavić Music School in Podgorica, and the Music School in Tivat.

Željko Ivović, cello, began playing at the age of six under Professor Zorana Prvulović and was a student at the School for Musical Talents in Čuprija, under Professor Relja Četković. He graduated from the Faculty of Music in Belgrade, under Professor Dejan Božić, and completed his postgraduate studies at the University of Music and Performing Arts in Graz, under Professor Tobias Stosiek. He has served as a member of the Dušan Skovran Belgrade String Orchestra and the Banja Luka Philharmonic, and as Principal Cello in the KotorArt Festival Orchestra. Since 2011, he has been a member of the Vojvodina Symphony Orchestra in Novi Sad. Željko Ivović occasionally performs as a freelance member with the Belgrade Philharmonic and the Montenegrin Symphony Orchestra. Since 2022, he has also been engaged as Principal Cello in the Serafim Chamber Orchestra. He has performed throughout Serbia and Montenegro, as well as in Belgium, Hungary, the Netherlands, Croatia, Bosnia and Herzegovina, Austria, France, Italy, and Greece. He has been a member of the IL Belpaese String Quartet since 2011, and has been performing in a duo with violinist Igor Vasiljević since 2017. Željko Ivović has been employed as a cello teacher at the School for Musical Talents in Čuprija since 2010, teaching Cello, Orchestra, Sight-reading, and Chamber Music.

Marina Mikić, piano, completed music school in Herceg-Novi, under Professor Zoran Redžić. She graduated in Piano from the Academy of Arts in Novi Sad under Professor Kemal Gekić. During her studies, she won several Republic and Federal prizes in Serbia. Marina Mikić has continued her education through participation in numerous masterclasses held by renowned pedagogues, such as Igor Lasko, Vladimir Krpan, Konstantin Bogino, Aleksej Nasedkin, Jelena Richter, Jokuthon Mihailović, Dorian Leljak, and Arbo Valdma, among others. She has recorded for both Serbian and Montenegrin RTV. Beginning with her first solo recital, held at the age of eleven, Marina has been developing and expanding her piano repertoire, which today encompasses a wide range of solo, chamber, and orchestral pieces. She has performed in Slovenia, Austria, Montenegro, Croatia, Italy, Slovakia, Serbia, Bosnia and Herzegovina, USA, and Germany. Marina is currently employed as an Independent Collaborative Pianist at the Academy of Arts in Novi Sad. Dedicated to introducing classical music to young audiences, she performs in opera productions for children as a member of the Visoko C Association of Artists. In addition to her concert, collaborative, and pedagogical activities, she has been engaged in professional positions with various organizations: serving as Assistant of the KotorArt International Festival's Artistic Director for eight years, as a board member of the Sombor Music Festivities, and as a board member of the Novi Sad Academy of Arts' A Festa.

Srdan Palačković, percussion, completed his undergraduate, postgraduate, and doctoral artistic studies at the Faculty of Music in Belgrade. He served as a percussionist and Principal Timpanist of the Belgrade Philharmonic Orchestra. Since the establishment of its percussion department, he has been a professor at the Isidor Bajić Music School in Novi Sad. He is also an Independent Professional Associate at the Academy of Arts in Novi Sad and a Full Professor at the Faculty of Music in Belgrade. He has given masterclasses at the Festival of Young

perskusionisti, jedinog profesionalnog ansambla za klasičnu i savremenu muziku na udaraljkama u Srbiji, s kolegom Ivanom Marjanovićem nastupao je na festivalima BEMUS, NOMUS, NIMUS, A Tempo, KotorArt. Nastupao je i s kvartetom udaraljki, u okviru projekta MUSMA.

Irena Popović, kompozitorka i rediteljka, završila Fakultet muzičke umetnosti u Beogradu, Odsjek kompozicija, u klasi Z. Erića i S. Hofmana, a zatim nastavila usavršavanje na magistarskim studijama u Salzburgu na Univerzitetu *Mocartemum*, na katedri za kompoziciju i orkestraciju, u klasi R. Febela. U njenom opusu značajno mjesto zauzima muzika za pozorište i film. Dobitnica je brojnih nagrada među kojima su Sterijine nagrade, nagrade na Međunarodnom festivalu malih scena u Rijeci, Festivalu profesionalnih pozorišta Vojvodine, na Susretima pozorišta/kazališta u BiH/Brčko distrikt, na filmskom festivalu u Antaliji. Najizvođenije kompozicije su: *Slomljena opera srca mog*, za gudački orkestar, *Mocart, luster, lustik ili deset komada s pjevanjem nalik operi* za soliste, rok bend, dječji hor i kamerni ansambl; *Tišina i ništa*, za šaptača i klavir; *Little NOIZ*, za gudački kvartet, *Uvertira Ajnštajnovi snovi / muzika za zamišljene operske scene*, za simfonijski orkestar, *Zmijski car koji je pojeo slona*, za simfonijski orkestar. Posljednjih godina posvetila se režiji sopstvenih opera istražujući susret operskog pjevanja i glumačkog glasa kao osnovu svog scenskog izraza, kao jedan od postupaka koji pomjera granice savremenog muzičkog i dramskog teatra u regionu.

Jelena Novak radi kao glavna istraživačica i docentkinja na CESEM-u, FCSH, Univerzitet NOVA u Lisabonu. Njena interesovanja obuhvataju modernu i savremenu muziku, recentnu operu, pjevanje i nove medije, kapitalistički realizam, studije glasa i ženske identitete u muzici. Istražujući ova područja, radi kao istraživačica, predavačica, spisateljica, dramaturškinja, muzička kritičarka, urednica i kustoskinja, fokusirana na povezivanje kritičke teorije i savremene umjetnosti. Objavila je knjige: *Postopera: Reinventing the Voice-Body*, 2015, *Operofilia*, 2018, i *Einstein on the Beach: Opera beyond Drama* (koautorska sa Džonom Ričardsonom, 2019). Nedavno je sarađivala kao dramaturškinja na operi *Deca*, u sedamnaest pjesama, autorke Irene Popović, izvedenoj u Narodnom pozorištu u Beogradu, 2022. godine. Trenutno radi na knjizi *Opera u proširenom polju* i istražuje šta znači i šta je potrebno da bi se pjevalo izvan ljudskog.

Artists in Bayreuth, Germany, and has served on the international jury of percussion competitions in Slovenia. As a soloist, Srđan Palačković has performed extensively on marimba, timpani, and percussion, presenting numerous concerts and recitals, including the world premiere of *Marimba Concerto* No. 1, Op. 8 by Nebojša Jovan Živković. His repertoire encompasses original works for percussion by internationally renowned composers. Throughout his career, he has collaborated with numerous orchestras and chamber ensembles, as well as with many of the leading musicians and artists from the former Yugoslavia. As a founding member of the Belgrade Percussionists Duo, the only professional ensemble in Serbia dedicated to classical and contemporary percussion music, he has appeared with his colleague Ivan Marjanović at prominent festivals such as BEMUS, NOMUS, NIMUS, A Tempo, and KotorArt. He has also performed with a percussion quartet as part of the MUSMA project.

Irena Popović, composer and director, graduated from the Faculty of Music in Belgrade, Department of Composition, where she studied under Zoran Erić and Srđan Hofman. She continued her education with a master's degree at the Mozarteum University in Salzburg, studying Composition and Orchestration under Reinhard Febel. Her oeuvre includes a significant focus on music for theater and film. She has received numerous awards, including the Sterija Award, distinguished recognition at the International Small Scenes Theater Festival in Rijeka, at the Festival of Professional Theaters of Vojvodina, at the Theater Meetings in Bosnia and Herzegovina/Brčko District, and at the Antalya Film Festival. Her most frequently performed compositions include: *Broken Opera of My Heart* for string orchestra, *Mozart, Chandelier, Lustik or Ten Pieces with Singing Resembling an Opera* for soloists, rock band, children's choir, and chamber ensemble, *Silence and Nothing for prompter and piano*, *Little NOIZ* for string quartet, *Overture Einstein's Dreams / Music for Imagined Operatic Scenes* for symphony orchestra, and *The Snake King Who Ate the Elephant* for symphony orchestra. In recent years, she has devoted herself to directing her own operas, exploring the intersection of operatic singing and the actor's spoken voice as the foundation of her stage expression. This approach is among the artistic practices that push the boundaries of contemporary music and theater in the region.

Jelena Novak is a Senior Researcher and Assistant Professor at CESEM, FCSH, and NOVA University in Lisbon. Her research interests include modern and contemporary music, recent opera, vocal performance and new media, capitalist realism, voice studies, and female identities in music. She works across these areas as a researcher, lecturer, writer, dramaturge, music critic, editor, and curator, with a focus on connecting critical theory and contemporary art. Her recent books include: *Postopera: Reinventing the Voice-Body* (2015), *Operofilia* (2018), *Einstein on the Beach: Opera beyond Drama* (co-authored with John Richardson, 2019). She recently collaborated as dramaturge for the opera *Children* (2022) by Irena Popović, performed at the National Theater in Belgrade. She is currently working on a new book titled *Opera in the Expanded Field*, exploring what it means and what it takes to sing beyond the human.



KOTORAKI
TALLENTS

ponedjeljak, 20. jul
Crkva Sv. Duha, 21 h
KOTORART TALENTI

Studenti Muzičke akademije Univerziteta Crne Gore

PROGRAM

STEFAN KOSTIĆ, gitara

Johan Sebastijan Bah (1685–1750)
Partita u a-molu, BWV 1013 (original za solo flautu, transkripcija
Tilmana Hopstoka)

Allemande
Corrente
Sarabande
Bourrée Anglaise

Hoakin Rodrigo (1901–1999)
Pored Generalifea

LUCIJA ULIČEVIĆ, klavir

Ludvig van Betoven (1770–1827)
Sonata u As-duru, br. 12, op. 26
Andante con variazioni
Scherzo, allegro molto
Maestoso andante, marcia funebre sulla morte d'un eroe
Allegro

LAZAR JANJUŠEVIĆ, harmonika

Žan-Filip Ramo (1683–1764)
Razgovor muza

Anatolij Kusjakov (1945)
Sonata br. 4
I Feroce con forza
II Presto

Aleksandar Nagajev (1947)
Sonata br. 1
III Allegro molto tempestoso

Monday, July 20
Church of the Holy Spirit, 9 p.m.
KOTORART TALENTS

Students of the Music Academy of the University of Montenegro

PROGRAM

STEFAN KOSTIĆ, guitar

Johann Sebastian Bach (1685–1750)
Partita in A minor, BWV 1013 (originally for solo flute, transcription by Tilman
Hoppstock)

Allemande
Corrente
Sarabande
Bourrée anglaise

Joaquin Rodrigo (1901–1999)
Junto al Generalife

LUCIJA ULIČEVIĆ, piano

Ludwig van Beethoven (1770–1827)
Piano Sonata in A-flat major, Op. 26, No. 12
Andante con variazioni
Scherzo, allegro molto
Maestoso andante, marcia funebre sulla morte d'un eroe
Allegro

LAZAR JANJUŠEVIĆ, accordion

Jean-Philippe Rameau (1683–1764)
L'Entretien des Muses

Anatoly Kusyakov (1945)
Sonata No. 4
I Feroce con forza,
II Presto

Alexander Nagaev (1947)
Sonata No. 1
III Allegro molto tempestoso

Partner programa / Partner of the program



Muzička akademija na Cetinju osnovana je 1980. godine u Titogradu, kao jedan od fakulteta Univerziteta Crne Gore *Veljko Vlahović*. Danas je njeno sjedište na Cetinju. Kao najveća i najvažnija obrazovna muzička institucija u Crnoj Gori, Muzička akademija nastavnim sadržajem, prateći savremene tokove muzičke pedagogije i dostignuća u oblasti muzičke umjetnosti, obrazuje mlade i kvalitetne kadrove, sposobne da umjetničkim radom i muzičkim stvaralaštvom pomažu razvoj svoje zemlje i regiona, u skladu sa savremenim evropskim trendovima. Misija Muzičke akademije jeste da širi i unapređuje znanje, učenje i vještine, uz punu otvorenost za saradnju sa sličnim i drugim institucijama i subjektima iz neposrednog i šireg okruženja. Na Muzičkoj akademiji obrazuju se studenti na osnovnim i master studijama, na obrazovnim profilima Opšta muzička pedagogija i Izvođačke umjetnosti i dirigovanje (u okviru izvođačkih umjetnosti – klavir, gudački instrumenti, duvački instrumenti, gitara, harmonika).

The **Music Academy in Cetinje** was established in 1980 in Titograd (today Podgorica) as one of the faculties of the Veljko Vlahović University of Montenegro. Today, its headquarters are located in Cetinje. As the largest and most significant educational music institution in Montenegro, the Music Academy keeps pace with contemporary trends in music pedagogy and achievements in the field of musical arts and educates young and talented professionals, enabling them to vitally contribute to artistic and musical creation and support the development of their country and region, aligned with contemporary European trends. The mission of the Music Academy is to expand and enhance knowledge, learning, and skills, with full openness to cooperation with similar and other institutions and entities from the immediate and wider environment. At the Music Academy, students are educated in undergraduate and master's programs in the educational fields of General Music Pedagogy, Performing Arts, and Conducting (within Performing Arts – Piano, String Instruments, Wind Instruments, Guitar, and Accordion).



PHILOSOPHERS' SQUARE

Pjaca od filozofa Philosophers' Square



WHAT IS HAPPENING TO
OUR PAST?

ponedjeljak, 20. jul
 Palata Mazarovića, Perast, 21 h
ŠTO SE DEŠAVA S NAŠOM PROŠLOŠĆU?

Vrijeme prošlosti – Sukobljene politike sjećanja

Učesnici:

Prof. Dr DRAGAN PROLE, Filozofski fakultet, Univerzitet u Novom Sadu
HRVOJE KLASIĆ, Filozofski fakultet u Zagrebu
MILIVOJ BEŠLIN, istoričar, viši naučni saradnik Instituta za filozofiju i društvenu teoriju Univerziteta u Beogradu

Moderatorica: **PAULA PETRIČEVIĆ**, profesora filozofije u Gimnaziji Kotor

„Zašto je naša prošlost toliko neizvesna? Na drugačiji način nego budućnost, i prošlost se u određenom smislu pokazuje kao nepredvidljiva i neuhvatljiva, mijenjajući se i prelivajući neprekidno, u zavisnosti od potreba sadašnjice. Po čemu se prošlost razlikuje od povijesti, povijest od istorije, a istorija od nasljeđa? Nestabilni nad ovim konceptualnim rasjedima, i uglavnom nesvjesni njihove ozbiljnosti, upadamo u njih kao u klopke, bilo da je riječ o zamkama istorijskog revizionizma ili onima vezanim za muzealizaciju, mumifikaciju i komodifikaciju kulturnog nasljeđa. Razgovori ovogodišnjeg izdanja Pjace od filozofa biće centrirani oko vremenitosti – temeljne odrednice i strukture ljudskog postojanja i načinima na koje možemo koncipirati vlastitu i kolektivnu povijesnost.

U panel-diskusiji govorićemo o prošlosti kao dinamičnoj i nesigurnoj pretpostavci – kako sadašnjosti, tako i budućnosti – o „ekspanziji sjećanja“ i rizicima koje nabujale selektivne i nerefleksivne re-interpretacije prošlosti mogu imati za zajednice njima oblikovane. Ovo nameće pitanje o odnosu između istorije i sjećanja – jesu li to segmenti jedinstvenog procesa ili raznorodne, pa čak i suprotstavljene strukture? Bezmalobolno dugo divljačko ratovanje na prostorima koji su se nekada zvali jugoslovenskim bilo je nemoguće bez pretvaranja prošlosti u oružje i pretapanja njenih reinterpretacija u olovo. Jesu li nam instrumentalizacije kolektivnih sjećanja kidnapovale budućnost i da li prezasićenost prošlošću zapravo onemogućava njeno odgovorno i autentično promišljanje? I danas, više od tri decenije kasnije, politička monetizacija prošlosti ne gubi na snazi, hipnotičkoj uvjerljivosti ili kapacitetu za mobilizaciju mržnje i nasilja. Ima li održive budućnosti bez načelnog konsenzusa o statusu, značenju i značaju prošlosti; na koji način njene nepomirljive vizije održavaju živim sadašnje konflikte i (p)ostaju tvornice resentimana kojim se tovi topovsko meso?“

Paula Petričević

Monday, July 20
 Mazarović Palace, Perast, 9 p.m.
WHAT IS HAPPENING TO OUR PAST?

The Past in Time – Conflicting Politics of Memory

Participants:

Prof. Dr. DRAGAN PROLE, Faculty of Philosophy, University of Novi Sad
HRVOJE KLASIĆ, Faculty of Humanities and Social Sciences, University of Zagreb
MILIVOJ BEŠLIN, historian and Senior Research Fellow at the Institute for Philosophy and Social Theory, University of Belgrade

Moderator: **PAULA PETRIČEVIĆ**, philosophy teacher at the Kotor Grammar School

“Why is our past so uncertain? In a different way than the future, the past also appears, in a certain sense, unpredictable and elusive, constantly shifting and reconfiguring itself in accordance with the needs of the present. How does the past differ from history, history from historiography, and historiography from heritage? Unsteadily positioned along these conceptual fault lines, and largely unaware of their seriousness, we repeatedly fall into them as into traps, whether in the form of historical revisionism or in the processes of musealization, mummification, and commodification of cultural heritage. The discussions of this year's Philosophers' Square will be centered on temporality – the fundamental condition and structure of human existence, and on the ways in which we can conceptualize both our individual and collective historicity.

We will discuss the past as a dynamic and unstable condition of both present and future – specifically, the “expansion of memory” and the risks that proliferating selective and unreflective reinterpretations of the past may pose to the communities shaped by them. This raises the question of the relationship between history and memory – are they segments of a unified process, or distinct, even opposing, structures? Nearly a decade of violent warfare in the territories once known as Yugoslavia was made possible by turning the past into a weapon and transforming its reinterpretations into ammunition. Have the instrumentalization and political use of collective memory effectively kidnapped the future? And does an over-saturation of the past ultimately prevent its responsible and authentic reflection? Even today, more than three decades later, the political monetization of the past shows no signs of weakening in its power, hypnotic persuasiveness, or capacity to mobilize hatred and violence. Is a sustainable future possible without a basic consensus on the status, meaning, and significance of the past? In what ways do irreconcilable visions of the past perpetuate present conflicts and become factories of resentment that fuel the machinery of violence?”

Paula Petričević

Dragan Prole, redovni profesor na Odseku za filozofiju Filozofskog fakulteta u Novom Sadu, držao je gostujuća predavanja i seminare po pozivu u Austriji, Njemačkoj, Belgiji, Češkoj, Grčkoj, Sloveniji, Švedskoj, Hrvatskoj, Crnoj Gori, Mađarskoj. Objavio je jedanaest monografija, za koje je pet puta nagrađivan: *Husserlova fenomenološka ontologija*, Filozofski fakultet, 2002, *Um i povest. Hajdeger i Hegel*, 2007, *Stranost bića. Prilozi fenomenološkoj ontologiji*, 2010, *Humanost stranog čoveka*, 2011, *Unutrašnje inostranstvo. Filozofska refleksija romantizma*, 2013, *Pećinski zaokret*, 2024. S Goranom Rujevićem priredio je tematski zbornik na engleskom jeziku *Personhood*, 2020, a s Alparom Lošoncem još pet knjiga. Rukovodilac je projekata *Tradicija nastave filozofije 179007* (Ministarstvo prosvete, nauke i tehnološkog razvoja, Srbija) i *Etos rane srpske modernosti* (Matica srpska, Novi Sad). Član je više profesionalnih udruženja i međunarodnih savjeta za časopise *Conatus* (Atina), *Phainomena* (Ljubljana), *Philotheos* (Beograd), *Društveni pregled* (Sarajevo). Objavio preko 140 naučnih radova u zemlji i inostranstvu.

Hrvoje Klasić, završio je osnovnu i srednju školu u Sisku, a diplomirao, magistrirao i doktorirao na Filozofskom fakultetu Sveučilišta u Zagrebu. Na istom fakultetu predaje predmete vezane za hrvatsku i svjetsku istoriju 20. vijeka. Dobitnik je Godišnje nagrade Društva sveučilišnih nastavnika i drugih naučnika u Zagrebu, 2006, Godišnje nagrade grada Siska za knjigu *Hrvatsko proljeće u Sisku*, 2006, Nagrade Svetozar Pribičević za unapređenje hrvatsko-srpskih odnosa, 2017, Priznanja za promicanje mirotvorstva, nenasilja i ljudskih prava *Krunoslav Sukić*, 2019, te Godišnje nagrade grada Zagreba, 2022. godine. Autor je dokumentarnih serijala *Hrvatsko proljeće*, 2010, *Nezavisna Država Hrvatska*, 2020, *Partizani*, 2024, i *Titova Jugoslavija*, 2026. godine. Autor je knjiga: *Hrvatsko proljeće u Sisku*, 2006, *Jugoslavija i svijet 1968*, 2012. godine; *Bijelo na crno. Lekcije iz prošlosti za budućnost* i *Mika Špiljak – revolucionar i državnik*, 2019, *Crveno na crno*, 2021. i koautor knjige *Zagreb Večeslava Holjevca od 1952. do 1963. : Urbanistička vizija i arhitektonski dosezi*, 2021. Dugogodišnji je kolumnist u hrvatskim medijima, te autor i voditelj emisije *Kontrapovijest* na VidaTV.

Milivoj Bešlin, historičar i viši naučni saradnik Instituta za filozofiju i društvenu teoriju Univerziteta u Beogradu. Predavao je na Filozofskom fakultetu Univerziteta Crne Gore tokom 2017/2018. godine. Autor je dvotomne monografije *Ideja moderne Srbije u socijalističkoj Jugoslaviji*, više od stotinu stručnih studija, članaka, rasprava i prikaza u domaćim i međunarodnim naučnim časopisima i zbornicima, urednik sedam zbornika radova, učesnik brojnih naučnih skupova i konferencija. Koordinator je projekta *Zamišljanje nacije: srpski nacionalni narativi u sporu (XX–XXI vek)*, Fond za nauku Republike Srbije, osnivač i koordinator Laboratorije za istraživanje socijalizma i (post)jugoslovenske studije (YugoLab) Instituta za filozofiju i društvenu teoriju. U naučnom radu bavio se širokim spektrom tema iz političke

Dragan Prole, a Full Professor at the Department of Philosophy, Faculty of Philosophy in Novi Sad, has delivered commissioned lectures and seminars across Austria, Germany, Belgium, the Czech Republic, Greece, Slovenia, Sweden, Croatia, Montenegro, and Hungary. He has published eleven monographs and has received five awards for his scholarly work: *Husserl's Phenomenological Ontology* (2002), *Mind and History: Heidegger and Hegel* (2007), *The Strangeness of Being: Contributions to Phenomenological Ontology* (2010), *The Humanity of the Stranger* (2011), *The Inner Foreign Land: A Philosophical Reflection on Romanticism* (2013), and *The Cave Turn* (2024). Together with Goran Rujević, he co-edited the English-language volume *Personhood* (2020), and with Alpar Lošonac he has co-authored five additional books. Dragan Prole serves as the Principal Investigator of the research project Tradition of Philosophy Teaching (No. 179007, Ministry of Education, Science, and Technological Development of Serbia) and *Ethos of Early Serbian Modernity* (Matica Srpska, Novi Sad). He is a member of several professional associations and international editorial boards, including *Conatus* (Athens), *Phainomena* (Ljubljana), *Philotheos* (Belgrade), and *Društveni pregled* (Sarajevo). He has published more than 140 scholarly articles in national and international journals.

Hrvoje Klasić, completed his primary and secondary education in Sisak and earned his BA, MA, and PhD at the Faculty of Humanities and Social Sciences, University of Zagreb. He teaches courses in Croatian and World History of the 20th century at the same faculty. He is the recipient of the Annual Award of the Association of University Teachers and Scholars in Zagreb (2006), the City of Sisak Annual Award for his book *Hrvatsko Proljeće u Sisku* (2006), the Svetozar Pribičević Award for the promotion of Croatian-Serbian relations (2017), the Krunoslav Sukić Recognition for the promotion of peace, non-violence, and human rights (2019), and the City of Zagreb Annual Award (2022). Hrvoje Klasić is the author of the documentary series *Hrvatsko Proljeće* (2010), *Nezavisna Država Hrvatska* (2020), *Partizani* (2024), and *Titova Jugoslavija* (2026). He has authored the books *Hrvatsko proljeće u Sisku* (2006), *Jugoslavija i svijet 1968*. (2012), *Bijelo na Crno. Lekcije iz Prošlosti za Budućnost* (2019), *Mika Špiljak – Revolucionar i Državnik* (2019), and *Crveno na Crno* (2021), and is a co-author of the book *Zagreb Večeslava Holjevca od 1952. do 1963: Urbanistička Vizija i Arhitektonski Dosezi* (2021). He is a long-standing columnist in the Croatian media and the author and host of the program *Kontrapovijest* on Vida TV.

Milivoj Bešlin, a historian and Senior Research Associate at the Institute for Philosophy and Social Theory, University of Belgrade, also taught at the Faculty of Philosophy, University of Montenegro in 2017–2018. He is the author of the two-volume monograph *Ideja Moderne Srbije u Socijalističkoj Jugoslaviji*, as well as more than one hundred scholarly studies, articles, essays, and reviews

i društvene istorije Jugoslavije, a posebno se posvetio studijama nacionalizma i analizi njihovog uticaja na raspad Jugoslavije, kao i razumijevanju načina na koji nacionalističke ideologije oblikuju političke procese, identitetske konstrukcije i odnose među narodima u jugoslovenskom i postjugoslovenskom kontekstu. Njegov opus obuhvata i metodološke studije o istraživanju jugoslovenskog istorijskog iskustva, s naglaskom na epistemološke granice i interpretativne izazove u postsocijalističkom vremenu.

Paula Petričević, filozofkinja, feministkinja i aktivistkinja, diplomirala je filozofiju na Filozofskom fakultetu Univerziteta u Beogradu. Magistarka je političkih nauka i doktorantkinja na Fakultetu političkih nauka istog univerziteta. Bila je angažovana kao programska direktorka Centra za građansko obrazovanje i predavačica na Ženskim studijama u organizaciji ANIMA – *Centar za žensko i mirovno obrazovanje*. Bila je kolumnistkinja dnevnog lista *Vijesti* (2010–2017). Predaje filozofiju u Gimnaziji Kotor i Srednjoj muzičkoj školi *Vida Matjan* i radi kao ombudsmanka nedjeljnika *Monitor* (2014–2026) i dnevnog lista *Vijesti* (2015–2026). Njeno istraživačko i teorijsko djelovanje obuhvata oblasti rodne teorije, medijske etike, ljudskih prava, kritike nacionalizma, analize feminističkih nasljeđa i antirodnih pokreta. Objavljuje radove u domaćim i međunarodnim publikacijama, te doprinosi regionalnim platformama poput *Medfeminiswiya* i *Kosovo 2.0*. Bila je urednica *Pjace* od filozofa KotorArta, 2019. godine.

published in national and international academic journals and collections of papers. He is the editor of seven collected volumes and has participated in numerous academic conferences and scholarly meetings. He is the coordinator of the project *Imagining a Nation: The Contesting Serbian National Narratives (XX – XXI centuries)*, funded by the Science Fund of the Republic of Serbia, and the founder and coordinator of the Laboratory for the Study of Socialism and (Post-)Yugoslav Studies (YugoLab) at IFDT. His research covers a broad range of topics in the political and social history of Yugoslavia, with a particular focus on nationalism and its role in the dissolution of Yugoslavia, as well as on the ways in which nationalist ideologies shape political processes, identity formation, and interethnic relations in both Yugoslav and post-Yugoslav contexts. His scholarly work also includes methodological studies on the exploration of Yugoslavia's historical experience, with particular emphasis on epistemological limits and interpretative challenges in the post-socialist period.

Paula Petričević, a philosopher, feminist, and activist, graduated in Philosophy from the Faculty of Philosophy, University of Belgrade. She holds a Master's degree in Political Science and is a PhD candidate at the Faculty of Political Science at the same university. She has served as Program Director of the Center for Civic Education and as a lecturer in Women's Studies, organized by Anima – Center for Women's and Peace Education. She was a columnist for the daily newspaper *Vijesti* (2010–2017). Paula Petričević teaches Philosophy at the Grammar School in Kotor and at the Vida Matjan Secondary Music School. She also works as ombudswoman for the weekly *Monitor* (2014–2026) and the daily *Vijesti* (2015–2026). Her research and theoretical work focuses on gender theory, media ethics, human rights, critiques of nationalism, the analysis of feminist legacies, and anti-gender movements. She publishes in national and international academic and public forums and contributes to regional platforms such as *Medfeminiswiya* and *Kosovo 2.0*. In 2019, she served as Editor of the Philosophers' Square program segment at the KotorArt Festival.



MOXSIL SORCER AND THE PETER AND THE WOLF

utorak, 21. jul
 Pjaca od kina, 20.30 i 22 h
KOTORARTIĆ: CSO – PEĆA I VUK

CRNOGORSKI SIMFONIJSKI ORKESTAR
MILICA RAIČEVIĆ RAMIĆ, narator
IVA MARCANO, dirigent

PROGRAM

Sergej Prokofjev (1891–1953)
Peća i vuk, simfonijska bajka za djecu i orkestar

Tuesday, July 21
 Cinema Square, 8:30 p.m. and 10 p.m.

KOTORARTIĆ: MONTENGRIN SYMPHONY ORCHESTRA – PETER AND THE WOLF

MONTENGRIN SYMPHONY ORCHESTRA
MILICA RAIČEVIĆ RAMIĆ, narrator
IVA MARCANO, conductor

PROGRAM

Sergei Prokofiev (1891–1953)
Peter and the Wolf, a symphonic fairy tale for children and orchestra

Partner programa / Partner of the program



„Što sam htio, to sam napravio“, riječi su ruskog kompozitora Sergeja Prokofjeva koji je, komponujući *Peću i vuka*, realizovao svoju višegodišnju namjeru – da napiše djelo za prve susrete publike s umjetničkom, klasičnom muzikom. Centralno dječije pozorište iz Moskve naručilo je Prokofjevu da napiše djelo s idejom da se obogati muzički ukus djece od samog početka njihovog školovanja. Zainteresovan ponudom, kompozitor je djelo napisao u kratkom roku. Za samo četiri dana nastala je muzika i tekst simfonijske priče *Peća i vuk* za naratora i orkestar. Duhovita priča o hrabrom dječaku Peći, koji je uz pomoć životinja uspio da uhvati zlog vuka, ocrtava pozitivan odnos prema prirodi, okolini, izgrađivanju prijateljskog odnosa i osjećaja za pomoć kada je ona najpotrebnija. Svaki lik ima svoju muzičku temu dočaranu određenim instrumentom: Peća gudačkim instrumentima, ptica flautom, mačka klarinetom, patka oboom, djeda fagotom, lovci timpanima, a vuk hornama. Do danas, djelo se nebrojeno puta našlo na koncertnim programima, kao i na mnogobrojnim audio i video izdanjima, među kojima je i animirana verzija Volta Diznija. U ulozi pripovjedača bile su svjetski poznate ličnosti, među kojima su glumci Šon Koneri, Sofija Loren, Šeron Stoun, Antonio Banderas, muzičari Leonard Bernstajn, Icak Perlman, Dejvid Bouvi, Sting, kao i predsjednici država, Bil Klinton i Mihail Gorbačov.“

Jelena Jovanović Nikolić

“What I wanted to do, I did“, said the Russian composer Sergei Prokofiev after completing *Peter and the Wolf*, a work that fulfilled his long-held ambition to introduce young audiences to the world of classical music. The piece was commissioned by the Central Children's Theater in Moscow with the aim of cultivating children's musical appreciation from the very beginning of their education. Inspired by the project, Prokofiev wrote both the music and the text of *Peter and the Wolf*, a symphonic fairy tale for narrator and orchestra, in the remarkably short span of just four days. The charming story about Peter, a brave young boy who, with the help of his animal friends, succeeds in capturing a fearsome wolf, promotes respect for nature, friendship, cooperation, and the importance of helping others in times of need. Each character is represented by a distinctive musical theme and instrument: Peter by the strings, the bird by the flute, the duck by the oboe, the cat by the clarinet, the grandfather by the bassoon, the hunters by the timpani and percussion, and the wolf by the French horns. Since its premiere, *Peter and the Wolf* has appeared on countless concert programs and has been recorded in numerous audio and video versions, including an animated adaptation produced by Walt Disney. The role of narrator has been performed by many internationally renowned figures, among them Sean Connery, Sophia Loren, Sharon Stone, Antonio Banderas, Leonard Bernstein, Itzhak Perlman, David Bowie, and Sting, as well as former presidents Bill Clinton and Mikhail Gorbachev.”

Jelena Jovanović Nikolić

Milica Raičević Ramić, sopran, završila je master studije na Muzičkoj akademiji u Splitu, u Hrvatskoj. Radila je kao spoljna saradnica u ansamblu opere Hrvatskog narodnog kazališta iz Splita, što joj je omogućilo nastupe u brojnim operama, s manjim i većim ulogama, i donijelo neprocjenjivo muzičko-scensko iskustvo i rad s prestižnim dirigentima i rediteljima. Pored brojnih koncerata u Crnoj Gori, bila je angažovana u Italiji, Hrvatskoj, Bosni i Hercegovini, Sjevernoj Makedoniji, Srbiji, Sloveniji, Francuskoj, Grčkoj. Bila je tri godine predstavica Crne Gore na Međunarodnom festivalu klasične muzike Green Music Festival u Umbriji, u Italiji. Prepoznatljiva je po svom raskošnom sopranskom glasu, interpretaciji klasičnih arija i emotivnom pristupu muzici. Osnivačica je muzičkih radionica za djecu i mlade *La Scala*. Zaposlena je kao koordinatorica u Izdavačko-edukativnom sektoru Muzičkog centra Crne Gore od 2022. godine.

Iva Marcano, dirigentkinja, diplomirala je na odsjeku Opšte muzičke pedagogije na Muzičkoj akademiji na Cetinju, nakon čega je prešla na odsjek Orkestarsko dirigovanje, u klasu prof. Igora Simovića (osnovne i specijalističke studije). Na istoj instituciji, pod mentorstvom prof. Simovića, nastavila je postdiplomske studije orkestarskog dirigovanja. Za vrijeme studiranja bila je angažovana na predmetima Horsko dirigovanje i Orkestar s poznavanjem orkestarske literature, a kao dirigentkinja na projektima s horom i orkestrom Muzičke akademije. Usavršavala se iz opersko-simfonijskog dirigovanja na Muzičkoj akademiji u Zagrebu, u klasi prof. Mladena Tarbuka. Zaposlena je kao dirigentkinja u Muzičkom centru Crne Gore, a debitovala je s Crnogorskim simfonijskim orkestrom, septembra 2022. godine.

Crnogorski simfonijski orkestar nastupio je prvi put 14. decembra 2007. godine na Cetinju i ubrzo postao okosnica muzičkog života u Crnoj Gori. Na preko šeststo koncerata u zemlji i inostranstvu s njim su nastupili: Monserat Kabalje, Miša Majski, Ivo Pogorelić, Ilija Gringolc, Roman Simović, Miloš Karadaglić, Denis Šapovalov, Simon Trpčeski, Stefan Milenković, Konstatin Lifšic, Muhai Tang, Gordan Nikolić, Željko Lučić, Narek Haknazarjan i mnogi drugi istaknuti dirigenti i solisti. Prvi dirigent Crnogorskog simfonijskog orkestra bio je ruski umjetnik Aleksej Šatski, a potom Grigorij Krasko, koncert majstor i vođa ansambla *Crnogorski gudači*, koji je značajno doprinio početnim uspjesima ansambla. Od sezone 2023/24. šef dirigent postao je renomirani francuski umjetnik, crnogorskih korijena, Mark Korović. Na repertoaru Orkestra nalaze se djela različitih stilskih karakteristika, od muzike baroka do savremenog stvaralaštva, kao i premijera epohalnih djela svjetske muzike, koja predstavljaju istorijske trenutke u crnogorskom muzičkom životu, i djela domaćih autora: Ivana Brkanovića, Ilije Lakešića, Borislava Tamindžića, Žarka Mirkovića, Nine Perović, Aleksandra Perunovića, Senada Gačevića, koja su prepoznata kao vrijedan dio crnogorske muzičke baštine.

Milica Raičević Ramić, a soprano, holds a Master's degree from the Academy of Music in Split, Croatia. She performed as a guest artist with the Opera Ensemble of the Croatian National Theater in Split, appearing in numerous opera productions in both principal and supporting roles. This engagement provided her with extensive stage experience and the opportunity to collaborate with renowned conductors and stage directors. In addition to her numerous concert performances in Montenegro, she has appeared in Italy, Croatia, Bosnia and Herzegovina, North Macedonia, Serbia, Slovenia, France, and Greece. For three consecutive years, she represented Montenegro at the International Green Music Festival in Umbria, Italy. Milica Raičević Ramić is recognized for her rich soprano voice, expressive interpretations of the classical repertoire, and emotionally compelling performances. She is also the founder of *La Scala*, a music workshop for children and young people. Since 2022, she has served as Coordinator of the Publishing and Educational Department at the Montenegro Music Center.

Iva Marcano, conductor, graduated from the Department of General Music Pedagogy at the Music Academy in Cetinje before pursuing studies in Orchestral Conducting with Professor Igor Simović, earning both her undergraduate and specialist degrees. She subsequently continued her postgraduate training in Orchestral Conducting at the same institution under his mentorship. During her studies, she served as a student assistant in the courses Choral Conducting and Orchestra and Orchestral Literature, while also conducting a number of projects involving the Music Academy Choir and Orchestra. Iva Marcano further refined her skills in operatic and symphonic conducting at the Academy of Music of the University of Zagreb, where she studied with Professor Mladen Tarbuk. Marcano is currently a conductor at the Montenegrin Music Center. She made her debut with the Montenegrin Symphony Orchestra in September 2022.

The **Montenegrin Symphony Orchestra** gave its first concert on December 14, 2007 in Cetinje and soon became a cornerstone of musical life in Montenegro. Across more than six hundred concerts performed both at home and abroad, it has collaborated with artists such as Montserrat Caballé, Mischa Maisky, Ivo Pogorelich, Ilija Gringolts, Roman Simović, Miloš Karadaglić, Denis Shapovalov, Simon Trpčeski, Stefan Milenkovich, Konstantin Lifschitz, Muhai Tang, Gordan Nikolić, Željko Lučić, Narek Haknazarjan, and many other distinguished conductors and soloists. Its first Principal Conductor was the Russian artist Alexei Shatsky, followed by Grigory Krasko, Concertmaster and leader of the ensemble Montenegrin Strings, who made a significant contribution to the ensemble's early development. Since the 2023/24 season, the Chief Conductor has been the renowned French artist of Montenegrin origin, Mark Korović. The Orchestra's repertoire spans a wide range of stylistic periods, from Baroque to contemporary music, as well as premières of major works in world music history, which have marked significant milestones in Montenegrin musical life. It also regularly performs works by Montenegrin composers, including Ivan Brkanović, Ilija Lakešić, Borislav Tamindžić, Žarko Mirković, Nina Perović, Aleksandar Perunović, and Senad Gačević, representing and promoting an important segment of Montenegro's musical heritage.

utorak, 21. jul
 Palata Mazarovića, Perast, 21 h
ŠTO SE DEŠAVA S NAŠOM PROŠLOŠĆU?

Prostor prošlosti – Rizici muzealizacije naslijeđa

Učesnici:

Dr. TATJANA KOPRIVICA, istoričarka umjetnosti, Istorijski institut, Univerzitet Crne Gore
PREDRAG KRSTIĆ, Institut za filozofiju i društvenu teoriju, Univerzitet u Beogradu
STEVAN KORDIĆ, matematičar i fotograf
 Moderatorica: **PAULA PETRIČEVIĆ**, profesorica filozofije u Gimnaziji Kotor

„Na panel-diskusiji razgovaraćemo o tome kako brinuti o vlastitoj povijesnosti, kako razumjeti naslijeđe i na koji se način starati o njemu? Može li se i kako sačuvati ne samo forma, već i život naslijeđa, posebno u eri notorne komodifikacije? Koliko su sadašnjici prisne i u njoj prisutne, smislene i važne tradirane forme i artefakti koje smo arhivirali po muzejima i postavili na razglednice? Prirodno i kulturno-istorijsko područje Kotora je u tom smislu posebno instruktivno, jer njegova ugroženost na Uneskovoj listi svjetske baštine čini posebno urgentnim pitanje – možemo li živjeti od naslijeđa, a da ga pritom ne uništimo? Možemo li očuvati tradiciju, a da je ne okamenimo? I konačno, ali možda, prije svega ostalog – kakva je uloga i ulog znanja i obrazovanja u ovom kontekstu, ima li mu tu uopšte mjesta, i posjeduje li (više) moć da nam omogući ili makar pomogne da razumijemo vlastitu i kolektivnu vremensku strukturiranost.“

Paula Petričević

Tatjana Koprivica, završila je osnovnu školu i Gimnaziju u rodnom Nikšiću, a osnovne, magistarske i doktorske studije istorije umjetnosti na Filozofskom fakultetu u Beogradu. Viša je naučna saradnica u Istorijskom institutu Univerziteta Crne Gore i profesorka Istorije umjetnosti na Fakultetu dramskih umjetnosti i Fakultetu likovnih umjetnosti Univerziteta Crne Gore. Usavršavala se na Univerzitetu Sapienza i Nacionalnom istraživačkom savjetu Italije u Rimu. Koautorka je knjiga: *Istorija umjetnosti Crne Gore*, tom 1 (A. Čilikov, T. Koprivica, 2021), *Vizuelna kultura mediteranske Crne Gore od 15. do 20. vijeka*, (Č. Marković, S. Brajović, T. Koprivica, 2021); *Marubi i Crna Gora* (R. Raspopović, T. Koprivica, S. Burzanović, 2022); *Rimski grad Dokleja* (T. Koprivica et al., 2022). Učestvovala je u realizaciji više od 20 nacionalnih i međunarodnih naučnih projekata iz oblasti kulturne baštine, s naučnim institucijama iz Italije, Austrije, Francuske, Kine, Slovenije, Hrvatske.

Tuesday, July 21
 Mazarović Palace, Perast, 9 p.m.
WHAT IS HAPPENING TO OUR PAST?

The Past in Space – Risks of Heritage Musealization

Participants:

Dr. TATJANA KOPRIVICA, art historian, Historical Institute, University of Montenegro
PREDRAG KRSTIĆ, Institute for Philosophy and Social Theory, University of Belgrade
STEVAN KORDIĆ, mathematician and photographer
 Moderator: **PAULA PETRIČEVIĆ**, philosophy teacher at the Kotor Grammar School

“The second panel discussion is about how to care for our historicity, how to understand heritage, and how to preserve it appropriately. Can we preserve not only the form, but also the living essence of heritage, especially in an era of overt commodification? How present, meaningful, and relevant are the inherited forms and artefacts that we have archived in museums and placed on postcards today? The natural and cultural-historical region of Kotor is particularly instructive in this regard, as its status as a UNESCO World Heritage site makes the question especially urgent – can we live from heritage without destroying it in the process? Can we preserve tradition without fossilizing it? And finally, perhaps above all else – what is the role and stake of knowledge and education in this context? Does it still have a place, and does it retain the capacity to enable, or at least assist us in understanding, our own and collective temporal structuring?”

Paula Petričević

Tatjana Koprivica completed primary school and gymnasium in her hometown of Nikšić, and earned her BA, MA, and PhD in Art History at the Faculty of Philosophy, University of Belgrade. She is a Senior Research Associate at the Historical Institute of the University of Montenegro and a Professor of Art History at the Faculty of Dramatic Arts and the Faculty of Fine Arts, University of Montenegro. She furthered her academic training at Sapienza University of Rome and at the National Research Council of Italy in Rome. She is a co-author of the following books: A. Čilikov, T. Koprivica, Č. Marković, *Istorija Umjetnosti Crne Gore*, Vol. 1 (2021); S. Brajović, T. Koprivica, *Vizuelna Kultura Mediteranske Crne Gore od 15. do 20. Vijek*, (2021); R. Raspopović, T. Koprivica, S. Burzanović, *Marubi i Crna Gora* (2022); and T. Koprivica et al., *Rimski Grad Dokleja* (2022). Tatjana Koprivica has participated in more than 20 national and international research projects in the



WHAT IS HAPPENING TO
OUR PAST?

Predrag Krstić, doktorirao je 2014. godine na Filozofskom fakultetu u Beogradu, odbranivši disertaciju pod nazivom *Spor oko prosvetiteljstva: istorija i savremenost jedne kontroverze*. Bio je angažovan kao istraživač-pripravnik na istom fakultetu školske 1992/1993. godine. Pedagoškom karijerom bavi se od 1993, prvo kao profesor filozofije u Gimnaziji u Mladenovcu i u Šestoj beogradskoj gimnaziji. Bio je zaposlen na Institutu za filozofiju i društvenu teoriju, Univerzitet u Beogradu, 2006–2016, gdje je prošao profesionalnu gradaciju od istraživača-pripravnika, preko naučnog saradnika do višeg naučnog saradnika. Redovni je profesor na Fakultetu za medije i komunikaciju Univerziteta Singidunum. Stalni je saradnik Trećeg programa Radio Beograda. Pored brojnih autorskih i koautorskih priloga, prevoda i uredničkih poduhvata u domaćoj i stranoj stručnoj periodici, te osamnaest monografija, autor je dvije knjige poezije i jednog romana. Laureat je Nagrade Nikola Milošević za 2008. godinu.

Stevan Kordić, radi na Fakultetu za pomorstvo u Kotoru, Univerzitet Crne Gore, kao docent za oblasti matematike i računarstva. Samostalni je fotograf više od dvadeset godina. Glavni predmet njegovog fotografskog interesovanja jesu istorijska arhitektura, brodovi i primorski pejzaži. Njegovi radovi objavljeni su u brojnim štampanim izdanjima, reklamnim projektima, studijama, knjigama, istorijskim izložbama i veb-projektima. Izlagao je u Kotoru, Tivtu, Podgorici, Beogradu, Zagrebu, Sarajevu, Berlinu, Termoliju i Rimu. Radeći kao fotograf, uspostavio je saradnju s brojnim vladinim i nevladinim organizacijama koje se bave zaštitom i očuvanjem kulturne baštine u Crnoj Gori i inostranstvu, kao i s vjerskim institucijama i renomiranim kompanijama. Učestvovao je na 11. *Venecijanskom bijenalu arhitekture* 2009. godine, u instalaciji i katalogu crnogorske postavke pod nazivom *Transform – From Arsenal to Porto Montenegro*. Jedna od najznačajnijih istorijskih izložbi, u kojoj je učestvovao sarađujući s *Kotorskom biskupijom*, organizovana je 2009. godine povodom 1200 godina prenosa moštiju Svetog Tripuna iz Carigrada u Kotor. Izlagao je na deset samostalnih umjetničkih i dokumentarnih fotografskih izložbi.

field of cultural heritage, in collaboration with institutions from Italy, Austria, France, China, Slovenia, and Croatia.

Predrag Krstić received his PhD in 2014 from the Faculty of Philosophy in Belgrade, defending a dissertation entitled *The Enlightenment Dispute: History and Modernity of a Controversy*. In the academic year 1992/1993, he worked as a Research Assistant at the same faculty. He has been engaged in teaching since 1993, first as a Professor of Philosophy at the Gymnasium in Mladenovac and at the Sixth Belgrade Gymnasium. From 2006–2016, he was employed at the Institute for Philosophy and Social Theory, University of Belgrade, where he advanced through the academic ranks from Research Assistant to Research Associate to Senior Research Associate. Predrag Krstić is a Full Professor at the Faculty of Media and Communications, Singidunum University. He is also a permanent collaborator of the Third Program of Radio Belgrade. In addition to numerous authored and co-authored articles, translations, and editorial projects published in domestic and international academic journals, as well as eighteen monographs, he is also the author of two poetry collections and one novel. He is the recipient of the Nikola Milošević Award (2008).

Stevan Kordić, is employed at the Faculty of Maritime Studies in Kotor, University of Montenegro, as an Assistant Professor in the fields of Mathematics and Computer Science. He has worked as an independent photographer for more than twenty years. His primary photographic interests include historical architecture, ships, and coastal landscapes. His work has been published in numerous print publications, advertising projects, academic studies, books, historical exhibitions, and web-based projects. He has exhibited in Kotor, Tivat, Podgorica, Belgrade, Zagreb, Sarajevo, Berlin, Termoli, and Rome. As a photographer, Stevan Kordić has collaborated with numerous governmental and non-governmental organizations dedicated to the protection and preservation of cultural heritage in Montenegro and abroad, as well as with religious institutions and reputable companies. He participated in the 11th Venice Architecture Biennale in 2009, contributing to the installation and catalogue of the Montenegrin exhibition entitled *Transform – From Arsenal to Porto Montenegro*. One of the most significant historical exhibitions in which he took part, organized in collaboration with the Diocese of Kotor, was held in 2009 to mark the 1,200th anniversary of the transfer of the relics of Saint Tryphon from Constantinople to Kotor. He has held ten solo exhibitions of artistic and documentary photography.



PILLAR OF SHAME

srijeda, 22. jul
Kulturni centar *Nikola Đurković*, 21 h
STUB SRAMA

Stub srama, predstava
Reditelji: **PETAR PEJAKOVIĆ**

Dramaturškinja: **Milana Matejić**
Dramski pedagog i asistent režije: **Slaviša Grubiša**
Kostimografkinja: **Maša Mirković**
Scenograf: **Miodrag Milovanović**
Izvršna producentkinja: **Milica Kaščelan**
Grafička dizajnerka: **Maja Vulović**
Produkcija: Kulturni centar *Nikola Đurković*
Koproducenti: Kotor Art, Dramski studio *Prazan prostor*, NVO *Expeditio*

Igraju:

Andrea Ratković, Božo Gunjajević, Drago Rapovac, Kalina Radević, Lara Lalović, Ljubica Vučković, Milivoje Radulović, Milica Kovač, Nikola Đurica, Nikolas Katharos, Nikolina Dževerdanović, Tea Čelanović, Tesa Mirošević, Marta Borović, Zlata Marković, Vojin Begović

Wednesday, July 22
Nikola Đurković Cultural Center, 9 p.m.
PILLAR OF SHAME

Pillar of shame, theater play
Director: **PETAR PEJAKOVIĆ**

Dramaturge: **Milana Matejić**
Drama Coach & Assistant Director: **Slaviša Grubiša**
Costume Designer: **Maša Mirković**
Set Designer: **Miodrag Milovanović**
Executive Producer: **Milica Kaščelan**
Graphic Designer: **Maja Vulović**
Producer: Nikola Đurković Cultural Center
Co-Producers: Kotor Art, Prazan Prostor Drama Studio, Expeditio NGO

Cast:

Andrea Ratković, Božo Gunjajević, Drago Rapovac, Kalina Radević, Lara Lalović, Ljubica Vučković, Milivoje Radulović, Milica Kovač, Nikola Đurica, Nikolas Katharos, Nikolina Dževerdanović, Tea Čelanović, Tesa Mirošević, Marta Borović, Zlata Marković, Vojin Begović

Partneri programa / Partners of the program



JU KULTURNI CENTAR
"NIKOLA ĐURKOVIĆ"
KOTOR



„Smatram da je sram emocija, sloj iznad greške, koji nas guši i ostavlja na istom mjestu, na istoj pauzi. Dolazi s težnjom koju je nemoguće ignorisati i nemoguće sakriti. Sram je dokaz da smo pregazili vlastite vrijednosti i standarde, činjenica koja tegli dušu da smo povrijedili blisku osobu, osobu koja nam nije pri srcu, a možda i sami sebe. Sramota je tiha osuda koju smo sami izgradili, koja nas pritiska i dovodi u pitanje kakva smo zapravo osoba. Ogovaranje, kažu, dječja stvar, prepreka zrelosti ili samo greška, ali ja mislim da je to trag koji se ne briše i koji rijetko kada ostavlja osjećaj sramote. Ne bih ni ja osjetila sramotu da nije imala ulogu makaza, presjeka žice povjerenja moje osobe. Neću reći povjerenje drage ili bliske osobe, reći ću samo moje. Dovoljno blisko da razgraničim da je tu, u srcu. Ne želim da se opravdam, niti tražim izlaz iz svoje greške. Želim samo da stanem na scenu, i ostanem sama sa svojim sramom, da dam sebi dovoljno vremena da ga osjetim i njemu dovoljno vremena da se nahrani mojom krivicom i savješću.“

Andrea Ratković

“I believe that shame is the emotion that settles over a mistake, a layer that suffocates us and keeps us trapped in the same place, suspended in the same moment. It comes with a force that is impossible to ignore and impossible to hide. Shame is the proof that we have betrayed our own values and standards. It is the burden we carry when we have hurt someone we love, someone we barely know, or perhaps even ourselves. Shame is the silent judgment we pass on ourselves, one we have built with our own hands. It weighs us down and forces us to question who we really are. They say gossip is childish, a sign of immaturity, or simply a mistake. But I believe it leaves a mark that never truly fades, one that almost always carries shame with it. I would never have felt that shame had it not acted like a pair of scissors, cutting through the thread of trust between me and another person. I won't call that person dear or close to me. I'll simply say that it was somebody *mine* – close enough to have found its place in my heart. I do not want to justify myself or look for an escape from my mistake. I only want to step onto the stage and remain alone with my shame, to give myself the time to fully feel it, and to give it the time to feed on my guilt and my conscience.”

Andrea Ratković



„Stub srama je nekada bio rasprostranjeno sredstvo kažnjavanja koje se nalazilo najčešće na glavnom gradskom trgu. Kažnjenik je privezivan za stub i javno izvrgavan ruglu. Pored vezivanja bilo je to i mjesto za fizičko kažnjavanje (bičevanje, gađanje trulim voćem, kamenovanje itd.) Nakon stigmatizacije osuđenik više nije bio u mogućnosti da sudjeluje u normalnom društvenom životu. *Stub srama* je pozorišna predstava zamišljena kao nastavak predstave *KoTo(R) o Kotoru*. Ideja je bila da se ovog puta pozorište zajednice realizuje s mladima Kotora. Mlađi od 30 godina dobili su prostor da kroz pozorište izraze stavove o svom gradu. Dug proces rada, brojni javni pozivi i raznolike radionice i pristupi pokazali su da ova ideja nije dobra. Mlade Kotora i Kotor teško je, ili nemoguće, suštinski spojiti. Mlade ovakav Kotor ne zanima, a istovremeno, Kotor nije okrenut mladima. Mlađi Kotora danas nisu stanovnici grada, nisu građani. Mlađi Kotora su seljaci, stanovnici sela, globalnog sela. Okrenuti su sebi, vršnjacima, društvenim mrežama i svijetu. S druge strane, Kotor je divan za gledanje, za inspiraciju, za uživanje, rad, zaradu... ali da li je i za život?! Posebno, da li je za život u njemu dok si mlad?! Na *Stubu srama* će se javno izložiti 16 mladih ljudi iz Kotora. Oni su, prije svega, spremni da se izlože. Imaju hrabrosti. Spremni su da osude sami sebe. Imaju poštenja. Sposobni su da prosude, da osjete, da znaju, da umiju, da pomognu ... Dobro je gradu koji ih ima. Sramota je za grad ako ih ispusti. Od ovih 16 mladih ljudi sa *Stubu srama*, možemo naučiti, ono što uporno iznova i iznova zaboravljamo, da uvijek treba krenuti od sebe kada je potrebno da se zapita i osuđuje. I kada je potrebno da se nešto učini... pa hajde, aktivirajmo taj intimni Stub srama, za početak...”

Petar Pejaković

“The Pillory was once a common form of punishment, usually erected in the main town square. The condemned person was bound to the pillar and publicly exposed to ridicule. Beyond being restrained, they were often subjected to physical punishment as well (whipped, pelted with rotten fruit, stoned, and more). Once publicly shamed and stigmatized, the offender could no longer participate in normal social life. *The Pillory* is conceived as a continuation of the theater production *KoTo(R) o Kotoru*. This time, the idea was to create a community theater project with the young people of Kotor. People under the age of thirty were given the opportunity to express their views about their town through theater. The lengthy creative process, numerous open calls, and a variety of workshops and artistic approaches revealed that this idea did not work. It proved difficult, perhaps even impossible, to bring Kotor and its young people together in any meaningful way. The Kotor of today does not truly engage its young people, while at the same time the town itself is not oriented towards them. The young people of Kotor today are no longer truly inhabitants of the town or active citizens. They belong instead to the global village, focused on themselves, their peers, social media, and the wider world. At the same time, Kotor is a wonderful place to visit, to draw inspiration from, to enjoy, to work in, and to earn a living. But is it a place to live?! More importantly, is it a place to live when you are young?! In *The Pillory*, sixteen young people from Kotor will step into the public eye. Above all, they are willing to expose themselves. They have courage. They are willing to judge themselves. They have integrity. They are capable of discernment, compassion, knowledge, skill, and of helping others. Fortunate is the town that has such young people. Shame on the town that lets them go. From these sixteen young people standing at *The Pillory*, we can learn what we so stubbornly forget, again and again: whenever the time comes to question, to judge, or to condemn, we must always begin with ourselves. And whenever something needs to be done... let us begin by activating that intimate pillar of shame within ourselves.”

Petar Pejaković

LA SERVA PADRONA



četvrtak, 23. jul
Porto Montenegro,
Auditorijum Doma vojske, 21 h
LA SERVA PADRONA

PROGRAM

Đovani Batista Pergolezi (1710–1736)
La serva padrona, komična opera u jednom činu

KAMERNI ANSAMBL BOKELJSKOG SIMFONIJSKOG ORKESTRA
MLADEN TARBUK, dirigent

Reditelj: **PAOLO TIŠLJARIĆ**
Libreto: **Đenaro Antonio Federiko**

Uloge:
Serpina, služavka – **Petra Radulović, sopran**
Uberto, gospodar – **Jakov Kalajžić, bas**
Vespone, sluga – **Matija Grabić, glumac**

petak, 24. jul
Kulturni centar *Nikola Đurković*, 21 h

Thursday, July 23
Porto Montenegro,
Army Home Auditorium, 9 p.m.
LA SERVA PADRONA

PROGRAM

Giovanni Battista Pergolesi (1710–1736)
La serva padrona, a comic opera in one act

CHAMBER ENSEMBLE OF THE BOKA SYMPHONY ORCHESTRA
MLADEN TARBUK, conductor

Director: **PAOLO TIŠLJARIĆ**
Libretto: **Gennaro Antonio Federico**

Cast:
Serpina, maid – **Petra Radulović, soprano**
Uberto, master – **Jakov Kalajžić, bass**
Vespone, servant – **Matija Grabić, actor**

Partneri programa / Partners of the program



JU KULTURNI CENTAR
"NIKOLA ĐURKOVIĆ"
KOTOR



PORTO
MONTENEGRO



„Pergolezijeve *La serva padrona* nastaje kao *intermezzo* – kratka, duhovita glazbena forma, no upravo u toj prividnoj lakoći skriva se njezina subverzivna snaga: priča o sluškinji koja inteligencijom, manipulacijom i emocionalnom strategijom preuzima kontrolu nad društvenim poretom. Ono što je u 18. stoljeću bilo komična društvena inverzija, danas postaje precizan mehanizam analize odnosa moći, ekonomskog poretka i emotivne manipulacije suvremenog društva. Ova inscenacija smješta operu u estetiku suvremenog redateljskog rukopisa, spajajući filmski realizam s artificijelnošću baroknog svijeta. Predstava ne pokušava rekonstruirati barok – ona ga reinterpretira kroz suvremeni vizualni jezik. Barok postaje stanje svijesti: prostor pretjerivanja, emotivnog ornamenta, vizualne slike i teatralizacije intime. Vizualni identitet predstave temelji se na kontrastu između estetske raskoši i emocionalne praznine. Likovi žive unutar svijeta estetizirane dekadencije u kojem je svaka gesta koreografirana, a svaki odnos oblik društvene trgovine. Humor opere ne proizlazi iz farsične igre, nego iz ozbiljnosti kojom likovi pristupaju apsurdnim emocionalnim situacijama. Upravo ta disproporcija između banalnosti događaja i monumentalnosti emocionalne

“Pergolesi's *La serva padrona* was conceived as an intermezzo – a short, witty musical entertainment. Yet beneath its apparent lightness lies a remarkably subversive work: the story of a maid who, through intelligence, manipulation, and emotional strategy, succeeds in overturning the established social order. What appeared in the eighteenth century as a comic reversal of roles now reveals itself as a sharp lens through which to examine power dynamics, economic structures, and emotional manipulation in contemporary society. This production approaches the opera through a contemporary theatrical language, combining cinematic realism with the artifice of the Baroque imagination. Rather than attempting a historical reconstruction, it reinterprets the Baroque through a modern visual vocabulary. Here, the Baroque becomes a state of mind: a realm of excess, emotional ornamentation, heightened imagery, and the theatricalization of intimacy. The visual identity of the production is built upon the tension between aesthetic opulence and emotional emptiness. The characters inhabit a landscape of stylized decadence, where every gesture is choreographed and every relationship functions as a form of social transaction. The comedy of the opera does



LA SERVA
PADRONA

reakcije stvara suvremenu komiku predstave. Smijeh proizlazi iz prepoznavanja usamljenosti, taštine i potrebe za dominacijom. Glazbeni aspekt ostaje u potpunosti vjeran Pergolesijevoj partituri, no izvedbeni stil naglašava njezinu nervozu, erotiku i ritmičku živost. Glazba u ovoj predstavi nije ilustracija radnje, nego unutarnji motor manipulacije. Rečitativi postaju gotovo filmski dijalozi - brzi, inteligentni i emocionalno nepredvidivi. Naša *La serva padrona* ne govori samo o promjeni društvenih uloga, nego o svijetu u kojem su identitet, ljubav i moć postali performans.“

Paolo Tišljarić

Paolo Tišljarić završio je studije Kazališne režije i radiofonije i stekao titulu magistar kazališne režije i radiofonije, 2017. godine. Režirao je 80-ak pozorišnih predstava i sarađivao s Hrvatskim narodnim kazalištem u Zagrebu, Dubrovačkim ljetnim igrama, Hrvatskim narodnim kazalištem *Augusta Cesarca* iz Varaždina, Zagrebačkim kazalištem mladih, Gradskim kazalištem *Trešnja* iz Zagreba, Kazalištem *Marina Držića* iz Dubrovnika, Gradskim kazalištem *Joza Ivakić* iz Vinkovaca i drugima. Režirao je brojna događanja, među kojima se ističu: dodjela Nagrade hrvatskog glumišta 2018. i 2019., ceremonije Otvaranja Dubrovačkih ljetnih igara 2024. i 2025. i Europskog prvenstva u vaterpolu 2024. U profesionalnom pozorištu asistirao je Tomažu Panduru, Ivici Buljanu, Januszu Kici, Ivici Boban, Krešimiru Dolenčiću, Aleksandru Popovskom i drugima. Član je Hrvatskog društva dramskih umjetnika. Upravnik je Gradskog kazališta *Marina Držića* u Dubrovniku, od 2018. godine. Član je festivalskog vijeća Međunarodnog festivala djeteta u Šibeniku, od 2022. godine.

Petra Radulović, sopran, jedan od najperspektivnijih glasova crnogorske scene, ostvarila je preko dvadeset operskih uloga. Bila je članica Internacionalnog operskog studija u Državnoj operi u Hanoveru i nastupila u mnogim zemljama i teatrima, uključujući Pozorište na rijeci Vin u Beču, Državno pozorište u Majncu, Teatar dvorca Senbrun u Beču, Festival u Verbijeu, Festival Operosa u Hercegovini. Posebno mjesto u njenom srcu zauzima Crna Gora, gdje s radošću nastupa na Festivalu KotorArt, Grad teatru Budva, Tivat Music Festivalu i sceni Crnogorskog narodnog pozorišta. Ističe da joj je svaki nastup u svojoj zemlji posebna inspiracija i prilika da dijeli muziku s publikom koja joj je bliska. Studirala je na Univerzitetu za muziku i scenske umjetnosti u Beču, gdje je završila osnovne i master studije opere. Dobitnica je brojnih nagrada i stipendija, među kojima se posebno ističe prva stipendija Fondacije *Miloš Karadaglić*. Njena energija, emotivna interpretacija i tehnička preciznost čine svaki njen nastup nezaboravnim, a repertoar joj, između ostalih, obuhvata djela Mocarta, Pučinja, Bizea, Rosinija, kao i savremenih kompozitora.

Jakov Kalajžić, bas, muzičko obrazovanje započeo je u Muzičkoj školi *Zlatko Baloković* u Zagrebu. Studije pjevanja upisao je na Muzičkoj akademiji u Zagrebu,

not arise from farce, but from the unwavering seriousness with which the characters confront absurd emotional situations. It is precisely this disparity between the triviality of events and the magnitude of the characters' emotional responses that generates the production's contemporary humor. We laugh because we recognize in them our own loneliness, vanity, and desire for control. Musically, the production remains entirely faithful to Pergolesi's score, while the performance style emphasizes its nervous energy, sensuality, and rhythmic vitality. The music is not merely an accompaniment to the action, but the engine that drives the characters' strategies of seduction and manipulation. The recitatives become almost cinematic exchanges – rapid, intelligent, and emotionally unpredictable. Our *La serva padrona* is not simply a story about the reversal of social roles, but a reflection on a world in which identity, love, and power have themselves become forms of performance.”

Paolo Tišljarić

Paolo Tišljarić completed his studies in Theater Directing and Radiophony and was awarded the title of Master of Theater Directing and Radiophony in 2017. He has directed more than eighty theater productions and has collaborated with the Croatian National Theater in Zagreb, the Dubrovnik Summer Festival, the August Cesarec Croatian National Theater in Varaždin, the Zagreb Youth Theater, the Trešnja City Theater in Zagreb, the Marin Držić Theater in Dubrovnik, and the Joza Ivakić City Theater in Vinkovci, among others. He has directed numerous events, including the Croatian Theater Awards Ceremonies in 2018 and 2019, the Opening Ceremonies of the Dubrovnik Summer Festival in 2024 and 2025, and the Opening Ceremony of the 2024 European Water Polo Championships. In professional theater, Tišljarić has worked as assistant director to Tomaž Pandur, Ivica Buljan, Januš Kica, Ivica Boban, Krešimir Dolenčić, Aleksandar Popovski, and others. He is a member of the Croatian Association of Dramatic Artists. Since 2018, he has served as Director of the Marin Držić Theater in Dubrovnik. Since 2022, Paolo Tišljarić has also been a member of the Festival Council of the International Children's Festival in Šibenik.

Petra Radulović, soprano, is one of the most promising voices of the contemporary Montenegrin opera scene and has performed more than twenty operatic roles. She was a member of the International Opera Studio at the Hanover State Opera and has appeared on numerous prestigious stages, including Theater an der Wien (Vienna), Staatstheater Mainz, Schönbrunn Palace Theater (Vienna), the Verbier Festival, and the Operosa Festival in Herceg Novi, among others. Montenegro holds a special place in her heart, and she regularly performs at the KotorArt Festival, the Theater City Budva Festival, the Tivat Music Festival, and on the stage of the Montenegrin National Theater. She emphasizes that every performance in her home country is a special source of inspiration and an opportunity to share music with an audience she holds particularly dear. Radulović studied at the

u klasi prof. Martine Gojčete Silić. Tumačio je ulogu Tezeja (*Hipolit i Aricije*, Žan-Filip Ramo) u operskom projektu MUZA, pod dirigentskim vođstvom Franje Bilića i Martina Pleše, kao i ulogu Đorđa Talbota (*Marija Stjuart*, Gaetano Doniceti) u Hrvatskom narodnom kazalištu, u Varaždinu, pod dirigentskim vođstvom Matije Fortune. Osvojio je nagrade kao solista i član kamernih sastava na međunarodnim takmičenjima *Lazar Jovanović*, *Stojan Stojanov Gančev* i *Simándy József Énekverseny*. Održao je koncerte u operskim kućama i koncertnim dvoranama u Hrvatskoj, regionu, kao i u Kamenom teatru u Kuneu, Italija, i Narodnom pozorištu u Tirani. Usavršavao se na seminarima pedagoga Vjekoslava Babića, Vitomira Marofa, Valentine Taškove, Miljenka Đurana i Bojđara Nikolovog. S Kamernim horom *Ivan Filipović* i Hrvatskim kamernim orkestrom učestvovao je u premijeri VI i X mise, J. P. J. Haibela u Đakovu, Vukovaru i Zagrebu, 2024. godine. Pohađa doktorske studije filozofije na Filozofskom fakultetu Univerziteta u Zagrebu.

Matija Grabić, glumac, do upisa akademije profesionalno se bavio jedrenjem. Magistrirao je na Umjetničkoj akademiji u Splitu, pod mentorstvom prof. Milana Štrlića i prof. Gorana Golovka, 2020. godine. Stalni je član ansambla Gradskog pozorišta mladih u Splitu, od 2023. godine. Kao gost, bio je angažovan u Gradskom kazalištu *Marin Držić* u Dubrovniku, gdje je u adaptaciji Ibzenove *Nore*, reditelj Paola Tišljarića tumačio Torvalda Helmera, i u Hrvatskom narodnom kazalištu u Zadru, gdje je igrao ulogu Remona u *Strancu* Albera Kamija. Igrao je u Hrvatskom narodnom kazalištu u Splitu na festivalu Splitsko ljeto (*Caligula/Britanik*, reditelj Goran Golovko; *Orestija*, reditelj Dejan Prokovski) i u nekoliko opera (*Atlantida*, reditelj Goran Golovko, *Trubadur*, reditelj Robert Bošković). Sarađivao je s Dinom Mustafićem u *Apokalipsi radnika* u Gradskom pozorištu mladih. Jedan je od članova tima Festivala vjetra u Tivtu i volonter Dobrovoljnog vatrogasnog društva *Boka* u Tivtu.

University of Music and Performing Arts Vienna (MDW), where she completed her undergraduate studies and Master's degree in Opera Performance. She is the recipient of numerous awards and scholarships, most notably the first scholarship awarded by the Miloš Karadaglić Foundation. Her energy, emotional depth, and technical precision make each of her performances memorable, while her repertoire includes works by Mozart, Puccini, Bizet, and Rossini, as well as contemporary composers.

Jakov Kalajžić, bass, began his musical education at the Zlatko Baloković Music School in Zagreb. He went on to study Vocal Arts at the Academy of Music in Zagreb under Professor Martina Gojčeta Silić. Notable among his performances are the role of Theseus (Jean-Philippe Rameau, *Hippolyte et Aricie*) in the MUZA opera project under the direction of Frano Bilić and Martin Pleša and the role of Giorgio Talbot (Gaetano Donizetti, *Maria Stuarda*) at the Croatian National Theater in Varaždin under conductor Matija Fortune. As a soloist and chamber musician, he has won awards at esteemed international competitions, including the Lazar Jovanović Competition, the Stojan Stojanov Gančev Competition, and the Simándy József Singing Competition. Jakov Kalajžić has given concerts in opera houses and concert halls across Croatia and the wider region, as well as at the Teatro in Cuneo, Italy, and the National Theater of Opera and Ballet in Tirana. He has continued to cultivate his skills by attending masterclasses with Vjekoslav Babić, Vitomir Marof, Valentina Taskova, Miljenk Đuran, and Bojđar Nikolov. In 2024, with the Ivan Filipović Chamber Choir and the Croatian Chamber Orchestra, he performed at the premiere of J. P. J. Haibel's *Mass No. 6* *Mass No. 10* in Đakovo, Vukovar, and Zagreb. He is currently pursuing doctoral studies in Philosophy at the Faculty of Humanities and Social Sciences, University of Zagreb.

Matija Grabić, actor, pursued a career in professional sailing before enrolling at the Academy of Arts in Split, where he graduated in 2020 under the mentorship of Professors Milan Štrlić and Goran Golovko. Since 2023, he has been a permanent member of the ensemble of the Split Youth Theater. As a guest actor, he has performed at the Marin Držić Theater in Dubrovnik, where he played Torvald Helmer in Ibsen's *A Doll's House* in a production directed by Paolo Tišljarić, and at the Croatian National Theater in Zadar, where he appeared as Raymond in Albert Camus' *The Stranger*. He has also performed at the Croatian National Theater in Split during the Split Summer Festival (*Caligula / Britannicus*, directed by Goran Golovko; *Oresteia*, directed by Dejan Prokovski), as well as in several opera productions (*Atlantis*, directed by Goran Golovko; *Il trovatore*, directed by Robert Bošković). He collaborated with Dino Mustafić on *Workers' Apocalypse* at the Split Youth Theater. He is a member of the organizing team of the Wind Festival in Tivat and a volunteer with the Voluntary Fire Brigade Boka in Tivat.

subota, 25. jul

Crkva Sv. Duha, 21 h

KOTORART & FONDACIJA MILOŠ KARADAGLIĆ

ANDRIJA JOVOVIĆ, klavir

PROGRAM

Johan Sebastijan Bah (1685–1750)

Hromatska fantazija i fuga, BWV 903

Robert Šuman (1810–1856)

Zart und mit Ausdruck, iz ciklusa *Fantastični komadi*, op. 73

Gošća: **Jelena Jovović, violina**

Franc Šubert (1797–1828)

Fantazija *Putnik*, op. 15

Allegro con fuoco

Adagio

Presto

Allegro

Johanes Brams (1833–1897)

Feldeinsamkeit, iz ciklusa *Šest pjesama*, op. 86

Gošća: **Petra Radulović, sopran**

Džordž Krumb (1929–2022)

Mala noćna muzika

Nocturnal Theme

Charade

Premonition

Cobweb and Peaseblossom (Scherzo)

Incantation

Golliwog Revisited

Blues in the Night (At sixes and sevens)

Cadenza with Tolling Bells

Midnight Transformation

Saturday, July 25

Church of the Holy Spirit, 9 p.m.

KOTORART & THE MILOŠ KARADAGLIĆ FOUNDATION

ANDRIJA JOVOVIĆ, piano

PROGRAM

Johann Sebastian Bach (1685–1750)

The Chromatic Fantasia and Fugue, BWV 903

Robert Schumann (1810–1856)

Zart und mit Ausdruck, from *Fantasiestücke*, Op. 73

Guest: **Jelena Jovović, violin**

Franz Schubert (1797–1828)

Wanderer Fantasie Op. 15

Allegro con fuoco

Adagio

Presto

Allegro

Johannes Brahms (1833–1897)

Feldeinsamkeit, from 6 *Lieder*, Op. 86

Guest: **Petra Radulović, soprano**

George Crumb (1929–2022)

Eine kleine Nachtmusik

Nocturnal Theme

Charade

Premonition

Cobweb and Peaseblossom (Scherzo)

Incantation

Golliwog Revisited

Blues in the Night ("At sixes and sevens")

Cadenza with Tolling Bells

Midnight Transformation

Partner programa / Partner of the program

MILOŠ
FOUNDATION



KOTOPART & THE MILOS KARADAGLIĆ FOUNDATION

Andrija Jovović, klavir, osnovno i srednje muzičko školovanje stekao je Podgorici, u klasi prof. Lidije Skender. Kao solista i kamerni muzičar nastupao je u regionu i drugim državama Evrope, kao i u Sjedinjenim Američkim Državama. U Beču je održao koncerte u salama Stare gradske kuće, Društva za muzički teatar, Palate *Ešenhah* i u Vivaldijevoj sali, dok se u Crnoj Gori posebno izdvajaju njegovi nastupi na festivalima KotorArt, Dani muzike u Herceg Novom, u salama Ministarstva kulture na Cetinju i KIC *Budo Tomović* u Podgorici. U okviru projekta KotorArta svirao je u Santa Barbari, Kalifornija. Višestruki je dobitnik prvih i specijalnih nagrada na državnim takmičenjima, kao i brojnih prvih nagrada na međunarodnim takmičenjima. Usavršavao se na brojnim masterklasovima i seminarima kod istaknutih pijanista i pedagoga. Bio je stipendista Međunarodne muzičke akademije u Lihtenštajnu, a dodatno se usavršavao na Svjetskim pijanističkim susretima u Koimbri, Portugaliji. Dobitnik je stipendije Fondacije *Miloš Karadaglić* za 2026. godinu. Pohađa master studije klavira na Univerzitetu za muziku i izvođačke umjetnosti u Beču, u klasi prof. Nataše Veljković i master programa *New Music Ensemble*.

Andrija Jovović, piano, completed his primary and secondary music education in Podgorica under Professor Lidija Skender. As a soloist and chamber musician, he has performed across the Western Balkans region, in numerous countries of wider Europe, and in the United States. In Vienna, he has given concerts in esteemed venues including the Altes Rathaus, the Gesellschaft für Musiktheater, Palais Eschenbach, and the Vivaldi Saal. In Montenegro, his appearances at festivals such as KotorArt and the Days of Music in Herceg Novi, as well as in the halls of the Ministry of Culture in Cetinje and the Budo Tomović Cultural and Information Center in Podgorica, are particularly noteworthy. As part of a KotorArt project, he also performed in Santa Barbara, California. Andrija Jovović is a multiple recipient of first and special prizes at national competitions, as well as numerous first prizes at international competitions. He has further developed his artistic skills through masterclasses and seminars with distinguished pianists and pedagogues. He was a scholarship holder of the International Music Academy in Liechtenstein and continued his training at the Coimbra World Piano Meetings in Portugal. Andrija Jovović is a recipient of the Miloš Karadaglić Foundation Scholarship for 2026. He is currently pursuing master's studies in Piano at the University of Music and Performing Arts Vienna, under Professor Natalia Trull, as well as in the Neue Musik – Ensemble Master's program.



KOTORART
ACADEMY
FOR CREATIVE
PRODUCTION

subota, 25. jul – subota, 1. avgust
Kreativni hab, Kotor
**KOTORART AKADEMIJA
ZA KREATIVNE PRODUCENTE**

Mentori:

Dr ALEKSANDAR BRKIĆ, vanredni profesor, Goldsmits, Univerzitet u Londonu

JELENA KNEŽEVIĆ, asistentkinja, Fakultet dramskih umetnosti u Beogradu

ANDREJA MILKIĆ, stručnjak za strateške komunikacije, kreativni producent i predavač

KotorArt Akademija, posvećena kreativnoj produkciji u domenu muzike i izvođačkih umjetnosti, izrasta u jednu od najznačajnijih ljetnjih škola iz oblasti umjetničke produkcije u regionu. Njeni polaznici kroz praktičan rad i mentorski proces upoznaju različite aspekte festivalske produkcije, od programskog razvoja i organizacije događaja do komunikacije s umjetnicima, partnerima i publikom. Spajajući edukaciju, mentorski rad i praktično festivalsko iskustvo, Akademija pruža učesnicima priliku da razvijaju znanja i vještine iz oblasti produkcije u kulturi, upravljanja projektima i organizacije umjetničkih programa. Polaznici akademije dobili su priliku da tokom pripremnog perioda i za vrijeme trajanja Akademije sarađuju s timom KotorArta i steknu neposredno iskustvo rada u okviru međunarodnog festivala. Teme koje se na Akademiji obrađuju su: rad na razvoju identiteta umjetničkih festivala, festivalski formati, proces kreativne produkcije u muzičkoj industriji, postavljanje umjetničkog projekta kao brenda, a poseban fokus je stavljen na odnos festivala i publike, načine građenja zajednice oko jednog umjetničkog projekta, kompleksna pitanja uključivanja novih tehnologija u razvijanje festivala, odnos festivala prema procesu zelene tranzicije i održivog razvoja.

Dr Aleksandar Brkić je profesor menadžmenta u kulturi i kulturne politike i ko-direktor Centra za studije Balkana na *Goldsmitsu* Univerziteta u Londonu, i gostujući profesor na Unesco katedri Univerziteta umetnosti u Beogradu. Urednik je akademske serije *Routledge Focus on Global Creative Economy* i ko-urednik knjige *The Routledge Companion to Arts Management* za Izdavačku kuću *Taylor & Francis*. Kao kreativni producent, deset godina je vodio klavirski duo *LP Duo* iz Beograda (Sonja Lončar i Andrija Pavlović), radio kao producent koreografa Jožefa Nađa, pomoćnik tehničkog direktora Bitefa, projektni menadžer YUSTAT-a, direktor produkcije u kompaniji *Studio Berar* iz Novog Sada, organizovao je koncerte

Saturday, July 25 – Saturday, August 1
Kotor Creative Hub
**KOTORART ACADEMY
FOR CREATIVE PRODUCERS**

Mentors:

Dr. ALEKSANDAR BRKIĆ, Associate Professor, Goldsmiths, University of London

JELENA KNEŽEVIĆ, Teaching Assistant, Faculty of Dramatic Arts, Belgrade

ANDREJA MILKIĆ, strategic communications expert, creative producer, and lecturer

The KotorArt Academy, dedicated to creative production in the fields of music and the performing arts, has developed into one of the most significant summer schools for artistic production in the region. Through practical work and a mentorship process, participants are introduced to various aspects of festival production, ranging from program development and event organization to communication with artists, partners, and audiences. Combining education, mentorship, and practical festival experience, the Academy offers participants the opportunity to develop knowledge and skills in cultural production, project management, and the organization of artistic programs. During both the preparatory period and the duration of the Academy, participants have the opportunity to collaborate with the KotorArt team and gain direct experience in working within an international festival context. The topics covered at the Academy include the development of artistic festival identities, festival formats, the creative production process in the music industry, and the positioning of artistic projects as brands, with a particular focus on the relationship between festivals and audiences, methods of building communities around artistic projects, complex questions concerning the integration of new technologies into festival development, and the role of festivals in relation to the green transition and sustainable development.

Dr. Aleksandar Brkić is a Professor of Cultural Management and Cultural Policy and Co-Director of the Center for Balkan Studies at Goldsmiths, University of London, as well as Visiting Professor at the UNESCO Chair at the University of Arts in Belgrade. He is the editor of the academic series *Routledge Focus on the Global Creative Economy* and co-editor of *The Routledge Companion to Arts Management*, published by Taylor & Francis. As a creative producer, he led the Belgrade-based LP piano duo (Sonja Lončar and Andrija Pavlović) for ten years.

Esme Redžepove, Luisa, Šabana Bajramovića, Dele Sosimija, Vernona Reida, Mistakemistake. Ima preko 25 godina iskustva kao producent i menadžer u kulturi u organizaciji umjetničkih događaja u Evropi, Velikoj Britaniji i Aziji. Jedan je od osnivača organizacija 8010 i Radna organizacija – Green Art Incubator.

Jelena Knežević diplomirala je na Fakultetu dramskih umetnosti u Beogradu, na Katedri za pozorišnu i radio produkciju, gdje je zaposlena kao asistent. Trenutno je doktorantkinja na studijskom programu Menadžment kulture i medija na istom fakultetu. Usavršavala se na brojnim seminarima i radionicama posvećenim menadžmentu u kulturi i kulturnoj diplomatiji, između ostalog u okviru Ateljea za mlade menadžere Evropske asocijacije festivala u Briselu, Akademije za kulturnu diplomatiju Instituta za kulturnu diplomatiju u Berlinu, kao i kroz programe Univerziteta umetnosti i Fakulteta političkih nauka u Beogradu. Profesionalno iskustvo sticala je u oblasti izvođačkih umjetnosti, u javnim institucijama i na nezavisnoj sceni. Bila je članica kolektiva *Teorija koja hoda* (2004–2020), izvršna direktorka Bitefa i pomoćnica direktora Bitef teatra (2008–2023), članica regionalnog savjetodavnog odbora BIRN projekta, mentorka u programu *Kreativno mentorstvo* i članica Upravnog odbora Narodnog pozorišta u Prištini sa sjedištem u Gračanici. Njen rad povezuje menadžment, istraživanje i umjetničku praksu, s posebnim fokusom na menadžment pozorišnih festivala i alternativne organizacione modele u umjetnosti.

Andreja Milkić, diplomirani specijalista dramskih i audiovizuelnih umjetnosti iz oblasti marketinških komunikacija, u svom višegodišnjem iskustvu spojio je vođenje velikih regionalnih marketinških kampanja, industriju zabave i nezavisnu umjetničku produkciju. Kao direktor grupe klijenata u agenciji *Leo Burnett (Publicis Groupe)*, vodi složene komunikacijske strategije i kampanje za najveće domaće i regionalne brendove u oblastima robe široke potrošnje, finansija i telekomunikacija. Karijeru u marketingu, produkciji i menadžmentu započeo je u industriji zabave i kulture. Jedan je od originalnih osnivača i prvi generalni direktor Izdavačke kuće *Bassivity Music* (2002), koja je postavila temelje izdavaštva u žanru hip-hopa na Balkanu. Posjeduje bogato iskustvo u industriji zabave (*Warner Music, Warner Bros. Pictures*). Radio je kao producent i novinar na RTV B92 i Studiju B, uspješno sarađujući s popularnim festivalima. Član je Upravnog odbora IAA (International Advertising Association Serbian Chapter) i član Organizacionog odbora Effie Awards Serbia. Istovremeno, već dugi niz godina posvećen je mentorskom radu kao redovni predavač na Akademiji *Molèn* (moduli: Brend menadžment, Strategije za kreativni sadržaj i Liderstvo).

He has worked as producer for choreographer József Nagy, Assistant Technical Director of BITEF, Project Manager at YUSTAT, and Production Director at Studio Berar in Novi Sad. He has also organized concerts featuring Esma Redžepova, Louis, Šaban Bajramović, Dele Sosimi, Vernon Reid, and Mistakemistake. He has over 25 years of experience as a cultural producer and arts manager, collaborating on the organization of artistic events across Europe, the United Kingdom, and Asia. He is one of the founders of the organizations 8010 and Radna Organizacija – Green Art Incubator.

Jelena Knežević graduated from the Faculty of Dramatic Arts in Belgrade, from the Department of Theater and Radio Production, where she is currently employed as an assistant. She is also a PhD candidate in the Cultural and Media Management program at the same faculty. She has furthered her education through numerous seminars and workshops in cultural management and cultural diplomacy, including the Young Festival Managers Atelier of the European Festivals Association (Brussels), the Academy for Cultural Diplomacy of the Institute for Cultural Diplomacy (Berlin), as well as programs at the University of Arts and the Faculty of Political Sciences in Belgrade. She has gained professional experience in the performing arts sector, working in both public institutions and the independent scene. She was a member of the Theory That Walks collective (2004–2020), Executive Director of BITEF and Assistant Director of the BITEF Theater (2008–2023), a member of the Regional Advisory Board of the BIRN project, a mentor in the Creative Mentorship program, and a member of the Board of Directors of the Priština National Theater, based in Gračanica. Her work connects management, research, and artistic practice, with a particular focus on theater festival management and alternative organizational models in the arts.

Andreja Milkić, holds a specialist degree in Dramatic and Audiovisual Arts, in the field of Marketing Communications. Over many years of professional experience, he has combined the management of large-scale regional marketing campaigns, the entertainment industry, and independent artistic production. As Group Account Director at Leo Burnett (Publicis Groupe), he leads complex communication strategies and campaigns for major domestic and regional brands in the fast-moving consumer goods, finance, and telecommunications sectors. He began his career in marketing, production, and management within the entertainment and cultural industries. He is one of the founding members and the first General Director of Bassivity Music (2002), a record label that laid the foundations of hip-hop publishing in the Balkans. He has extensive experience in the entertainment industry, including work with Warner Music and Warner Bros. Pictures. Andreja Milkić has also worked as a producer and journalist at RTV B92 and Studio B, successfully collaborating with major festivals. He is a member of the Board of Directors of the International Advertising Association (IAA) Serbian Chapter and a member of the Organizing Committee of the Effie Awards Serbia. In parallel, he has been engaged in mentoring for many years, serving as a regular lecturer at the Molèn Academy, where he teaches modules in Brand Management, Creative Content Strategy, and Leadership.

nedjelja, 26. jul
Palata Mazarovića, Perast, 21 h
PIJACA OD DŽEZA
JEDAN PROZOR, MNOGO SVJETOVA

LUIS GONZALES, truba
ŽAUME RIKO, gitara

PROGRAM

Čarls Čaplin (1889–1977)
Smile

Džoržd Geršvin (1898–1937)
Someone to watch over me

Ljuis Ljač (1948)
Un núvol Blanc

Antonio Karlos Žobim (1927–1994)
A felicidade

Arijel Ramirez (1921–2010)
Alfonsina y el mar

Antonio Alvarez Alonso (1867–1903)
Suspiros de España

Antonio Karlos Žobim
Chega de Saudade

Žaume Rico (1983)
Dogwood

Karlos Gardel (1890–1935)
El día que me quieras

ponedjeljak, 27. jul
Luštica Bay, Amfitetar, 21 h
PIJACA OD DŽEZA
Luis Gonzalez & Jaume Rico

Sunday, July 26
Mazarović Palace, Perast, 9 p.m.
JAZZ SQUARE
ONE WINDOW, MANY WORLDS

LUIS GONZÁLEZ, trumpet
JAUME RICO, guitar

PROGRAM

Charlie Chaplin (1889–1977)
Smile

George Gershwin (1898–1937)
Someone to Watch Over Me

Lluís Llach (1948)
Un núvol blanc

Antônio Carlos Jobim (1927–1994)
A Felicidade

Ariel Ramírez (1921–2010)
Alfonsina y el mar

Antonio Álvarez Alonso (1867–1903)
Suspiros de España

Antônio Carlos Jobim
Chega de Saudade

Jaume Rico (1983)
Dogwood

Carlos Gardel (1890–1935)
El día que me quieras

Partner programa / Partner of the program



LUŠTICA BAY
MONTENEGRO



ONE WINDOW,
MANY WORLDS

Od snimanja albuma *Des de la finestra* 2023. godine, trubač **Luis Gonzales** i gitarista **Jaume Riko** održali su brojne koncerte predstavljajući svoj muzički projekat. Riječ je o sasvim neuobičajenoj instrumentalnoj kombinaciji koja nema ustaljen originalni repertoar. Zbog toga izvode aranžmane i originalna djela imajući u vidu zvučne i tehničke mogućnosti svog ansambla, kao i sopstvene izvođačke vještine. Svojim interpretacijama umjetnici vode publiku kroz različite muzičke stilove 20. i 21. vijeka, a sviranjem na različitim instrumentima – trubi u B i C štimovima, kornetu, figelhorni, klasičnoj i električnoj gitari, predstavljaju raznovrsne zvučne boje. S jedne strane, publika ima priliku da sluša djela kompozitora kao što su Lluís Llach, Džordž Geršvin, Antonio Karlos Žobim i Arijel Ramirez – u aranžmanima za ovaj specifičan duo, prerade djela iz klasičnog repertoara i aranžmane popularnih komada iz valenijske narodne tradicije. S druge strane, program uključuje originalna djela komponovana posebno za sastav trube i gitare.

Since recording their album *Des de la finestra* in 2023, trumpeter **Luis González** and guitarist **Jaume Rico** have presented their musical project through numerous concerts. As the combination of trumpet and guitar has only a limited original repertoire, the duo performs both arrangements and original works written specifically for the unique sound and technical possibilities of the ensemble, as well as for the performers' individual artistic skills. Through their interpretations, the musicians lead audiences on a journey through a variety of musical styles from the twentieth and twenty-first centuries. Performing on a range of instruments – including B and C trumpets, cornet, flugelhorn, and both classical and electric guitar, they explore a rich spectrum of timbres and colors. The program features works by composers such as Lluís Llach, George Gershwin, Antônio Carlos Jobim, and Ariel Ramirez – presented in arrangements created for this distinctive duo, as well as adaptations of works from the classical repertoire and arrangements of popular pieces from the Valencian musical tradition. Complementing these works are original compositions written specifically for the trumpet-and-guitar duo.



ARCHITECTURE OF SOUND

ponedjeljak, 27. jul
Crkva Sv. Duha, 21 h
ARHITEKTURA ZVUKA

ALEKSEJ VOLODIN, klavir

PROGRAM

Ludvig van Betoven (1770–1827)
Sonata za klavir u c-molu, br. 8, op. 13 (Patetična)
Grave – Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

Sonata za klavir u Es-duru, br. 26, op. 81a (Oproštaj)
Oproštaj: Adagio – Allegro
Odsustvo: Andante espressivo
Povratak: Vivacissimamente

- pauza -

Petar Iljič Čajkovski (1840–1893)
Koncertna svita iz baleta Uspavana ljepotica, op. 66a
Uvod
Adagio
Karakterni ples
Panorama
Valcer

Franz Liszt (1811–1886)
Petrarkin sonet br. 123 (Godine hodočašća, druga svita – Italija)

Mađarska rapsodija br. 6

Aleksej Volodin, veoma tražen pijanista od strane orkestara najvišeg svjetskog ranga, nastupa s izuzetno raznolikim repertoarom. U sezoni 2025/26. ostvaruje nastupe širom Evrope, Azije i Sjeverne Amerike, dodatno pokazujući dubinu i fleksibilnost svog solističkog repertoara. U prethodnim sezonama, nastupao je sa Simfonijskim orkestrom Montreala, Simfonijskim orkestrom Bi-Bi-Sija, Simfonijskim orkestrom Kjota, Simfonijskim orkestrom Marinski teatra, Sankt Peterburškom filharmonijom, sarađujući s dirigentima kao što su Valerij Gergijev,

Monday, July 27
Church of the Holy Spirit, 9 p.m.
ARCHITECTURE OF SOUND

ALEXEI VOLODIN, piano

PROGRAM

Ludwig van Beethoven (1770–1827)
Piano Sonata in C minor, No. 8, Op. 13 (Pathétique)
Grave – Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

Piano Sonata in E-flat major, No. 26, Op. 81a (Les Adieux)
Das Lebewohl: Adagio – Allegro
Abwesenheit: Andante espressivo
Das Wiedersehen: Vivacissimamente

-Intermission-

Pyotr Ilyich Tchaikovsky (1840–1893)
Suite from the Ballet The Sleeping Beauty, Op. 66a
Introduction
Adagio
Pas de caractère
Panorama
Waltz

Franz Liszt (1811–1886)
Sonetto 123 del Petrarca (Années de pèlerinage II – Italy)

Hungarian Rhapsody No. 6

Alexei Volodin, is widely regarded as one of the most distinguished pianists of his generation and is regularly invited to perform with many of the world's leading orchestras. In the 2025/26 season, he is appearing throughout Europe, Asia, and North America, continuing to demonstrate the remarkable breadth and versatility of his repertoire. In recent seasons, he has performed with the Montreal Symphony Orchestra, the BBC Symphony Orchestra, the Kyoto Symphony Orchestra, the Mariinsky Theater Orchestra, and the St. Petersburg Philharmonic, collaborating

Semjon Bičkov, Stanislav Kočanovski, Robert Trevino. Redovno održava resitale u vodećim koncertnim dvoranama: Koncerthaus u Beču, Karnegi hol u Njujorku, Wigmore hol u Londonu, Koncertgebau u Amsterdamu, Nacionalni auditorijum za muziku u Madridu. Snimio je više kompakt-diskova, redovno nastupa na poznatim svjetskim festivalima. Kao aktivan kamerni muzičar, sarađuje s brojnim umjetnicima, među kojima su Igor Levit, Sol Gabeta, Julian Rahlin, Miša Majski, Edit Penja, kao i kvarteti Borodin, Modigliani i dr. Studirao je na Muzičkoj akademiji *Gnesin* u Moskvi, na Moskovskom konzervatorijumu *Čajkovski*, u klasi prof. Eliso Virsaladze, i na Međunarodnoj klavirskoj akademiji u Komu, u Italiji, od 2001. godine.

with conductors including Valery Gergiev, Semyon Bychkov, Stanislav Kochanovsky, and Robert Treviño. Volodin regularly gives recitals in some of the world's most prestigious concert venues, including the Vienna Konzerthaus, Carnegie Hall in New York, Wigmore Hall in London, the Concertgebouw in Amsterdam, and the National Auditorium of Music in Madrid. He has made numerous acclaimed recordings and is a regular guest at major international music festivals. An accomplished chamber musician, he collaborates with distinguished artists such as Igor Levit, Sol Gabetta, Julian Rachlin, Mischa Maisky, and Edith Peña, as well as renowned ensembles including the Borodin Quartet and the Modigliani Quartet. Volodin studied at the Gnesin Russian Academy of Music in Moscow and at the Tchaikovsky Moscow State Conservatory under the guidance of Professor Eliso Virsaladze. Since 2001, he has also continued his artistic development at the International Piano Academy Lake Como in Italy.

srijeda, 29. jul
 Pjaca od kina, 21.30 h
KJARA ZORZI
Gostovanje Grad teatar Budva

Ljubomir Đurković
Kjara Zorzi, pseudo-istorijska komedija o teatru i domovinskoj sigurnosti
 Režija: **ANA VUKOTIĆ**

Dramaturgija: **Željka Udovičić Pleština**
 Koreografija i scenski pokret: **Sonja Vukićević**
 Scenografija: **Aleksandar Vukotić**
 Kostimografija: **Lina Leković**
 Muzika: **Ivan Marović**
 Konsultant za jezik: **Božena Jelušić**

Igraju:
Dejan Ivanić, Pavle Prelević, Ana Vučković, Davor Perunović, Luka Stanković, Jelena Minić, Zoran Vujović, Stevan Vuković, Ana Vujošević, Miloš Kaščelan, Miloš Pejović, Ognjen Sekulić, Radmila Škuletić

Partneri programa / Partners of the program



O predstavi

„Iz fragmenata istorije, lokalnih legendi i kolektivnog pamćenja Ljubomir Đurković ne gradi prošlost, nego prostor između onoga što je bilo i onoga što je moglo biti. Budva u *Kjara Zorzi* nije istorijska činjenica nego pozornica imaginarnih sjećanja – grad na ivici mora i priče, na razmeđu kultura, religija i političkih uticaja, grad u kojem se identitet ne nasljeđuje nego se neprestano iznova mora stvarati.

Pisano za scenu *Između crkava*, ovo djelo priziva moguće početke pozorišnog života u Budvi, ali mnogo više od toga istražuje potrebu jednog grada da sebe vidi, prepozna i ispriča. Na razmeđu Istoka i Zapada, između lažnog mletačkog sjaja i simpatične lokalne tvrdokornosti, između slobode i kontrole, nastaje prostor u kojem se istorija pretvara u mit, a mit u stvarnost.

U taj prostor vraća se *Kjara Zorzi*.

Dolazi iz svijeta Venecije, noseći sa sobom miris dalekih luka, jezike drugih obala i vjeru da umjetnost može otvoriti prozor tamo gdje postoje samo zidovi. Ali njen dolazak nije samo povratak žene rodnom gradu. Ona dolazi kao nemir. Kao pitanje. Kao višak svjetlosti u prostoru naviknutom na polutamu.

Kroz njen lik pozorište ulazi u grad.

A grad se brani.

Wednesday, July 29
 Cinema Square, 9:30 p.m.
CHIARA ZORZI
Guest production of Theater City Budva

Ljubomir Đurković
Chiara Zorzi, a pseudo-historical comedy about theater and homeland security
 Director: **ANA VUKOTIĆ**

Dramaturge: **Željka Udovičić Pleština**
 Choreography and stage movement: **Sonja Vukićević**
 Set design: **Aleksandar Vukotić**
 Costume design: **Lina Leković**
 Music: **Ivan Marović**
 Language consultant: **Božena Jelušić**

Cast:
Dejan Ivanić, Pavle Prelević, Ana Vučković, Davor Perunović, Luka Stanković, Jelena Minić, Zoran Vujović, Stevan Vuković, Ana Vujošević, Miloš Kaščelan, Miloš Pejović, Ognjen Sekulić, Radmila Škuletić

About the play

"From fragments of history, local legends, and collective memory, Ljubomir Đurković does not reconstruct the past, but rather creates a space between what once was and what might have been. Budva in *Chiara Zorzi* is not a historical fact, but a stage of imagined memories – a city on the edge of the sea and of storytelling, at the crossroads of cultures, religions, and political influences, a city in which identity is not inherited but must be constantly re-created.

Written for the Between the Churches Stage, this work evokes possible beginnings of theatrical life in Budva, but far more than that, it explores a city's need to see itself, recognize itself, and tell its own story. At the intersection of East and West, between false Venetian splendor and charming local stubbornness, between freedom and control, a space emerges in which history turns into myth, and myth into reality.

Into this space returns *Chiara Zorzi*.

She comes from the world of Venice, carrying with her the scent of distant harbors, the languages of other shores, and the belief that art can open a window where there are only walls. But her arrival is not merely the return of a woman to her native city. She arrives as unrest, as a question, as an excess of light in a space accustomed to half-darkness.



CHIARA
ZORZI

Jer, svaka zajednica koja dugo živi u vlastitim pravilima umjetnost najprije doživljava kao prijetnju. Ne zato što donosi odgovore, nego zato što postavlja pitanja. Zato se u Đurkovićevom svijetu sukob ne odvija samo između ljudi, nego između slobode i straha, između potrebe za promjenom i želje da sve ostane isto.

U našoj predstavi Budva postaje grad-maskenbal.

Grad u kojem svako igra unaprijed dodijeljenu ulogu. Vlast čuva poredak. Trgovci čuvaju korist. Narod čuva navike. Umjetnici čuvaju iluziju da je promjena moguća.

Ispod svega nalazi se maska.

Ne kao ukras, nego kao način opstanka.

Predstava se razvija poput karnevala koji polako otkriva svoje drugo lice. U početku ispunjen mediteranskom razigranošću, muzikom, plesom i zavodjenjem, svijet maskara postepeno se pretvara u prostor prijetnje, nelagode. Maske više ne skrivaju želje nego strah. Ne skrivaju lica nego odgovornost.

Tada izdaja postaje središnja tema priče.

Ne kao pojedinačni čin, nego kao stanje zajednice. Grad izdaje umjetnost čim je prepozna kao opasnost. Ljubav ustupa mjesto strahu. Prijateljstva se lome pod težinom interesa. A pozorište ostaje između nade da može promijeniti svijet i spoznaje da ga može tek na trenutak osvjetliti.

Zato je *Kjara Zorzi* mnogo više od priče o jednoj ženi i jednom vremenu. To je drama o gradu koji pokušava da pronađe vlastito lice, o gradu koji sanja samostalnost, ali i o društvu koje se skriva iza maski, te o umjetnosti koja uporno traži prostor slobode. A pitanje koje ostaje da lebdi nad scenom jednako pripada i njima i nama:

šta ostaje od čovjeka kada skine posljednju masku – ili kada shvati da je ona već postala njegovo lice?“

Željka Udovičić Pleština

Ana Vukotić, pozorišna rediteljka, diplomirala je na Fakultetu dramskih umjetnosti na Cetinju, u klasi prof. Egona Savina i prof. Radmile Vojvodić. Prva pozorišna ikustva stekla je na festivalima FIAT i FIAT. U Crnogorskom narodnom pozorištu režirala je više predstava: *Smrtni grijesi*, *Don Žuan*, *Vjera*, *Ljubav*, *nada*, *Ribarske svađe*, *Ščeri moja*, kao i prvu postavku Šekspirovog *Hamleta* u istoriji tog teatra. Režirala je u Kraljevskom pozorištu *Zetski dom*, Gradskom pozorištu Podgorica, kao i za Grad teatar Budva, CUG Teatar, Teatar komedija. Njene predstave igrane su i nagrađivane na crnogorskim, regionalnim i međunarodnim festivalima: Festival malih scena Rijeka, Jugoslovenski pozorišni festival Užice, Slavija fest Beograd, Festival Martina MakDone (Perm, Rusija), Festival crnogorskog teatra, Bijenale crnogorskog teatra. Dobitnica je Godišnje nagrade CNP-a za 2016. godinu. Direktorka je Festivala internacionalnog alternativnog teatra – FIAT. Zaposlena je kao rediteljka u Crnogorskom narodnom pozorištu od 2004. godine. Članica je Odbora Crnogorske akademije nauka i umjetnosti za filmsku i pozorišnu umjetnost.

Through her character, theater enters the city.

And the city defends itself.

Because any community that has long lived by its own rules will first perceive art as a threat – not because it offers answers, but because it raises questions. Thus, in Đurković's world, the conflict is not only between people, but between freedom and fear, between the desire for change and the desire for things to remain the same.

In our performance, Budva becomes a city of masks.

A city in which everyone plays a pre-assigned role. The authorities preserve order. Merchants preserve profit.

The people preserve habits. Artists preserve the illusion that change is possible.

Beneath it all lies a mask.

Not as decoration, but as a means of survival.

The performance unfolds like a carnival that slowly reveals its other face. At first filled with Mediterranean playfulness, music, dance, and seduction, the world of masquerade gradually turns into a space of threat and unease. Masks no longer conceal desire, but fear. They no longer conceal faces, but responsibility.

It is then that betrayal becomes the central theme of the story.

Not as an individual act, but as a condition of the community. The city betrays art the moment it recognizes it as dangerous. Love gives way to fear. Friendships break under the weight of interest. And theater remains suspended between the hope that it can change the world and the awareness that it can, at best, illuminate it for only a moment.

Thus, *Chiara Zorzi* is far more than a story about one woman and one time. It is a drama about a city searching for its own face, a city dreaming of independence, but also about a society hiding behind masks, and about art that persistently seeks a space of freedom.

And the question that lingers above the stage belongs equally to them and to us:

What remains of a human being when they remove the final mask – or when they realize it has already become their face?“

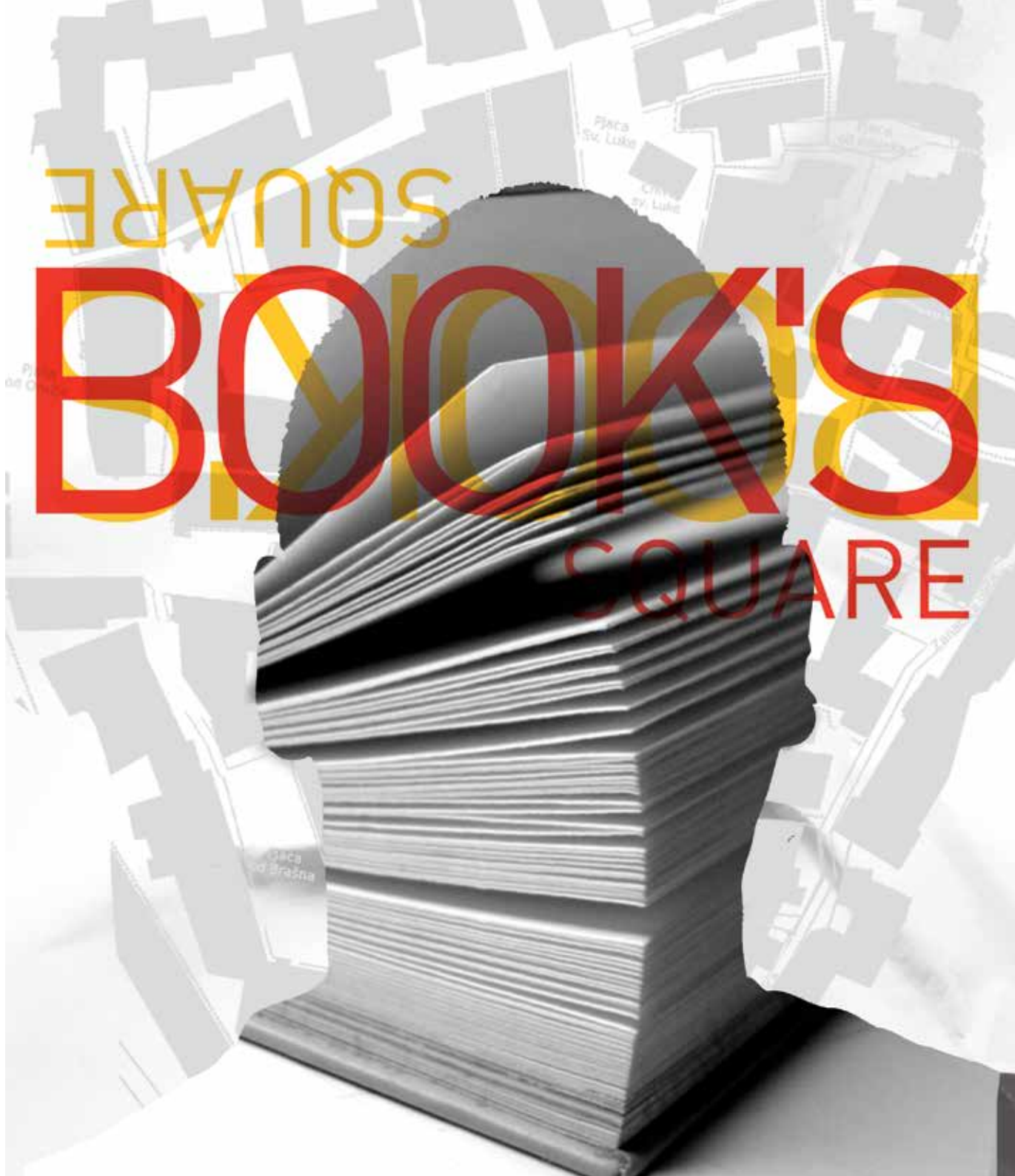
Željka Udovičić Pleština

Ana Vukotić, theater director, graduated from the Faculty of Dramatic Arts in Cetinje, under Professors Egon Šavin and Radmila Vojvodić. She gained her first professional experience in theater at the FIAT and FIAT festivals. At the Montenegrin National Theater, she has directed numerous productions, including *Mortal Sins*, *Don Juan*, *Faith*, *Love*, *Hope*, *Fishermen's Quarrels*, and *My Daughter*, as well as the first staging of Shakespeare's *Hamlet* in the history of the theater. She has also directed at the Zetski Dom Royal Theater and the Podgorica City Theater, as well as for Theater City Budva, CUG Theater, and Comedy Theater. Her productions have been performed and awarded at numerous Montenegrin, regional, and international festivals, including the Rijeka Festival of Small Scenes, the Užice Yugoslav Theater Festival, the Belgrade Slavija Fest, the Festival of Martin McDonagh in Perm (Russia), the Montenegrin Theater Festival, and the Montenegrin Theater Biennale. She is the recipient of the Montenegrin National Theater Annual Award for 2016 and serves as the director of the International Alternative Theater Festival (FIAT). Since 2004, she has been employed as a theater director at the Montenegrin National Theater. She is also a member of the Committee for Film and Theater Arts of the Montenegrin Academy of Sciences and Arts.

SQUARE

BOOK'S

SQUARE



petak, 31. jul
Kreativni hab Kotor, 21.30 h
DON BRANKO

PROGRAM

Projekcija krakometražnog igranog filma *Krava*, prema istoimenoj priči Branka Sbutege
Scenarista i reditelj: **PAVO MARINKOVIĆ**

Glavne uloge: **Stjepan Perić, Dubravka Drakić**
Producentkinja: **Sanja Šamanović**
Koproducenti: **Sara Stijović, Marija Perović, Jurica Šimunković**
Direktor fotografije: **Branko Linta H.F.S.**
Montažer: **Dubravko Slunjski**
Scenografkinja: **Gorana Stepan**
Kostimografkinja: **Vedrana Rapić**
Kompozitor: **Hanes Gil**

Učesnici:
Pavo Marinković, reditelj
Dubravka Drakić, glumica
Sara Stijović, producentkinja
Marija Perović, producentkinja

Nastao prema istoimenoj priči Don Branka Sbutege, film *Krava* realizovan je u hrvatsko-crnogorskoj koprodukciji u trajanju od 18 minuta. Osim Stjepana Perića, u ulozi protagonista pojavljuje se crnogorska glumica Dubravka Drakić. Svjetsku premijeru, film je imao oktobra 2025. godine na najstarijem takmičarskom američkom festivalu u Čikagu i bio je nominovan za poznatu nagradu *Zlatni Hugo*.

„Film *Krava* inspiriran je istoimenom pričom don Branka Sbutege. Priču sam pročitao čim je u Hrvatskoj bila objavljena autorova zbirka *Kurosavin nemir svijeta*. Osvojila me svojom dubokom moralnosti i jednostavnošću. Nikad nisam došao na izvor neke filmske ideje koja je toliko jednostavno, a filozofski duboko zaronila u tematiku grijeha i grižnje savjesti, te onog što ostaje poslije – praznine ljudske duše. Priču sam filmski adaptirao vrlo slobodno, pokušavajući čim više dramatizirati filozofske motive te ih učiniti filmičnijim, kroz repetitivnost humora koji polako prelazi u protagonistovu paranoju i konačno u njegov moralni slom.“

Pavo Marinković

Friday, July 31
Kotor Creative Hub, 9:30 p.m.
DON BRANKO

PROGRAM

Screening of the short feature film *Krava (The Cow)*, based on the short story of the same name by Branko Sbutege
Screenplay and direction: **PAVO MARINKOVIĆ**

Starring: **Stjepan Perić, Dubravka Drakić**
Producer: **Sanja Šamanović**
Co-producers: **Sara Stijović, Marija Perović, Jurica Šimunković**
Director of photography: **Branko Linta H.F.S.**
Editor: **Dubravko Slunjski**
Set Designer: **Gorana Stepan**
Costume designer: **Vedrana Rapić**
Composer: **Hannes Gill**

Participants:
Pavo Marinković, director
Dubravka Drakić, actress
Sara Stijović, producer
Marija Perović, producer

Based on the short story of the same name by Don Branko Sbutege, *Krava (The Cow)* is an 18-minute Croatian–Montenegrin co-production. Along with Stjepan Perić, the film features Montenegrin actress Dubravka Drakić in a leading role. It had its world premiere in October 2025 at the oldest competitive film festival in the United States, held in Chicago, where it was nominated for the prestigious Golden Hugo Award.

“*Krava* is inspired by the short story of the same name by Don Branko Sbutege. I read it shortly after it was published in Croatia in the author's collection *Kurosavin Nemir Svijeta*. It struck me for its deep moral clarity and simplicity. I had never encountered a source for a film idea that so simply, yet so philosophically, explores the themes of sin and remorse, and what remains afterward: the emptiness of the human soul. I adapted the story quite freely, aiming to further dramatize its philosophical motifs and render them more cinematic, through a recurring use of humor that gradually turns into the protagonist's paranoia and ultimately his moral collapse.”

Pavo Marinković



DOON
BRANKO

Promocija izdanja *Don Branko Sbutega*

Učesnici:

Antun Sbutega, osnivač Fondacije Don Branko Sbutega
Ratimir Martinović, generalni i umjetnički direktor KotorArta
 Moderatorica: **Sara Lakičević, PR KotorArta**

Knjiga *Don Branko Sbutega* je prikaz života i pisanih djela Don Branka Sbutega (1952–2006), katoličkog sveštenika, intelektualca, pisca i mecena; bio je veoma aktivan u vrijeme krize Jugoslavije, afirmišući ekumenizam i dijalog između suprotstavljenih vjerskih i etničkih zajednica, naroda i kultura. U javnim istupima i člancima tokom jugoslovenskih ratova jasno je osuđivao agresore, inspiratore i egzekutore zločina, bez obzira na njihovu vjersku, nacionalnu i političku pripadnost. Knjiga sadrži tekst *Don Branko Sbutega, skice za jednu biografiju*, čiji je autor Antun Sbutega, i dva članka Iva Banca i Nenada Popovića, te prozna i poetska djela Don Branka Sbutega: dramski tekst povodom blagoslova Katedrale Svetog Tripuna objavljen 2000. godine, prozne tekstove i članke objavljene u knjizi *Kurosavin nemir svijeta* 2006. godine i dvije zbirke poezije, *Sebedarje* iz 2007. i *Križni put i druge pjesme* iz 2018. godine, kao i predgovore i recenzije koji su bili dio originalnih izdanja. Fotografije u knjizi prikazuju ambijente, ličnosti i prizore iz raznih perioda Don Brankovog života, kao i link za film koji je 2016. godine po porudžbini KotorArta proizvela Radio Televizija Crne Gore.

Pavo Marinković, završio je dramaturgiju na Akademiji dramske umjetnosti u Zagrebu. Od 2007. godine djeluje kao slobodni umjetnik. Za vrijeme studija piše prve pozorišne komade koji su višestruko nagrađeni, prevedeni i izvođeni (Teatar ITD, ZeKaeM, HNK Split...). Petostruki je dobitnik Nagrade *Marin Držić* za najbolje dramsko djelo. Filmskom režijom bavi se nakon desetogodišnjeg rada kao dramaturg i urednik u Dramskom programu HTV-a. Procjenjuje projekte i scenarije za evropski Program MEDIA, za Mannheim Meeting Place, koprodukcijski sajam filmskog festivala u Manhajmu (2014–2016. i 2019–2020). Bio je umjetnički savjetnik za dugometražni igrani film u Hrvatsko-audiovizualnom centru, umjetnički direktor dva izdanja Pulsog filmskog festivala. Od 2022. član je Evropske filmske akademije. Napisao je i režirao četiri dugometražna igrana, jedan dugometražni dokumentarni film i jedan kratki igrani film. Svi filmovi su višestruko nagrađivani te prikazani na stotinjak međunarodnih festivala od kojih neki pripadaju najvišoj kategoriji (Karlovi Vari, Montreal, Čikago, Kairo, Goa, Tallinn). Zadnja tri filma međunarodne koprodukcije, od kojih zadnja dva dobijaju podršku Eurimagesa.

Book launch: *Don Branko Sbutega*

Participants:

Antun Sbutega, Founder of the Don Branko Sbutega Foundation
Ratimir Martinović, general and artistic director of KotorArt Festival
 Moderator: **Sara Lakičević, PR**

The book *Don Branko Sbutega* offers an overview of the life and work of Don Branko Sbutega (1952–2006), a Catholic priest, intellectual, writer, and patron of the arts. He was highly active during the crisis of the former Yugoslavia, advocating ecumenism and dialogue between opposing religious and ethnic communities, peoples, and cultures. In his public statements and writings during the Yugoslav wars, he consistently condemned perpetrators, instigators, and executors of crimes, regardless of their religious, national, or political affiliation. The volume includes the text *Don Branko Sbutega: Skice za Jednu Biografiju*, written by Antun Sbutega, as well as two essays by Ivo Banac and Nenad Popović. It also brings together prose and poetic works by Don Branko Sbutega, including a dramatic text written on the occasion of the blessing of the Cathedral of Saint Tryphon, published in 2000; prose texts and essays from the collection *Kurosavin Nemir Svijeta* (2006); and two poetry collections, *Sebedarje* (2007) and *Križni Put i Druge Pjesme* (2018), along with forewords and reviews from the original editions. The book further includes photographs documenting places, individuals, and moments from various periods of Don Branko's life, as well as a link to a film produced in 2016 by Radio Television of Montenegro at the commission of KotorArt.

Pavo Marinković, graduated in Dramaturgy from the Academy of Dramatic Art in Zagreb. Since 2007, he has worked as a freelance artist. During his studies, he wrote his first plays, which have received numerous awards, translations, and stage productions (including Teatar ITD, ZKM, and the Croatian National Theater in Split). He is a five-time recipient of the Marin Držić Award for Best Dramatic Text. He turned to film directing after a decade of working as a dramaturge and editor in the Drama Program of Croatian Radiotelevision (HRT). He has twice served as an evaluator of projects and screenplays for the EU MEDIA Program and for Mannheim Meetings, the co-production market of the Mannheim Film Festival (2014–2016 and 2019–2020). He has also been engaged as an artistic advisor for feature films at the Croatian Audiovisual Center and as Artistic Director of two editions of the Pula Film Festival. Since 2022, Pavo Marinković has been a member of the European Film Academy. He has written and directed four feature films, one feature-length documentary, and one short fiction film. His films have received multiple awards and have been screened at around one hundred international festivals, including major A-list festivals such as Karlovy Vary, Montreal, Chicago, Cairo, Goa, and Tallinn. His three most recent films are international co-productions, with the last two supported by Eurimages.



&
CALIFORNIA
JAZZ

nedjelja, 2. avgust
Pjaca od muzeja, 23 h
PIJACA OD DŽEZA
California & Jazz

MEGAN ECEL, klavir
LIJAM RONARK, kontrabas
DŽONATAN NEJTAN, bubnjevi

ponedjeljak, 3. avgust
Luštica bay, 21 h
PIJACA OD DŽEZA
UCSB Jazz Trio

Sundays, August 2
Museum Square, 11 p.m.
JAZZ SQUARE
California & Jazz

MEGAN ETZEL, piano
LIAM RONARCH, double bass
JONATHAN NATHAN, drums

Monday, August 3
Luštica Bay, 9 p.m.
JAZZ SQUARE
UCSB Jazz Trio

Partneri programa / Partners of the program



Megan Ecel, pijanistkinja, studentkinja je treće godine biopsihologije na Univerzitetu Kalifornije u Santa Barbari (USCB). Voli da svira klavir, kako u kampusu, tako i van njega – od svog rodnog kraja u Okrug Orindž u Kaliforniji, pa sve do Isla Viste. Pored muzike, njen cilj je da podigne svijest o resursima unutar ansambala i doprinese širenju njihove živopisne i otvorene zajednice. Iskustva koja je podijelila s ovom izuzetnom grupom ljudi učinila su je posebno motivisanom zbog budućnosti džez programa i svoje generacije.

Lijam Ronark, kontrabasista, nedavno je diplomirao na Univerzitetu Kalifornije u Santa Barbari (USCB), s diplomom iz računarstva. Počeo je da svira bas-gitaru s dvanaest godina kroz muzički program u svojoj školi, i nastavio je u orkestrima i džez sastavima u srednjoj školi. Tokom studija nastavio je da se muzički usavršava svirajući u brojnim univerzitetskim grupama, poput Univerzitetskog Džez ansambla (UCSB Jazz Ensemble), orkestrima i fank bendovima. Posljednje tri godine radio je pod mentorstvom bubnjara Meta Perka.

Džonatan Nejtan, bubnjar i direktor Džez ansambla Univerziteta Kalifornije u Santa Barbari (USCB), prisutan je na muzičkoj sceni Santa Barbare još od svog dolaska prije više od trideset godina. Osnovne studije džeza završio je na Univerzitetu Masačusetsa u Amherstu, master studije udaraljki na Državnom univerzitetu Kalifornije u Northridžu, a doktorat iz muzičkih umetnosti stekao je na UCSB. Trenutno je prvi timpanista u Santa Barbara Grand Opera Association i direktor džez ansambala, kao i predavač za udaraljke i perkusioni ansambl na UCSB. Redovno nastupa sa Santa Barbara Symphony, kao i sa drugim regionalnim orkestrima. Kao izvođač, bio je bubnjar u bendu Animal Liberation Orchestra, kao i u brojnim džez sastavima u Santa Barbari, među kojima je i Nate Birkey Quintet. Pedagoško iskustvo uključuje angažmane na koledžima u Murparku, Vestmontu, Santa Barbari. Bio je član nastavnog osoblja na radionici džeza *Improvisation Workshop* na Univerzitetu Masačusetsa u Amherstu, gdje je radio zajedno s džez velikanima kao što su Jusef Latif, Dr Bili Tejlor, Šejla Džordan i gudački kvartet *Turtle Island*.

Megan Etzel, piano, is a third-year Biopsychology student at the University of California, Santa Barbara. She enjoys playing the piano both on and off campus – from her hometown in Orange County to Isla Vista, California. Along with music, she is committed to increasing awareness of the resources available within UCSB jazz ensembles, contributing to the development of a vibrant and welcoming community. Her experience with this ensemble has left her optimistic about the future of jazz among her generation.

Liam Ronarch, bassist, recently graduated with a degree in Computer Science from the University of California, Santa Barbara (USCB). He began playing bass guitar at the age of twelve through a school music program and continued performing in orchestras and jazz ensembles throughout high school. During his studies, he further developed as a musician, performing in various university ensembles including the UCSB Jazz Ensemble, orchestras, and funk bands. Over the past three years, he has studied under the mentorship of drummer Matt Perko.

Jonathan Nathan, drummer and director of the Jazz Ensemble at the University of California, Santa Barbara (USCB) has been an active member of the Santa Barbara music scene for more than 30 years, since his arrival in the city. He holds a Bachelor's degree in Jazz Studies from the University of Massachusetts Amherst, a Master's degree in Percussion Performance from California State University, Northridge, and a Doctor of Musical Arts degree from the University of California, Santa Barbara. He is currently the Principal Timpanist of the Santa Barbara Grand Opera Association, as well as Director of Jazz Ensembles and a percussion instructor at UCSB. Jonathan Nathan regularly performs with the Santa Barbara Symphony Orchestra and other regional ensembles. He was a drummer of the Animal Liberation Orchestra band, as well as of numerous jazz ensembles in Santa Barbara, including the Nate Birkey Quintet. His teaching experience includes appointments at colleges in Moorpark, Westmont, and Santa Barbara. He also served on the faculty of the Improvisation Workshop in Jazz at the University of Massachusetts Amherst, where he collaborated with jazz greats such as Yusef Lateef, Dr. Billy Taylor, Sheila Jordan, and the Turtle Island String Quartet.



FAMILY
TRADITION

ponedjeljak, 3. avgust
Crkva Sv. Duha, 21 h

KA TALENTI: PORODIČNA TRADICIJA

LUKA PERAZIĆ, violina
ĐINA PERAZIĆ, klavir

PROGRAM

Branko Zenović (1935)
Igra

Nikola Hercigonja (1911–2000)
Pjesma
Poskočica

Moris Ravel (1875–1937)
Sonata za violinu i klavir br. 1 (Posthumna)

Sonata za violinu i klavir br. 2
Allegretto
Blues. Moderato
Perpetuum mobile. Allegro

Klod Debisi (1862–1918)
Sonata za violinu i klavir
Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Moris Ravel
Tzigane (Ciganin), koncertna rapsodija za violinu i klavir

Monday, August 3
Church of the Holy Spirit, 9 p.m.

KOTORART TALENTS: FAMILY TRADITION

LUKA PERAZIĆ, violin
ĐINA PERAZIĆ, piano

PROGRAM

Branko Zenović (1935)
Igra [Dance]

Nikola Hercigonja (1911–2000)
Pjesma [Song]
Poskočica

Maurice Ravel (1875–1937)
Violin Sonata No. 1 (Posthumous)

Violin Sonata No. 2
Allegretto
Blues. Moderato
Perpetuum mobile. Allegro

Claude Debussy (1862–1918)
Violin Sonata
Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Maurice Ravel
Tzigane, Concert Rhapsody for Violin and Piano

Partner programa / Partner of the program

azure sky
RECORDS

Luka Perazić, istaknuti crnogorski violinista mlađe generacije, muzičko obrazovanje je započeo s osam godina, u klasi prof. Vilija Ferdinandija. Pohađao je Školu *Whitgift* u Londonu, u klasi prof. Iva Stankova i Srednju muzičku školu *Vasa Pavić* u Podgorici. Osnovne studije završio je u Školi za muziku i glumu *Gildhol*, u klasi prof. Kšištofa Smjetane. Usavršavao se sarađujući s brojnim priznatim violinistima i dirigentima. Postao je laureat takmičenja *Pjeter Gaci* u Albaniji i *Città di Barletta* u Italiji, pobjednik takmičenja *Premio Clivis* u Italiji, finalista prestižnih međunarodnih takmičenja: *Lutine Prize* (Velika Britanija), *Kocianovo Ústí* (Češka) i *Ohrid Pearls* (Sjeverna Makedonija). Kao solista i kamerni muzičar nastupao je na brojnim festivalima uključujući Festival u Verbijeu, Festival kamernе muzike u Plovdivu, kao i domaće crnogorske festivale: Barski ljetopis, Grad teatar i Espresso. Posebno se ističu njegovi nastupi u klavirskom triju *Birziminum* i resitali s pijanistkinjom Dinom Perazić i pijanistom Simom Šiševićem. Član je Festivalskog orkestra Crne Gore i Crnogorskog simfonijskog orkestra. Angažovan je kao asistent u nastavi na Muzičkoj akademiji na Cetinju.

Dina Perazić, pijanistkinja, muzičko obrazovanje započela je sa šest godina u Muzičkoj školi *Vasa Pavić* u Podgorici. Osnovne i master studije završila je na Visokoj školi za muziku i pozorište u Minhenu, u klasama prof. Silvije Hevig-Trešer i prof. Tomasa Bekelera. Usavršavala se na masterklasovima istaknutih pijanista i pedagoga. U Njemačkoj je redovno nastupala na koncertnim platformama poput *Klavierfest im Gasteig* u Minhenu, a u Crnoj Gori na festivalima Espresso, KIC Mladi talenti, Podgoričko kulturno ljeto. Aktivnu umjetničku djelatnost nastavila je u Melburnu kroz solističke i kamernе projekte. U svom repertoaru posebno neguje muziku impresionizma i djela balkanskih kompozitora, u kojima pronalazi snažnu emotivnu i identitetsku povezanost. Sarađuje s australijskim kompozitorom Oliverom Grejom, a nakon studijskog snimanja njegove *Sonate – Fantazije*, pozvana je da održi resital na Radiju 3MBS *Classical* u Melburnu, gdje je premijerno izvela i djelo *Suite de Morceaux Musicaux*, komponovano za tu priliku. Sarađivala je s brojnim instrumentalistima i vokalnim umjetnicima, a resitali s bratom Lukom Perazićem predstavljaju važan i lično značajan segment njenog muzičkog puta.

Luka Perazić, one of the leading Montenegrin violinists of his young generation, began his musical education at the age of eight under Professor Vili Ferdinand. He later studied at Whitgift School in London under Professor Ivo Stankov, as well as at the Vasa Pavić Secondary Music School in Podgorica. He completed his undergraduate studies at the Guildhall School of Music & Drama in London, where he studied with Professor Krzysztof Śmietana. Perazić has further refined his artistic skills through collaboration with numerous distinguished violinists and conductors. He is a laureate of the Pjeter Gaci International Violin Competition in Albania and the Città di Barletta Competition in Italy, a winner of the Premio Clivis Competition in Italy, and a finalist in several prestigious international competitions, including the Lutine Prize (United Kingdom), Kocianovo Ústí (Czech Republic), and Ohrid Pearls (North Macedonia). As both a soloist and chamber musician, he has appeared at numerous festivals, including the Verbier Festival, the Plovdiv Chamber Music Festival, and Montenegro's leading festivals such as the Bar Chronicle, the Theater City Budva, and Espresso. Particularly noteworthy are his performances with the Birziminum Piano Trio, as well as his recital collaborations with pianists Dina Perazić and Simo Šišević. He is a member of both the Montenegro Festival Orchestra and the Montenegrin Symphony Orchestra, and currently serves as a Teaching Assistant at the Music Academy in Cetinje.

Dina Perazić, piano, began her musical education at the age of six at the Vasa Pavić Music School in Podgorica. She completed both her undergraduate and master's studies at the University of Music and Theater Munich, studying under Professors Sylvia Hewig-Tröschler and Thomas Böckheler, while further developing her artistic skills through masterclasses with distinguished pianists and pedagogues. During her time in Germany, she performed regularly at concert platforms such as the Klavierfest im Gasteig in Munich and in Montenegro at esteemed festivals including Espresso, KIC Young Talents, and Podgorica Cultural Summer. She has since continued her active artistic career in Melbourne, where she appears in both solo and chamber music projects. Her repertoire places particular emphasis on Impressionist music and works by Balkan composers, with which she feels a strong emotional and cultural affinity. Dina Perazić regularly collaborates with Australian composer Oliver Grey, and following the studio recording of his *Sonata-Fantasia*, she was invited to present a recital on 3MBS Classical Radio in Melbourne, where she also performed the premiere of his *Suite de Morceaux Musicaux*, written especially for the occasion. She has collaborated with numerous instrumentalists and vocal artists, and her recitals with her brother, Luka Perazić, remain an important and personally significant part of her artistic journey.





**BACH,
REVISITED**

utorak, 4. avgust
Crkva Sv. Duha, 21 h
BACH, REVISITED

ALEKSANDAR KNIAZEV, violončelo

PROGRAM

Johan Sebastijan Bah (1685–1750)
Svita za violončelo u C-duru, br. 3

Preludijum
Alemanda
Kuranta
Sarabanda
Bure I i II
Žiga

Svita za violončelo u D-duru, br. 6

Preludijum
Alemanda
Kuranta
Sarabanda
Gavota I i II
Žiga

Aleksandar Knjazev, jedan od najistaknutijih i najsvestranijih savremenih ruskih muzičara, diplomirao je violončelo na Moskovskom konzervatorijumu, 1986. godine i orgulje na Nižnjenovgorodskom konzervatorijumu, 1991. godine. Dobitnik je nagrada na brojnim međunarodnim takmičenjima. Kao violončelista, nastupao je s vodećim svjetskim orkestrima i najznačajnijim dirigentima među kojima su: E. Svetlanov, J. Temirkanov, K. Mazur, M. Rostropovič, V. Fedosejev, M. Pletnev. U projektima kamernе muzike svirao je s istaknutim umjetnicima što su: E. Kisin, N. Luganski, D. Macujev, B. Berezovski, E. Leonskaja, V. Spivakov, V. Rjepin, S. Krilov i J. Bašmet. Redovno gostuje na najprestižnijim festivalima i u najvažnijim svjetskim dvoranama poput Muzikferajna u Beču, Concertgebaua u Amsterdamu, Pozorišta Jelisejskih polja i Sale *Pleje* u Parizu, Vogmor hola u Londonu, Santori hola u Tokiju. Bogatoj diskografiji pripadaju kompletno snimljene Bahove svite (*Warner Classics*). Kao orguljaš, nastupao je u vodećim evropskim i svjetskim koncertnim dvoranama i crkvama, uključujući Crkvu Sv. Eustahija i Katedralu Notr Dam u Parizu. Njegov orguljski repertoar obuhvata djela Baha, Mocarta, Hendla, Hajdna, Mendelsoona, Šumana, Bramsa i Franka. Dobitnik je brojnih priznanja, a *Muzičarom godine* u Rusiji proglašen je 1999. godine.

Tuesday, August 4
Church of the Holy Spirit, 9 p.m.
BACH, REVISITED

ALEXANDER KNIAZEV, cello

PROGRAM

Johann Sebastian Bach (1685–1750)
Cello Suite in C major, No. 3

Prelude
Allemande
Courante
Sarabande
Bourrées I & II
Gigue

Cello Suite in D major, No. 6

Prelude
Allemande
Courante
Sarabande
Gavottes I & II
Gigue

Alexander Kniazev is one of the most distinguished and versatile Russian musicians of his generation. He graduated in Cello from the Moscow Conservatory in 1986 and in Organ from the Nizhny Novgorod Conservatory in 1991. He is a laureate of numerous international competitions. As a cellist, he has appeared with leading orchestras and some of the world's most renowned conductors, including Evgeny Svetlanov, Yuri Temirkanov, Kurt Masur, Mstislav Rostropovich, Vladimir Fedoseyev, and Mikhail Pletnev. In chamber music, he has collaborated with acclaimed artists such as Evgeny Kissin, Nikolai Lugansky, Denis Matsuev, Boris Berezovsky, Elisabeth Leonskaja, Vladimir Spivakov, Vadim Repin, Sergei Krylov, and Yuri Bashmet. He regularly appears at the world's most prestigious festivals and concert halls, including the Vienna Musikverein, the Concertgebouw in Amsterdam, the Théâtre des Champs-Élysées and Salle Pleyel in Paris, Wigmore Hall in London, and Suntory Hall in Tokyo. His extensive discography includes the complete recording of Bach's Cello Suites (Warner Classics). As an organist, Alexander Kniazev has performed in major concert halls and churches throughout Europe and worldwide, including the Church of St. Eustache and Notre-Dame Cathedral in Paris. His organ repertoire encompasses works by Bach, Mozart, Handel, Haydn, Mendelssohn, Schumann, Brahms, and Franck. He has received numerous awards and distinctions, and in 1999 he was named "Musician of the Year" in Russia.



A NEW STAR IN
THE MUSICAL
SKY

srijeda, 5. avgust
Crkva Sv. Duha, 21 h
NOVA ZVIJEZDA MUZIČKOG NEBA

LANA ZORJAN, violina
VANJA PRICA, klavir

PROGRAM

Sergej Prokofjev (1891–1953)
Sonata za violinu i klavir u f-molu, br. 1, op. 80
Andante assai
Allegro brusco
Andante
Allegrissimo – Andante assai, come prima

Sezar Frank (1822–1890)
Sonata za violinu i klavir u A-duru
Allegretto ben moderato
Allegro
Ben moderato: Recitativo-Fantasia
Allegretto poco mosso

Moris Ravel (1875–1937)
Zigane (Ciganin), koncertna rapsodija za violinu i klavir

Wednesday, August 5
Church of the Holy Spirit, 9 p.m.
A NEW STAR IN THE MUSICAL SKY

LANA ZORJAN, violin
VANJA PRICA, piano

PROGRAM

Sergei Prokofiev (1891–1953)
Violin Sonata in F minor, No. 1, Op. 80
Andante assai
Allegro brusco
Andante
Allegrissimo – Andante assai, come prima

César Franck (1822–1890)
Violin Sonata in A major
Allegretto ben moderato
Allegro
Ben moderato: Recitativo-Fantasia
Allegretto poco mosso

Maurice Ravel (1875–1937)
Zigane, Concert Rhapsody for Violin and Piano

Partner programa / Partner of the program



Lana Zorjan počela je da uči violinu sa četiri godine. Osvojila je brojne nagrade na takmičenjima širom svijeta, a kao dobitnica Nagrade *International Classical Music Awards* (ICMA), 2024. godine, nastupila je sa Simfonijskim orkestrom Valensije na gala koncertu tog takmičenja. Studira u klasi prof. Stefana Milenkovića na Akademiji umetnosti u Novom Sadu, a oktobra 2026. započinje studije na Univerzitetu za muziku i umjetnost u Beču, u klasi prof. Pavela Vernikova. Stipendistkinja je Muzičke akademije u Lihtenštajnu. Održala je desetine koncerata kao solistkinja s brojnim orkestrima kao što su: Simfonijski orkestar Valensije, Filharmonijski orkestar Malage, Vojvodanski simfonijski orkestar, Simfonijski orkestar Srpskog narodnog pozorišta, Simfonijski orkestar Radio-televizije Srbije. Nastupala je s dirigentima: Aleksander Librajh, Giljermo Garsija Kalvo, Tomaš Brauner, Tošifumi Kanai, Hose Marija Moreno, Maksimilijan Haberštok, Janoš Kovač, Pavel Doležal, Srboľjub Dinić, Aleksandar Kojić. Usavršavala se na majstorskim kursovima Zakara Brona, Pavela Vernikova, Ingolfa Turbana, Laticе Hondo-Rosenberg, Lihaja Bendajana, Pavela Šporcl. Svira na violini Laurencа Belafontane iz 1952. godine Fondacije *Musik und Jugend*.

Vanja Prica završila je na Akademiji umetnosti u Novom Sadu studije klavira, u klasi prof. Arba Valdme, i magistarske studije u klasi prof. Kemala Gekića. Nakon studiranja počela je da radi na Akademiji umetnosti kao klavirski saradnik. Nastupala je širom Srbije, u Bosni i Hercegovini, Hrvatskoj, Makedoniji, Sloveniji, Italiji, Austriji, Češkoj, Njemačkoj, Francuskoj. Ostvarila je snimke za radio i televiziju.

Lana Zorjan began studying the violin at the age of four. She has won numerous awards at competitions around the world and as a recipient of the *International Classical Music Awards* (ICMA) in 2024, she performed with the Valencia Symphony Orchestra at the gala concert of the award ceremony. She is currently studying under Professor Stefan Milenkovich at the Academy of Arts in Novi Sad, and in October 2026 she will begin her studies at the University of Music and Performing Arts Vienna under Professor Pavel Vernikov. She is a scholarship holder of the Musikakademie in Liechtenstein. Lana Zorjan has performed as a soloist with orchestras such as the Valencia Symphony Orchestra, Málaga Philharmonic Orchestra, Vojvodina Symphony Orchestra, Symphony Orchestra of the Serbian National Theater, and RTS Symphony Orchestra. She has collaborated with esteemed conductors including Alexander Liebreich, Guillermo Garcia Calvo, Tomaš Brauner, Toshifumi Kanai, José Maria Moreno, Maximilian Haberstock, János Kovács, Pavel Doležal, Srboľjub Dinić, and Aleksandar Kojić. She has further refined her artistic skills at masterclasses with Zakhar Bron, Pavel Vernikov, Ingolf Turban, Latica Honda-Rosenberg, Lihay Bendayan, and Pavel Šporcl. She plays a 1952 Laurentius Bellafontana violin, provided by the Musik und Jugend Foundation.

Vanja Prica, piano, graduated from the Academy of Arts in Novi Sad, where she studied Piano under Professor Arba Valdme, and obtained her master's degree under Professor Kemal Gekić. After completing her studies, she joined the Academy of Arts as a piano accompanist. She has performed throughout Serbia, Bosnia and Herzegovina, Croatia, North Macedonia, Slovenia, Italy, Austria, the Czech Republic, Germany, and France. She has also recorded for radio and television.



Music Academy

Kotor, Montenegro

A boutique summer music academy
for young instrumentalists



KOTOR RAPT
ACADEMY

petak, 7. avgust
Crkva Sv. Duha, 21 h
KOTORART AKADEMIJA
ADRIA MUSIC MASTERCLASSES

Završni koncert polaznika kursa Adria Music Academy

Predavači:
VASKO DUKOVSKI, klarinet
NIL KODŽAMANGIL, violončelo
ILINKA MANOVA, klavir, osnivač i umjetnička direktorka
EZGI PIKAJZEN, viola i kamerna muzika
IGOR PIKAJZEN, violina i kamerna muzika, umjetnički direktor
EVGENIJA PILJAVINA, klavir

Friday, August 7
Church of the Holy Spirit, 9 p.m.
KOTORART ACADEMY
ADRIA MUSIC MASTERCLASSES

Final concert of the Adria Music Academy participants

Lecturers:
VASKO DUKOVSKI, clarinet
NIL KOCAMANGIL, cello
ILINKA MANOVA, piano, Founder and Artistic Director
EZGI PIKAYZEN, viola and chamber music
IGOR PIKAYZEN, violin and chamber music, Artistic Director
EVGENIA PILYAVINA, piano

Partner programa / Partner of the program



Muzička akademija Adrija je ljetnja muzička akademija za mlade instrumentaliste, koju su osnovali pijanistkinja Ilinka Manova i violinista Igor Pikajzen. Predstavljena u saradnji s Festivalom KotorArt, Akademija stvara podsticajno okruženje u kojem mladi muzičari mogu umjetnički da rastu dok doživljavaju ljepotu i kulturno bogatstvo Kotora. Kroz privatne časove, kamernu muziku, majstorske kurseve i mogućnosti za nastupe, studenti tesno sarađuju s međunarodno priznatim profesorima u intimnom okruženju koje cijeni mentorstvo, radoznalost, saradnju i individualni umjetnički rast. Smještena uz istorijsku ljepotu Kotora, Muzička akademija Adrija okuplja mlade muzičare koji će produbiti svoj zanat, otkriti svoj umjetnički glas i postati dio značajne međunarodne muzičke zajednice.

The Adria Music Academy is a summer music academy for young instrumentalists, founded by pianist Ilinka Manova and violinist Igor Pikayzen. Presented in collaboration with the KotorArt Festival, the Academy provides a stimulating environment in which young musicians can develop artistically while experiencing the beauty and cultural richness of Kotor. Through private lessons, chamber music engagements, masterclasses, and performance opportunities, students work closely with internationally recognized professors in an intimate setting that values mentorship, curiosity, collaboration, and individual artistic development. Situated in the historic town of Kotor, the Adria Music Academy brings together young musicians to refine their artistic skills, discover their artistic voice, and become part of a significant international musical community.



ALPHA TRIANGULI

subota, 8. avgust
Luštica Bay, 21 h
PJACA OD DŽEZA

ALPHA TRIANGULI

Alojz Eberl, trombon
Florijan Klinger, vibrafon
Filip Kinberger, kontrabas
Jakob Kamerer, bubnjevi

PROGRAM

Florijan Klinger (1991)
Alpha Trianguli Intro

Alojz Eberl (1986)
Pinwheel Galaxy

Castor&Pollux

Deep Field

Space and Soul

Florijan Klinger
Lemon Light

Filip Kinberger (1991)
Haumea

Alojz Eberl
Triangulum

Filip Kinberger
25

Alojz Eberl
180 Seconds to a New World

Florijan Klinger
Entering Zero Gravity

nedjelja, 9. avgust
Pjaca od muzeja, 23 h

Saturday, August 8
Luštica Bay, 9 p.m.
JAZZ SQUARE

ALPHA TRIANGULI

Alois Eberl, trombone
Florian Klinger, vibraphone
Philipp Kienberger, double bass
Jakob Kammerer, drums

PROGRAM

Florian Klinger (1991)
Alpha Trianguli Intro

Alois Eberl (1986)
Pinwheel Galaxy

Castor&Pollux

Deep Field

Space and Soul

Florian Klinger
Lemon Light

Philipp Kienberger (1991)
Haumea

Alois Eberl
Triangulum

Philipp Kienberger
25

Alois Eberl
180 Seconds to a New World

Florian Klinger
Entering Zero Gravity

08/09/08

Sunday, August 9
Museum Square, 11 p.m.

Partneri programa / Partners of the program


**Austrijska
Ambasada
Podgorica**

LUŠTICA BAY
MONTENEGRO

Bend **Alpha Trianguli** započinje svoje putovanje u bogatstvo svjetova zvuka, inspirisan ljepotom i beskonačnošću univerzuma. Otkrivajući koloritni dijapazon svog zvuka, bend ponekad zvuči energično, kao da se približava nekoj planeti, a ponekad mirno, lebdeće i začudno. Muzičari u ovom kvartetu stvaraju sopstveni mikrokosmos – oko gravitacionog polja kontrabasa, njegove privlačne i pokretačke sile, kruže ritmovi bubnjeva koji obezbjeđuju puls i ritmičnost. Magični, prostrani zvuk vibrafona ispunjava prostore nastale u toj interakciji, svjetlucajući poput uzvišenog nebeskog svoda. Iz njega se oglašava zemljani, topli ton trombona poput glasa, koji kao da se širi u svemir, nalik pozivu na buđenje za publiku. Kvartet je krajem 2023. godine objavio svoj prvi album pod nazivom *Entering Zero Gravity* za švajcarsku izdavačku kuću *Unit Records*. Pod istim imenom, umjetnici su program predstavili na brojnim koncertima u SAD, na Tajlandu, u Francuskoj, Italiji, Mađarskoj i drugim zemljama.

The **Alpha Trianguli** band embarks on a journey into a rich universe of sound, inspired by the beauty and infinity of the cosmos. Exploring the full spectrum of its sound colors, the ensemble at times sounds energetic, as if approaching a distant planet, and at other times calm, floating, and otherworldly. The musicians in this quartet create their own microcosm: around the gravitational field of the double bass, with its powerful, driving force, the rhythms of the drums revolve, providing pulse and structure. The magical, spacious sound of the vibraphone fills the spaces created by this interaction, sparkling like a vast celestial dome. From this texture emerges the earthy, warm tone of the trombone, voice-like in character, expanding into space as if issuing a call of awakening to the audience. At the end of 2023, the quartet released its debut album titled *Entering Zero Gravity* for the Swiss *Unit Records* label. The program of the same name has already been presented in numerous concerts across the USA, Thailand, France, Italy, Hungary, and other countries.

ponedjeljak, 10. avgust
Crkva Sv. Duha, 21 h
CHINA STAGE

SIHENG SUNG, klavir

PROGRAM

Klod Debisi (1862–1918)
Bergamska svita, L. 75
III *Mjesečina*

Wolfgang Amadeus Mozart (1756–1791)
Sonata za klavir u C-duru, br. 16, K. 545
Allegro
Andante
Rondo: Allegretto

Siheng Sung (1981)
Svjetlost grada Šangaja, iz *Pjesme iz Zemlje*, op. 2
Šetnja, iz *Muzičkog dnevnika Sihenga Sunga*, op. 1
Pjesme iz Zemlje, op. 2, izbor
Etida
Nokturno
Preporod

Frederik Šopen (1810–1849)
24 prelida, op. 28

Monday, August 10
Church of the Holy Spirit, 9 p.m.
CHINA STAGE

SIHENG SONG, piano

PROGRAM

Claude Debussy (1862–1918)
Suite bergamasque, L. 75
III *Clair de lune*

Wolfgang Amadeus Mozart (1756–1791)
Piano Sonata in C major, No. 16, K. 545
Allegro
Andante
Rondo: Allegretto

Siheng Song (1981)
Light of the City of Shanghai, from *Piano Poems from the Earth*, Op. 2
Walk (from *Siheng Song's Music Journal*, Op.1)
Piano Poems from the Earth, Op.2, selection of pieces
Étude
Nocturne
Rebirth

Frédéric Chopin (1810–1849)
24 Preludes, Op. 28

Partneri programa / Partners of the program



上海市对外文化交流协会
Shanghai International Culture Association



上海音乐学院
SHANGHAI CONSERVATORY OF MUSIC



上海音乐家协会
Shanghai Musician Association



东宝文化



CHINA
STAGE

Siheng Sung, jedan od vrhunskih kineskih pijanista svoje generacije, studirao je na Pariskoj visokoj muzičkoj školi, u klasi prof. Marijana Ribickog i na Pariskom konzervatorijumu, u klasi prof. Olivijea Gardona. Osvojio je prve nagrade na takmičenju *Pontoise Piano Campus*, Marokanskom međunarodnom pijanističkom takmičenju, Međunarodnom takmičenju u Vizeu u Portugalu i *Grand Prix Animato*; postao je laureat takmičenja u Lidsu i Dublinu; osvojio *Gran pri* na Međunarodnom pijanističkom takmičenju *Long-Tibo* 2004. godine. Nastupa širom svijeta, od Tokija, Seula, Pekinga i Šangaja do Pariza, Berlina, Londona i Njujorka. Saradivao je s brojnim istaknutim orkestrima, među kojima su Pariski orkestar, Orkestar Radio Francuske, Nacionalni orkestar Francuske, Orkestar Lila, Filharmonijski orkestar Monte Karla, Simfonijski orkestar Radija Sjeverne Njemačke, Kamerni orkestri Beča i Tuluza, Kineska filharmonija i Filharmonija Hongkonga. Snimio je CD za Radio Francusku i *Deutsche Grammophon*. Najmlađi je stalni umjetnik Šangajskog Grand teatra. Njeguje multimedijalne koncerte kao spoj muzike, pozorišta, slike i književnosti od 2010. godine, s ciljem da ponudi nove ideje predstavljanja klasične muzike u 21. vijeku.

Siheng Song, one of the leading Chinese pianists of his generation, studied at the Ecole Normale de Musique de Paris under Professor Marian Rybicki and at the Paris Conservatoire under Professor Olivier Gardon. He has won First Prizes at the Pontoise Piano Campus Competition, the International Piano Competition in Morocco, the Viseu International Piano Competition in Portugal, and the Grand Prix Animato. He has also been a laureate of the Leeds and Dublin competitions and won the Grand Prix at the Long-Thibaud International Piano Competition in 2004. Siheng Song performs worldwide, from Tokyo, Seoul, Beijing, and Shanghai to Paris, Berlin, London, and New York. He has collaborated with numerous distinguished orchestras, including the Orchestre de Paris, Radio France Philharmonic Orchestra, Orchestre National de France, Lille National Orchestra, Monte Carlo Philharmonic Orchestra, NDR Elbphilharmonie Orchestra, the Vienna and Toulouse Chamber Orchestras, the China Philharmonic Orchestra, and the Hong Kong Philharmonic Orchestra. He has recorded albums for Radio France and Deutsche Grammophon. Siheng Song is the youngest resident artist of the Shanghai Grand Theater. Since 2010, he has developed multimedia concert projects combining music, theater, visual art, and literature, aiming to offer new perspectives on presenting classical music in the 21st century.



BOKA
SYMPHONIC ORCHESTRA -
VIDA MATIAN

utorak, 11. avgust

Pjaca od kina, 20.30 i 22 h

KOTORARTIĆ: KAMERNI ANSAMBL BSO – VIDA MATJAN

PROGRAM

Vida Matjan

Klinika lutaka, dječja muzička bajka

Tekst: **Jovan Aleksić**

Aranžman: **Ilija Rajković**

Priredio za scenu: **Dejan Đonović**

Majstor svjetla: **Jovan Džudović**

Učesnici:

ANDREA ŽIVKOVIĆ, flauta

MILENA RAJKOVIĆ, violina

LARA BUBANJA, klarinet

MILORAD BALIĆ, perkusije

JOVANKA VELJOVIĆ, klavinova

DEJAN ĐONOVIĆ, glumac

Djeca/glumci:

Bella Petković, **Ema Đonović**, **Doris Franović**, **Jovana Radanović**, **Andrej Krivokapić**, **Katja Živković**, **Zoe Nikolić**

Članovi Hora ŠOSMO Vida Matjan: Lucija Saulačić, Kiara Petrović, Petra Veselinović, Danica Matanović, Đina Crepulja, Sofija Mačić, Nikol Petrović, Žana Milanović, Martin Gledić, Irina Matanović, Teodor Knežević, Nataša Vukašinović

ANDELA HOMEN, dirigent

Partneri programa / Partners of the program



Tuesday, August 11

Cinema Square, 8:30 p.m. and 10 p.m.

KOTORARTIĆ: BSO CHAMBER ENSEMBLE – VIDA MATJAN

PROGRAM

Vida Matjan

The Doll Clinic, a children's musical fairy tale

Text: **Jovan Aleksić**

Arrangement: **Ilija Rajković**

Stage Adaptation: **Dejan Đonović**

Lighting Designer: **Jovan Džudović**

Performers:

ANDREA ŽIVKOVIĆ, flute

MILENA RAJKOVIĆ, violin

LARA BUBANJA, clarinet

MILORAD BALIĆ, percussion

JOVANKA VELJOVIĆ, digital piano

DEJAN ĐONOVIĆ, actor

Children/actors:

Bella Petković, **Ema Đonović**, **Doris Franović**, **Jovana Radanović**, **Andrej Krivokapić**, **Katja Živković**, **Zoe Nikolić**

Members of the Vida Matjan Music School Choir: Lucija Saulačić, Kiara Petrović, Petra Veselinović, Danica Matanović, Đina Crepulja, Sofija Mačić, Nikol Petrović, Žana Milanović, Martin Gledić, Irina Matanović, Teodor Knežević, Nataša Vukašinović

ANDELA HOMEN, conductor



„Istraživanjem zaostavštine Vide Matjan, dirigentkinje i profesorke muzike po kojoj nosi ime kotorska muzička škola, pronađena je partitura muzičke bajke za djecu *Klinika lutaka*, po tekstu Jovana Aleksića. Za ovo djelo Matjan je komponovala muziku, osmislila koreografiju i režiju. Na KotorArtu, opera se ponovo postavlja na scenu, nakon više od šezdeset godina. U djelu se pojavljuju orkestar, hor i solisti (glumci) koji pričaju bajku o lutkama. Uloga bajke jeste da u odraslima izazove

“During research into the legacy of Vida Matjan, the conductor and music educator after whom the Kotor Music School is named, the score of the children's musical fairy tale *The Doll Clinic*, based on a text by Jovan Aleksić, was rediscovered. For this work, Vida Matjan composed the music and also created the choreography and stage direction. More than sixty years after its original performance, *The Doll Clinic* returns to the stage at KotorArt. The production features an orchestra, choir,

nostalgiju i sjećanje na vlastito djetinjstvo, a kod djece podstakne bajkoviti doživljaj i spoznaju da, uz muziku i pozorište, mogu razvijati svoju muzikalnost, maštu i igru – najbolje borce protiv dosade i bezvoljnosti. U predstavi zajedno nastupaju odrasli i djeca iz sve tri škole za osnovno muzičko obrazovanje iz Herceg Novog, Tivta i Kotora i, na taj način, pravi se bokaški omaž gospođi Vidi Matjan, koja je svu svoju strast, ljubav i znanje podarila ovom mediteranskom prostoru u kojem svaki zvuk postaje muzika."

Dejan Đonović

Andrea Živković, flautistkinja, završila je niže i srednje muzičko obrazovanje u ŠOSMO *Vida Matjan* u Kotoru, u klasi prof. Jasminke Terzić i doc. Žane Lekić. Diplomirala je na Akademiji lepih umetnosti u Beogradu, a magistrirala na Muzičkoj akademiji Univerziteta Crne Gore na Cetinju, u klasi prof. Ljubiše Jovanovića. Dobitnica je brojnih nagrada na državnim i međunarodnim takmičenjima. Usavršavala se na majstorskim kursovima kod renomiranih evropskih flautista, među kojima su Peter-Lukas Graf, Feliks Rengli, Đovani Meredini, Janoš Balint i drugi. Nastupa u različitim kamernim sastavima i orkestrima. Članica je kvarteta *Talija* i Gradske muzike Kotor. Pedagošku djelatnost započela je 2008. godine u ŠOSMO *Vida Matjan*, gdje danas obavlja funkciju šefa Odsjeka za duvače. Njeni učenici ostvaruju zapažene rezultate na takmičenjima i nastupima. Jedna je od osnivača NVO *Flute Art*, kroz čije projekte su realizovani brojni koncerti i majstorski kursevi s eminentnim umjetnicima. Pokretač je Bokeljskog simfonijskog orkestra, 2025, s ciljem razvoja i afirmacije orkestarske umjetnosti u Boki Kotorskoj.

Milena Rajković, violinistkinja, pripada istaknutim crnogorskim violinistkinjama svoje generacije. Muzičko obrazovanje započela je u rodnom gradu Kotoru. Studije violine je završila na Muzičkoj akademiji na Cetinju, osnovne, u klasi prof. Romana Simovića, a master, u klasi prof. Vujadina Krivokapića. Stalna je članica Crnogorskog simfonijskog orkestra, od 2007. godine, gdje ostvaruje zapaženu orkestarsku djelatnost. Kao kamerni muzičar, s gudačkim kvartetom *Allegria* ostvarila je niz uspješnih koncerata u zemlji i inostranstvu. U Bokeljskom simfonijskom orkestru angažovana je na poziciji vođe drugih violina. Njenu umjetničku djelatnost upotpunjuje pedagoški rad u Umjetničkoj školi za muziku i balet *Vasa Pavić* u Podgorici.

Lara Bubanja, klarinetistkinja, muzičko obrazovanje započela je u Tivtu, u klasi prof. Gorana Turkalje. Diplomirala je na Univerzitetu za muziku i scensku umjetnost u Gracu, u klasi prof. Volkfanga Klinsera, a magistrirala na Muzičkoj akademiji Univerziteta Crne Gore na Cetinju, u klasi prof. Petra Garića. Laureat je brojnih takmičenja u zemlji i inostranstvu. Kao solistkinja i članica različitih kamernih ansambala i orkestara nastupala je u Crnoj Gori i regionu – u Beogradu, Novom Sadu, Zagrebu, Dubrovniku, Splitu, Rijeci, Gracu, Beču i drugim gradovima. Sarađivala

and soloists (actors) who bring to life a fairy tale about dolls. While the fairy tale awakens nostalgia and childhood memories in adults, it invites young audiences into a world of imagination and wonder, demonstrating how music and theater can foster creativity, musical expression, and play – the most effective remedies against boredom and apathy. In this production, adults and children from all three primary music schools in Herceg Novi, Tivat, and Kotor perform together, creating a Boka tribute to Mrs. Vida Matjan, who devoted all her passion, love, and knowledge to this Mediterranean region, where every sound becomes music."

Dejan Đonović

Andrea Živković, flute, completed her primary and secondary music education at the Vida Matjan Music School in Kotor, studying with Professor Jasminka Terzić and Assistant Professor Žana Lekić. She graduated from the Academy of Fine Arts in Belgrade and earned her master's degree from the Music Academy of the University of Montenegro in Cetinje under Professor Ljubiša Jovanović. A recipient of numerous prizes at national and international competitions, she has furthered her artistic development through masterclasses with distinguished European flautists, including Peter-Lukas Graf, Felix Rengli, Giovanni Mareggini, and János Bálint, among others. She performs regularly with a variety of chamber ensembles and orchestras and is a member of the Talija Quartet and the ensemble Kotor City Music. Since 2008, Andrea Živković she has been a member of the teaching staff of the Vida Matjan Music School, where she currently serves as Head of the Wind Department. Her students have achieved notable success in competitions and concert performances. She is a co-founder of the NGO Flute Art, through whose projects numerous concerts and masterclasses with eminent artists have been realized. In 2025, she founded the Boka Symphony Orchestra with the aim of fostering and promoting orchestral music in the Bay of Kotor.

Milena Rajković, violin, is one of the leading Montenegrin violinists of her generation. She began her musical education in Kotor and completed her undergraduate studies at the Music Academy in Cetinje under Professor Roman Simović, before earning her master's degree under the guidance of Professor Vujadin Krivokapić. Since 2007, she has been a member of the Montenegrin Symphony Orchestra, where she has built a distinguished orchestral career. As a chamber musician, she performs with the Allegria String Quartet, with which she has appeared in numerous concerts in Montenegro and abroad. In the Boka Symphony Orchestra, she serves as Principal Second Violin. Along with her performing career, she is also active as a teacher at the Vasa Pavić School of Music and Ballet.

Lara Bubanja, clarinet, began her musical education in Tivat under Professor Goran Turkalj. She graduated from the University of Music and Performing Arts Graz under Professor Wolfgang Klinser before going to earn her master's degree at the

je s Crnogorskim simfonijskim orkestrom, festivalskim orkestrom *Guitar Art*, Festivalskim orkestrom Crne Gore i kamernim orkestrom *Camerata Herceg Novi*. Jedna je od osnivačica Bokeljskog simfonijskog orkestra. Usavršavala se na majstorskim kursovima kod istaknutih pedagoga iz cijelog svijeta. Dugogodišnja je članica i učesnica projekata nevladine organizacije *Ars praesentia Boke Kotorske* i gostujuća članica amaterskih duvačkih orkestara GPD Tivat i Gradske muzike Kotor. Predaje klarinet i saksofon u muzičkim školama u Herceg Novom i Kotoru.

Milorad Balić, perkusionista, završio je osnovno i srednje muzičko obrazovanje, u klasi prof. Miloša Mićunovića. Osnovne i master akademske studije završio je na Fakultetu muzičke umetnosti u Beogradu, na odsjeku za udaraljke, u klasi prof. Srđana Palačkovića. Prvi je školovani izvođač na klasičnim udaraljkama iz Crne Gore. Dobitnik je prestižne stipendije *Yamaha Music Europe Fondation* u akademskoj 2022/2023. godini, a naredne, 2023/2024. godine, bio je i stipendista Fonda za mlade talente. Nastupao je na raznim festivalima, od kojih se ističu: Belgrade River Fest, BEMUS, NOMUS, Mittelfest, Tribina kompozitora, Operosa Montenegro Opera Festival, KOMA festival i drugi. Svoje orkestarsko iskustvo gradio je kroz saradnju s istaknutim orkestrima poput Beogradske filharmonije, Simfonijskog orkestra Radio Televizije Srbije, Crnogorskog simfonijskog orkestra, Bokeljskog simfonijskog orkestra. Saradivao je s istaknutim dirigentima kao što su Gabrijel Felc, Danijel Rajskin, Džon Akseirold, Feliks Mildemberger, Mark Korović, a scenu je dijelio s renomiranim izvođačima i solo pjevačima kao što su Ana Netrepko, Fazil Saj, Ivo Pogorelić, Ksenija Sidorova, Andrej Korobejnikov i drugi.

Jovanka Veljović, kompozitorka, multiinstrumentalistkinja, pedagoškinja i kulturna i društvena djelatnica, diplomirala je i magistrirala na Fakultetu muzičke umetnosti Univerziteta umetnosti u Beogradu, u klasi prof. Svetislava Božića. Diplomirala je i na Fakultetu za menadžment Univerziteta *Adriatic*, na smjeru Finansije, računovodstvo i bankarstvo, gdje trenutno pohađa postdiplomske studije. Njeno profesionalno djelovanje obuhvata studijski rad, snimanje i obradu zvuka, muzičko izvođaštvo i autorski rad u različitim muzičkim žanrovima. Njena djela izvođena su na brojnim festivalima i manifestacijama u Crnoj Gori i inostranstvu. Kao autorka, učestvovala je na projektima CANU, panevropske organizacije *Europa Nostra* i drugih srodnih institucija i organizacija. Jedna je od osnivača orkestra *Camerata Herceg Novi* i izvršna producentkinja u Bokeljskom simfonijskom orkestru. U Školi za osnovno muzičko obrazovanje Herceg Novi, u kojoj radi kao profesor klavira i teorijske grupe predmeta, obavljala je funkciju direktorice. Poslovna je sekretarka hercegnovskog Ogranka Matice crnogorske i dobitnica brojnih priznanja i nagrada iz oblasti muzičke umjetnosti.

Dejan Đonović, glumac, pjesnik, stalni član ansambla Gradskog pozorišta Podgorica, od 1993. godine. Diplomirao je na Fakultetu dramskih umjetnosti na Cetinju,

Music Academy of the University of Montenegro in Cetinje under Professor Petar Garić. She has furthered her professional development through masterclasses with distinguished pedagogues from around the world. Lara Bubanja is a laureate of numerous national and international competitions in both solo clarinet and chamber music. As a soloist and member of various chamber ensembles and orchestras, she has performed throughout Montenegro and the wider region – in Belgrade, Novi Sad, Zagreb, Dubrovnik, Split, Rijeka, Graz, and Vienna, among many other cities. She has collaborated with the Montenegrin Symphony Orchestra, the Guitar Art Festival Orchestra, the Montenegro Festival Orchestra, and the Camerata Herceg Novi Chamber Orchestra. She is a co-founder of the Boka Symphony Orchestra. Lara Bubanja is a long-standing member and participant in the projects of the NGO Boka Kotorska Ars Praesentia, as well as features as a guest member of several esteemed local wind ensembles, such as Tivat Music and Educational Society and Kotor City Music. She teaches clarinet and saxophone at music schools in Herceg Novi and Kotor.

Milorad Balić, percussion, completed his primary and secondary music education under Professor Miloš Mićunović. He graduated from the Faculty of Music in Belgrade, where he also earned his master's degree in the Department of Percussion, under Professor Srđan Palačković. He is the first formally trained classical percussionist from Montenegro. He is a recipient of the prestigious Yamaha Music Europe Foundation scholarship (the 2022/2023 academic year), as well as a scholarship from the Fund for Young Talents (2023/2024). He has performed at numerous festivals, including the Belgrade River Fest, BEMUS, NOMUS, Mittelfest, the International Rostrum of Composers, the Operosa Montenegro Opera Festival, and the KOMA Festival, among others. Milorad Balić has gained extensive orchestral experience through collaborations with leading ensembles such as the Belgrade Philharmonic Orchestra, the RTS Symphony Orchestra, the Montenegrin Symphony Orchestra, the Boka Symphony Orchestra, and others. He has worked with distinguished conductors including Gabriel Feltz, Daniel Raskin, John Axelrod, Felix Mildemberger, and Marko Korović, and has shared the stage with renowned performers and soloists such as Anna Netrebko, Fazil Say, Ivo Pogorelić, Ksenija Sidorova, and Andrej Korobeinikov, among others.

Jovanka Veljović, a composer, multi-instrumentalist, educator, and cultural organizer, graduated and completed her master's studies at the Faculty of Music in Belgrade under Professor Svetislav Božić. She also graduated from the Faculty of Management at Adriatic University, majoring in Finance, Accounting, and Banking, where she is currently pursuing postgraduate studies. Her professional activity includes studio work, recording and sound production, musical performance, and composition across various genres. Her works have been performed at numerous festivals and cultural events in Montenegro and abroad. As an author, Jovanka



BOJKA SYMPHONY – ORCHESTRA – VIDA MATIAN

odsjek Pozorišna produkcija. Ostvario je preko 100 uloga u predstavama za djecu i odrasle, a zapažen je i kao filmski i televizijski glumac. Bio je dugogodišnji saradnik produkcijskog tima KotorArta i Kotorskog festivala pozorišta za djecu. Tokom bogate umjetničke karijere nastupao je u predstavama Kraljevskog pozorišta *Zetski dom*, Nikšićkog pozorišta, HercegNovskog pozorišta, Centra za kulturu Tivat i drugih teatarskih scena u Crnoj Gori. Piše poeziju i kratke dramske komade za djecu. Autor je nekoliko zbirki pjesama za djecu koje su privukle pažnju originalnim poetskim izrazom i maštovitom kombinacijom stihova i ilustracija: *Rasprodaja snova*, *Srce mi je šareno*, *Odlična ideja*, *Ptice suglasnice*, *Slane pjesme*, *Trema*. Dobitnik je više priznanja za svoj umjetnički rad, među kojima su Godišnja nagrada Gradskog pozorišta Podgorica *Vasilije Šćućkin*, Nagrade *Trga od knjige* i Nagrada HercegNovskog pozorišta *Miloš Šami*, u Herceg Novom, kao i na drugim regionalnim festivalima. Na njegove stihove komponovano je preko 100 pjesama za djecu i mlade, kao i pozorišnih songova.

Anđela Homen, dirigentkinja, završila je osnovno i srednje muzičko obrazovanje u ŠOSMO *Vida Matjan* u Kotoru. Osnovne studije opšte muzičke pedagogije završila je na Muzičkoj akademiji na Cetinju, gdje je i specijalizirala horsko dirigovanje, u klasi prof. Radovana Papovića. Tokom studija, kao i u profesionalnoj karijeri, aktivno učestvuje u različitim muzičkim projektima, od kojih se izdvajaju: opera *Balkanska carica*, 2008, dječji mjuzikl *Svoj djeci što muziku vole, vrata su otvorena od muzičke škole*, 2016, simfonijska bajka *Peća i vuk*, 2019, mjuzikl *Bokeška priča*, 2024, dječji mjuzikl *Rastimo uz muziku*, 2025. i mnogi drugi. Zaposlena je u Muzičkoj školi Tivat, gdje radi kao profesor teoretske grupe predmeta i hora, od 2010. godine. Aktivna je članica Ženske klape *Bellezza* iz Tivta i vodi Crkveni hor *Sv. Tripun* u Kotoru.

Veljović has participated in projects of the Montenegrin Academy of Sciences and Arts (CANU), the Europa Nostra pan-European organization, and other related institutions and organizations. She is one of the founders of the Camerata Herceg Novi ensemble and serves as Executive Producer of the Boka Symphony Orchestra. Jovanka Veljović previously served as Director of the Primary Music School in Herceg Novi (2019–2021), where she currently works as a piano and theory teacher. She is the Business Secretary of the Herceg Novi branch of Matica Crnogorska and the recipient of numerous awards and recognitions in the field of music.

Dejan Đonović is an actor and poet and has been engaged as a permanent member of the ensemble of the Podgorica City Theater since 1993. He graduated from the Faculty of Dramatic Arts in Cetinje with a degree in Theater Production. Over the course of his career, he has performed in more than 100 theater productions for both children and adults. He has also established himself as a notable film and television actor. For many years, he has collaborated with the production teams of KotorArt and the Kotor Festival of Theater for Children. Throughout his distinguished artistic career, he has appeared in productions staged by the Zetski Dom Royal Theater, the Nikšić Theater, the Herceg Novi Theater, the Tivat Cultural Center, and numerous other theaters across Montenegro. Đonović also writes poetry and short plays for children. He is the author of several children's poetry collections, recognized for their original poetic voice and imaginative interplay of verse and illustration, including *Rasprodaja snova* [Sale of Dreams], *Srce mi je šareno* [My Heart Is Colorful], *Odlična ideja* [An Excellent Idea], *Ptice suglasnice* [Consonant Birds], *Slane pjesme* [Salty Poems], and *Trema* [Stage Fright]. His artistic achievements have been recognized with numerous awards, including the Vasilije Šćućkin Annual Award of the Podgorica City Theater, the Trg od Knjige Award, and the Miloš Šami Award of the Herceg Novi Theater, in addition to honors received at regional theater festivals. His lyrics have inspired more than 100 songs for children and young audiences, as well as numerous songs written for the theater.

Anđela Homen, conductor, completed her primary and secondary music education at the Vida Matjan Primary and Secondary Music School in Kotor. She earned her undergraduate degree in General Music Pedagogy at the Music Academy in Cetinje, where she also specialized in Choral Conducting under Professor Radovan Papović. During her studies and throughout her professional career, she has actively participated in various musical projects, most notably the opera *Balkanska Carica* (2008), the children's musical *Svoj Djeci Što Muziku Vole, Vrata su Otvorena od Muzičke Škole* (2016), the symphonic fairy tale *Peter and the Wolf* (2019), the musical *Bokeška Priča* (2024), and the children's musical *Rastimo uz Muziku*, among others. Since 2010, Anđela Homen has been employed at the Music School in Tivat, where she works as a teacher of theoretical subjects and as a Choir Conductor. She is an active member of the Bellezza female vocal group in Tivat and leads the church choir of St. Tryphon in Kotor.



BE MEMBRACED

srijeda, 12. avgust
Pjaca od kina, 21.30 h
BE EMBRACED

OMLADINSKI ORKESTAR ZAPADNOG BALKANA
DESAR SULEJMANI, dirigent

PROGRAM

Franz von Suppé (1819–1895)
Pjesnik i seljak

Pol Dika (1865–1935)
Čarobnjakov šegrt

Premijerno djelo mladog kompozitora Zapadnog Balkana

Žorž Enescu (1881–1955)
Rumunska rapsodija br. 1, op. 11

Ottorino Respighi (1879–1936)
Rimske pinije
Pinije Vile Borgeze
Pinije kod katakombe
Pinije Đanikole
Pinije pored Apijskog puta

Wednesday, August 12
Cinema Square, 9:30 p.m.
BE EMBRACED

WESTERN BALKANS YOUTH ORCHESTRA
DESAR SULEJMANI, conductor

PROGRAM

Franz von Suppé (1819–1895)
The Poet and the Peasant

Paul Dukas (1865–1935)
The Sorcerer's Apprentice

Newly premiered work by a young Western Balkans composer

George Enescu (1881–1955)
Romanian Rhapsody No. 1, Op. 11

Ottorino Respighi (1879–1936)
Pines of Rome
The Pines of the Villa Borghese
Pines near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

Partneri programa / Partners of the program



Omladinski orkestar Zapadnog Balkana nastao je 2019. godine, kao prirodni izdanak Evropske ljetnje muzičke akademije u Prištini, na inicijativu dirigenta Desara Sulejmanija, međutim, zbog pandemije, početak rada ansambla bio je odložen. Orkestar djeluje po projektu i okuplja mlade muzičare iz šest zapadnobalokanskih zemalja – Albanije, Bosne i Hercegovine, Kosova*, Crne Gore, Sjeverne Makedonije i Srbije, jednom ili dvaput godišnje. Koncerti se organizuju u nekim od pomenutih zemalja ili šire. Bez obzira na različite etničke, nacionalne, vjerske i kulturološke kontekste za koji su ovi mladi ljudi vezani, tokom upoznavanja i na intenzivnim probama, nastupima i zajedničkim višednevnim turnejama, oni bivaju spojeni u jedinstvenu cjelinu – orkestar čija se komplementarnost može mjeriti sa visokokvalifikovanim profesionalcima u daleko stabilnijim okruženjima. Međusobnom saradnjom, muzičari prevazilaze pitanja etničkih podjela, proizašlih nakon raspada bivše Jugoslavije. Na taj način članovi Orkestra postaju ambasadori saradnje visoke klase u regionu obilježenim nesuglasicama i razdorom. Orkestar je dio Kreativnog evropskog programa od 2023. godine.

Desar Sulejmani, pijanista i dirigent, studirao je na Univerzitetu umjetnosti *Folkvang* u Esenu i Visokoj školi za muziku *Robert Šuman* u Dizeldorfu – klavir, kod prof. Tila Engela, kamernu muziku, kod prof. Andreasa Rajnera i prof. Rajnera Kusmaula, a dirigovanje kod prof. Davida de Villijersa. Nastupa širom Evrope, kao solista i kamerni izvođač, a od 2003. godine i kao dirigent. Rukovodio je Bohumskim, Bergijskim, Kosovskim i Uzbekistanskim simfonijskim orkestrom, Novom filharmonijom Reklinghauzena, Kamernim orkestrom *Folkvang* iz Esena, njemačkim Rotari orkestrom, Simfonijskim orkestrom Radio-televizije Albanije i dr. Bio je umjetnički direktor i dirigent Orkestra kelnskog društva i Kamernog orkestra Gedbeke, a vodio je Simfonijski orkestar *Hajnrih Hajne* u Dizeldorfu i Simfonijski duvački orkestar u Esenu. Bio je rukovodilac međunarodne produkcije *Čarobne frule* u Teatru *Joburg* u Johanesburgu 2016, a za umjetničkog direktora koncertne sezone *Pro-klasik* u Kenigsvinteru u Njemačkoj postavljen je 2017. godine. Osnovao je Omladinski orkestar Zapadnog Balkana, čiji je umjetnički direktor i šef dirigent, 2019. godine.

The **Western Balkans Youth Orchestra** was founded in 2019, as a natural outgrowth of the European Summer Academy of Music in Pristina, at the initiative of conductor Desara Sulejmani. However, due to the pandemic, the beginning of the ensemble's work was initially postponed. The orchestra works on a project-byproject basis and gathers young musicians from six Western Balkan countries – Albania, Bosnia and Herzegovina, Kosovo*, Montenegro, Northern Macedonia, and Serbia, engaging in projects once or twice a year. Concerts are organized in some of these countries and beyond. Regardless of the different ethnic, national, religious, and cultural contexts that these young people originate from, through the intensive rehearsals, performances, and joint multi-day tours, they are united into a single entity – an orchestra whose complementarity is no less than that of highly qualified professional orchestras who hail from far more stable environments. Through mutual cooperation, the musicians overcome issues of ethnicity and culture differences, such as those arising from the disintegration of the former Yugoslavia. In this way, the members of the Orchestra become genuine ambassadors in the region, one marked by historically recent disagreement and strife. Since 2023, the Orchestra has been part of the Creative Europe program.

Desar Sulejmani, pianist and conductor, studied Piano at the Folkwang University of Arts in Essen and the Robert Schumann Music University in Düsseldorf under Professor Till Engel, Chamber Music under Professor Andreas Reiner and Professor Jürgen Kußmaul, and Conducting under Professor David de Villiers. He has performed across Europe as a soloist and chamber performer, and since 2003 also as a conductor. Desara Sulejmani has conducted the Bochumer Symphoniker, the Bergische Symphoniker, the Kosovo Philharmonic Orchestra, the National Symphony Orchestra of Uzbekistan, the Neue Westfälische Philharmonie, the Folkwang Chamber Orchestra Essen, the Rotary Orchestra Germany, and the Symphony Orchestra of the Albanian Broadcasting Company, among others. He has served as the Artistic Director and Conductor of the Cologne Orchestra Society and the Chamber Orchestra of Gladbeck. He as well served as Conductor of the Heinrich Heine Symphony Orchestra of Düsseldorf and the Symphonic Wind Orchestra of Essen. In 2016, Desara Sulejmani was the Music Director of *The Magic Flute*, an international production of the Joburg Theater in Johannesburg. He was appointed Artistic Director of the Pro Klassik Music Festival in Königswinter (Germany) in 2017. Most recently, in 2019, he founded the Western Balkans Youth Orchestra, of which he is the Artistic Director and Chief Conductor.

petak, 14. avgust
Kreativni hab Kotor, 21.30 h
ČETVRT VIJEKA KOTORARTA

**Promocija monografije povodom 25 godina
Međunarodnog festivala KotorArt**

Učesnici:

BORIS MARKOVIĆ, autor monografije, muzikolog
DOBRILA POPOVIĆ, bivša savjetnica za muzičku djelatnost, Ministarstvo
kulture i medija Crne Gore
RATIMIR MARTINOVIĆ, umjetnički i generalni direktor KotorArta,
pijanista, univerzitetski profesor

Moderator: **SARA LAKIČEVIĆ**, PR KotorArta

Monografija povodom 25 godina Međunarodnog festivala KotorArta predstavlja prvi sveobuhvatni prikaz nastanka, razvoja i umjetničkog sazrijevanja jednog od najznačajnijih festivala u regionu. Nastao u jedinstvenom ambijentu kulturne baštine Kotora i Boke Kotorske, KotorArt je tokom četvrt vijeka izrastao u međunarodno prepoznatljivu platformu susreta vrhunskih umjetnika, različitih umjetničkih disciplina i publike.

Iako je poseban akcenat stavljen na muzički program kao okosnicu Festivala, monografija obrađuje i druge festivalske segmente, prikazujući njihovu ulogu u oblikovanju cjelokupnog identiteta KotorArta. Kroz analizu programskih koncepcija, autentičnih koncertnih prostora i najznačajnijih umjetničkih ostvarenja, publikacija donosi pregled festivalskog razvoja i njegovog kulturnog značaja. Posebnu vrijednost monografiji daju brojni domaći, regionalni i svjetski umjetnici koji su obilježili festivalsku istoriju, kao i bogata dokumentarna građa – muzičke kritike, intervjui, novinski prikazi i drugi medijski zapisi, dopunjeni reprezentativnim fotografijama koje prikazuju atmosferu, prostore i ljude koji već dvadeset pet godina stvaraju duh KotorArta.

Ova monografija nije samo hronika Festivala, već važno svjedočanstvo njegovog doprinosa savremenom kulturnom životu Crne Gore i međunarodnoj afirmaciji Kotora kao grada umjetnosti i grada na Uneskovoj listi svjetske baštine.

Friday, August 14
Kotor Creative Hub, 9:30 p.m.
A QUARTER-CENTURY OF KOTORART

**Monograph Presentation on the Occasion of the 25th Anniversary of the
KotorArt International Festival**

Participants:

BORIS MARKOVIĆ, author of the monograph, musicologist
DOBRILA POPOVIĆ, former Advisor for Music Activities at the Ministry
of Culture and Media of Montenegro
RATIMIR MARTINOVIĆ, Artistic and General Director of KotorArt,
pianist, university professor

Moderator: **SARA LAKIČEVIĆ**, PR of KotorArt

The monograph marking the 25th anniversary of the KotorArt International Festival offers the first comprehensive overview of the Festival's origins, development, and artistic maturation, confirming its status as one of the most significant festivals in the region. Rooted in the unique cultural heritage setting of Kotor and the Bay of Kotor, KotorArt has, over the past quarter of a century, developed into an internationally recognized platform for encounters between outstanding artists, diverse artistic disciplines, and audiences.

While special emphasis is placed on the music program as the backbone of the Festival, the monograph also examines its other segments, presenting their role in shaping the overall identity of KotorArt. Through an analysis of programming concepts, authentic performance venues, and key artistic achievements, the publication provides a structured overview of the Festival's development and cultural significance. Particular value is added by the numerous local, regional, and international artists who have marked the Festival's history, as well as by rich documentary material – music reviews, interviews, press coverage, and other media records, complemented by representative photographs that bear witness to the atmosphere, spaces, and people who have shaped the spirit of KotorArt over the past twenty-five years.

This monograph is not only a chronicle of the Festival, but also a testimony to its contribution to contemporary cultural life in Montenegro and to the international affirmation of Kotor as a town of art and a UNESCO World Heritage Site.



JANOSKA

subota, 15. avgust
Luštica Bay, 21 h
JANOSKA

ANSAMBL JANOŠKA

Ondrej Janoška, violina
Roman Janoška, violina
František Janoška, klavir
Julijus Darvaš, kontrabas

PROGRAM

Johanes Brams (1833–1897)
Mađarska igra br. 1

František Janoška (1986)
Sjećanje na Elizu, zasnovano na Betovenovoj bagateli *Za Elizu*

František Janoška
Leo's Dance

Pol Makartni (1942) / Džon Lenon (1940–1980)
Yesterday

Žorž Bize (1838–1875) / Franc Vaksman (1906–1967)
Fantazija Karmen

Astor Pjacula (1921–1992)
Zaborav
Specijalni gost: Arpad Janoška, vokal

Pablo Ziegler (1944)
Rojotango
Specijalni gost: Arpad Janoška, vokal

Johan Sebastijan Bah (1685–1750)
Treći stav iz *Koncerta za dvije violine i orkestar u d-molu*, BWV 1043

nedjelja, 16. avgust
Pjaca od kina, 21.30 h
JANOSKA UNIVERSE

Saturday, August 15
Luštica Bay, 9 p.m.
JANOSKA

JANOSKA ENSEMBLE

Ondrej Janoska, violin
Roman Janoska, violin
František Janoska, piano
Julius Darvas, double bass

PROGRAM

Johannes Brahms (1833–1897)
Hungarian Dance No. 1

František Janoska (1986)
Souvenir pour Elise, based on Beethoven's "Für Elise"

František Janoska
Leo's Dance

Paul McCartney (b. 1942) / John Lennon (1940–1980)
Yesterday

Georges Bizet (1838–1875) / Franz Waxman (1906–1967)
Carmen Fantasy

Astor Piazzolla (1921–1992)
Oblivion
Special guest: Arpad Janoška, vocals

Pablo Ziegler (1944)
Rojotango
Special guest: Arpad Janoška, vocals

Johann Sebastian Bach (1685–1750)
Third movement from *Concerto for Two Violins and Orchestra in D minor*, BWV 1043

Partner programa / Partner of the program



LUŠTICA BAY
MONTENEGRO

Ansambl Janoška, svojim pristupom različitim muzičkim stilovima prevazilazi granice muzičkih žanrova stvarajući jedinstven „poliglotski“ muzički jezik. Debitantski CD pod nazivom *Stil Janoška*, koji je objavila Izdavačka kuća *Dojče Gramofon*, 2016. godine, za samo nekoliko mjeseci dostigao je zlatni status. Kada je riječ o aranžmanima djela klasične muzike, Ansambl se koristi spontanom kreativnošću stvarajući inovativnu i uzbudljivu muziku koja „živi i diše“. Aranžmane potpisuju trojica članova iz Bratislave, braća Ondrej, Roman i František Janoška, kao i njihov zet iz Konstance, Julijus Darvaš. Umjetnici na svojim koncertima stvaraju snažnu interakciju s publikom kroz emocionalnu povezanost, humor, izvanredan virtuoizitet, kao i putem izvanmuzičkih efekata zbog čega često na koncertima podižu publiku na noge. Zahvaljujući svom albumu *Stil Janoška*, ansambl je dobio pozive od velikih imena muzičke scene kao što su Ana Netrebko, Al Džaro, Bobi Makferin, Huan Dijego Florez, Julijan Rahlin, Rendi Njumen i dr. Članovi Ansambla su aktivni rukovodioci majstorskih radionica. Ansambl je objavio i albume *Revolucija*, 2019, *The Big B*, 2022. i posljednji *Četiri godišnja doba u stilu Janoške*, 2024. godine.

The Janoska Ensemble, with its distinctive approach to diverse musical styles, transcends genre boundaries to create a unique “polyglot” musical language. Their debut CD *The Janoska Style*, released by Deutsche Grammophon in 2016, achieved gold status within just a few months. When arranging classical repertoire, the ensemble embraces spontaneous creativity, producing music that is both innovative and vibrant – music that “lives and breathes.” The arrangements are crafted by three brothers from Bratislava – Ondrej, Roman, and František Janoška – along with their brother-in-law from Konstanz, Julius Darvaš. Their concerts are known for their strong audience connection, emotional engagement, humor, exceptional virtuosity, and even theatrical flair, often earning standing ovations. Thanks to *The Janoska Style* album, the ensemble has received invitations from major figures in the music world, including Anna Netrebko, Al Jarreau, Bobby McFerrin, Juan Diego Flórez, Julian Rachlin, and Randy Newman, among others. Members of the ensemble also regularly conduct masterclasses. In addition to *The Janoska Style*, the ensemble has released the albums *Revolution* (2019), *The Big B* (2022), and, most recently, *The Four Seasons in Janoska Style* (2024).

LUKE UMJETNOSTI

KotorArt će i ovog ljeta pretvarati javne gradske prostore u mjesta žive umjetnosti, vidljive i dostupne svima. Luke umjetnosti, neizostavni dio programa KotorArt Don Brankovih dana muzike, iz godine u godinu dosljedno negujemo i razvijamo, jer znamo da ovaj program pruža jedinstveno i dragocjeno iskustvo mladim umjetnicima, te da je važno da kroz umjetnost u javnom prostoru doprinesemo stvaranju posebne atmosfere kotorskog Starog grada i Boke Kotorske.

PORTS OF ARTS

KotorArt Don Branko's Music Days will once again transform the town's public spaces into venues of live art, accessible and visible to everyone. Ports of Art are an integral part of the KotorArt Don Branko's Music Days – from year to year we consistently nurture and develop these lively harbors, as we know that this program provides a unique and valuable experience for young artists, and also that it contributes essentially, through art in public space, towards creating the special atmosphere of the Kotor Old Town and the Bay of Kotor.





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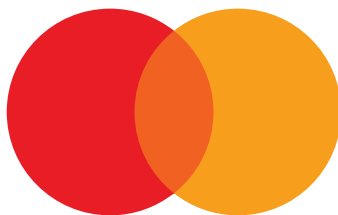




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PORTO
MONTENEGRO



Evropska unija u Crnoj Gori





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"NIKOLA ĐURKOVIĆ"
KOTOR



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东宝文化



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Tivat Music Festival
Makart d.o.o.

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Piano Tuner: Kristijan Bjelanović

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KOTOR





ART

MEĐUNARODNI FESTIVAL KOTORART 2026

Izdavač

d.o.o. KotorArt Festival Kotor

Za izdavača

Ratimir Martinović, izvršni direktor

Urednik

Boris Marković

Prevodilac

Sladana Ćimović

Lektori

Jelena Đonović
Andrew Wiesike

Dizajn

Atila Kapitanj

Štampa

Click Print, Podgorica

Tiraž

500

Godina

2026

INTERNATIONAL FESTIVAL KOTORART 2026

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Boris Marković

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