

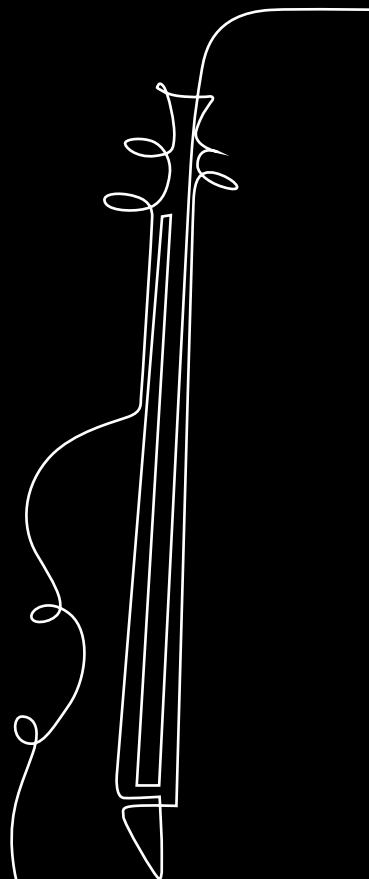
The strings that connect us



*Mediterranean
Notes*

21-29 June 2019

Tivat, Montenegro





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Ministarstvo kulture



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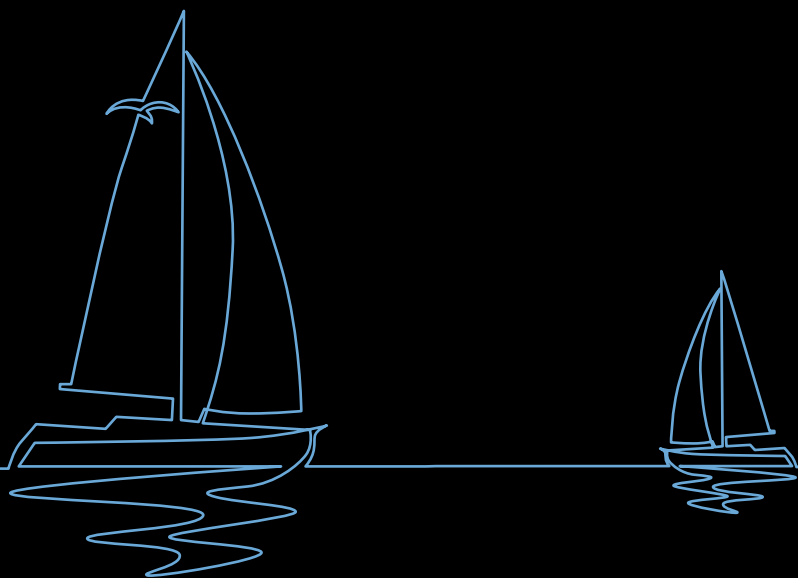




This June, the beautiful town of Tivat will host the second annual Mediterranean Notes Music Festival. During the first week of summer 2019, some of the world's pre-eminent musicians will come together for a series of unique and remarkable concerts.

Tivat's magnificent Riva will be filled with the sounds of the most beautiful and captivating music ever written. We welcome all music lovers to the gateway of Boka Bay and Montenegro, to join us in a celebration of music and community!

Ivan Vukčević
Artistic Director



21 -29 June 2019

Tivat, Montenegro

05

21 June | 21:30

Centar za kulturu Tivat

World Music Day
Baiba Skride
& The Menuhin
Academy Soloists

Mendelssohn, Schubert,
Tchaikovsky

08

22 June | 21:30

Luštica Bay

The Young Virtuosi
of The International
Menuhin Academy

Bartók, Elgar, Piazzola

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23 June | 21:30

Centar za kulturu Tivat

Schumann's
Beethoven
Quartetto Energie
Nove & Irina
Zahharenkova

Schumann, Beethoven

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24 June | 21:30

Luštica Bay

Chedi Hotel Ballroom

Trio Skride/Vukčević/
de Naverán

Schubert, Kodály, Dohnányi

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Centar za kulturu Tivat

Between Two
Wars – A Soldier's
Tale

Stravinsky, Bartók

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27 June | 21:30

Centar za kulturu Tivat

String Sextets
R. Kowalski, R. Lakatos,
M. Klotz, I. Vukčević,
P. de Naverán, H. Krijgh

Brahms, Tchaikovsky

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29 June | 21:30

Synchro Hall

Porto Montenegro

Tivat

Closing Concert
Roby Lakatos Trio
feat. Montenegrin
Symphony Orchestra

Friday, 21 June | Centar za kulturu Tivat | 21:30

World Music Day

Baiba Skride (Latvia) - Violin
& **The Menuhin Academy Soloists**
(Switzerland, **Oleg Kaskiv** - Leader)

PROGRAM:

F. Mendelssohn:

Concerto for Violin and String Orchestra
in D minor (1823)

F. Schubert:

Rondo for Violin and String Orchestra
in A major, D438 (1816)

(PAUSE)

P. I. Tchaikovsky:

Serenade for Strings,
Op.48 (1880)



World Music Day

F. Mendelssohn:

Concerto for Violin and String Orchestra in D minor (1823)

Felix Mendelssohn, at age 13 and during a period of exceptional productivity; composed this - the first of his - Violin Concerto in D minor. Mendelssohn's choice of a strings-only orchestra may hint at some pedagogical influence; or may owe more to the fact that during the same period, he composed no less than 12 String Symphonies.

Yehudi Menuhin - who premiered the work to concert audiences in the 1950's - believed it to be the young composer's blueprint for the later E minor Concerto (a staple of the Violin lexicon) and considered it significant; so-much-so that he made three recordings of the work during his lifetime; one of which was also his conducting debut.

It is fitting that The Menuhin Academy Soloists appear at Mediterranean Notes with Baiba Skride to continue to give a platform to this work; a work clearly integral to the development of the young Mendelssohn, and a forerunner to some of his later masterworks.

F. Schubert:

Rondo for Violin and String Orchestra in A major, D438 (1816)

1816 was a year the young Schubert had a determined focus on writing for the violin, and in particular - the violin as a solo instrument. This Rondo, as well as three Sonatinas and a Konzertstücke - all pieces featuring the violin solo - were all completed during the same year. This piece - like many other Schubert works - was not published until 1897, many years after the composer's death.

P. I. Tchaikovsky:

Serenade for Strings in C major, Op.48 (1880)

The Serenade for Strings, composed in 1880 is notable for the popularity of its Valse movement - which is misleading when contemplating the work in its entirety.

The opening movement - a clear homage to one of Tchaikovsky's greatest influences, Mozart - establishes a conservative aesthetic, but only after the remarkably intriguing double stopped introduction. This idea is brought back - transformed - during the coda that concludes the 4th movement.

Tchaikovsky suggested the largest possible forces available for the work would "be in accordance with the author's wishes", however it is often presented in a chamber setting.

The work was originally premiered (following a private reading in 1880) in St Petersburg, on October 30, 1881.

Lee Bradshaw



Saturday, 22 June | Luštica Bay | 21:30

The Menuhin Academy Soloists

The Menuhin Academy Soloists
(**Oleg Kaskiv** – Leader and Soloist)

PROGRAM:

E. Elgar:

Introduction and Allegro for String
Quartet and Strings, Op.47 (1905)

Soloists – **Yuna Shinohara** &
Anna Orlik, Violins; **Yat Lee**, Viola;
Yosuke Kaneko, Cello

G. Fauré:

“Élégie” for Cello and Strings,
Op.24 (1880)

Soloist – **Fran Carmona Navarro**, Cello

B. Bartók:

Romanian Folk Dances for Violin
and Strings, Sz.68 (1915 – 1917)

Soloist – **Kasimir Uusitupa**, Violin

C. Saint-Saëns:

Havanaise for Violin and Strings,
Op.83 (1887)

Soloist – **Chaofan Wang**, Violin

(PAUSE)

M. Arnold:

Concerto for Two Violins
and Strings, Op.77 (1962)

Soloists – **Oleg Kaskiv** and
Vasyl Zatsikha, Violins

G. Lekeu:

Adagio for Strings (1891)

E. Bloch:

Abodah for Violin And Strings
(1929)

Soloist – **Oleg Kaskiv**, Violin

A. Piazzola:

“Chau Paris” for Strings
(1955)

M. Skoryk (1938):

“Fête des violons” for Strings
(1980)



E. Elgar:

Introduction and Allegro for String Quartet and Strings, Op.47 (1905)

Elgar's nod to a resurrected version of the *Concerto Grosso* is his Introduction and *Allegro for String Quartet and Strings*.

Written in dedication to Samuel Sanford, who had been involved in having Elgar awarded an honorary Doctorate from Yale University; and which led to the tradition of the Pomp and Circumstance March being used thereafter during conferral ceremonies.

This virtuosic work is reflective of Elgar's own history as a violinist, and provides one of the most notoriously difficult Contrabass parts in the entirety of the orchestral repertoire.

G. Faure:

“Élégie” for Cello and Strings, Op.24 (1880)

“Élégie” was written by the French composer Gabriel Fauré in 1880, and first published and performed in public in 1883. Originally for cello and piano, the piece was later orchestrated by Fauré. The work, in E-flat major, features a sad and sombre opening and climaxes with an intense, tempestuous central section, before the return of the elegiac opening theme.

B. Bartók:

Romanian Folk Dances for Violin and Strings, Sz.68 (1915-1917)

Originally composed for piano, this version of Bartók's Romanian Folk Dances finds its melodic origins in gypsy folk tunes from various provincial regions of what was once known as Transylvania.

The themes (collected by Bartók personally on his travels through the country) were often heard in their original forms being played by gypsy musicians, and subsequently taken down in notation form by Bartók.

A very short work - Bartok considered the entire collection to be about three minutes in length - it identifies and strictly adheres to various 'modes' that the gypsy folk melodies presented themselves in in their original forms.

C. Saint-Saëns: Havanaise for Violin and Strings, Op.83 (1887)

The Havanaise in E major is a composition for violin and orchestra based on the habanera rhythm, written in 1887 by Camille Saint-Saëns for Cuban violinist Rafael Diaz Albertini. It is one of the standards of the classical concertante repertoire.

M. Arnold: Concerto for Two Violins and Strings, Op.77 (1962)

Commissioned by Yehudi Menuhin for him and his pupil Alberto Lysy, this piece was composed in 1962 and premiered in the same year by Menuhin and Lysy at the Bath International Music Festival, with the Bath Festival Orchestra conducted by Arnold himself.

The Concerto was commissioned and composed during a seemingly turbulent period in Arnold's life, from which (despite having lived for many decades subsequent) he never fully recovered. A divorce and two suicide attempts notwithstanding, the Concerto is testament to a man fully committed to composition.

The lineage back to the work itself, brought to bear here in performance by the Menuhin Academy Soloists - all of whom are pedagogical descendants of Menuhin and Lysy - is a fitting continuation of the celebration of Arnold's life and work; championed by Menuhin's commission to the composer in the first instance.

E. Bloch: Abodah for Violin and Strings (1929)

At the beginning of 1928, The Swiss-born American composer, Ernest Bloch heard the young Yehudi Menuhin perform in San Francisco, and was so moved that he felt impelled to write a work for him. The result was Abodah (God's Worship), subtitled



'A Yom Kippur Melody', completed in December of the same year and immediately premiered by Menuhin and Louis Persinger in Los Angeles. The melody is a traditional Eastern European Ashkenazi synagogal chant, Vehakkohanim, rendered by the cantor during the 'Musaf' ('Additional') Service in the early afternoon on the Day of Atonement – the most solemn festival in the Jewish calendar.

G. Lekeu: **Adagio for Strings (1891)**

The Adagio for Strings written as a 21 year old shortly before his untimely and tragic death, shows a young composer preparing to reach his full potential. The talent present in this music belies his age, and shows an aesthetic vision only later fully realised by composers such as Satie and Milhaud. The Adagio originally written for string trio, is presented here in an arrangement by the composer himself.

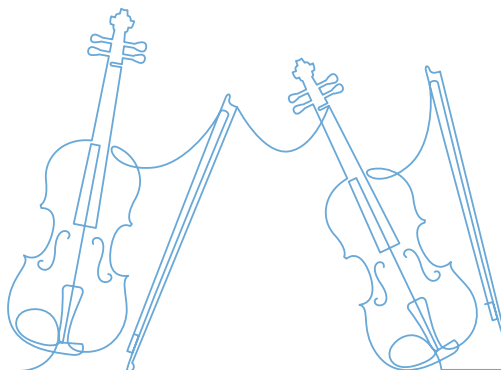
A. Piazzolla: **"Chau Paris" for Strings (1955)**

Argentinian composer Astor Piazzolla was one of the leading exponents of tango and latin jazz throughout the twentieth century. "Chau Paris" is a work that summons all of the exotic aesthetic audiences have come to expect from Piazzolla's work, here in an arrangement for String Orchestra.

M. Skoryk: **"Fête des violons" for Strings (1980)**

This work by Ukrainian composer Myroslav Skoryk; is a typically post-modern composition fusing various musical styles and influences, in a virtuosic display of string writing; serving as a culmination and celebration of modern string music.

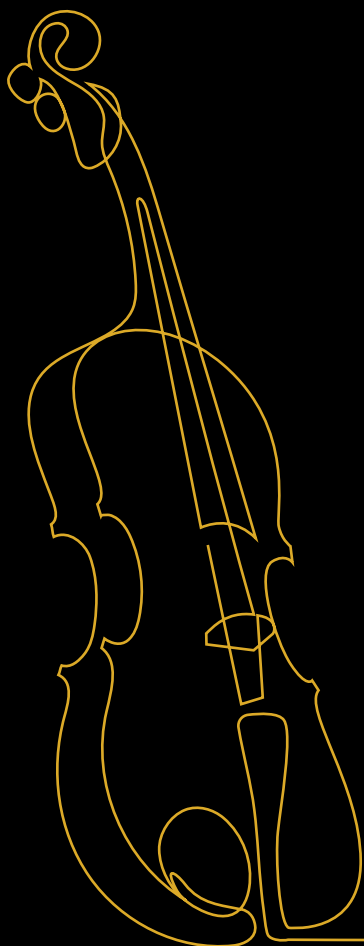
Lee Bradshaw



Sunday, 23 June | Centar za kulturu Tivat | 21:30

Schumann's Beethoven

Quartetto Energie Nove (Switzerland)
& **Irina Zahharenkova** (Estonia)



PROGRAM:

R. Schumann:

Piano Quintet, Op.44 (1842)

R. Schumann:

Variations on a Theme of Beethoven
for Piano Solo, WoO 31 (1833)

L. van Beethoven:

String Quartet No. 12, Op.127 (1825)

R. Schumann:
Piano Quintet, Op.44 (1842)

R. Schumann:
Variations on a theme of Beethoven for Piano Solo, WoO 31 (1833)

L. van Beethoven:
String Quartet No.12, Op.127 (1825)

It is an error to casually cast all Beethovenian works in the key of E flat as being categorically 'heroic' in their quality; as is the case with the *Op.127 String Quartet* – the first of the so-called Late Quartets (1823–1827) – a work whose almost instantaneous diversion AWAY from majestic or heroic notions may have some convinced that Beethoven might have chosen a more suitable key. This notion is most-likely too simplistic a dismissal of one of the true 'inward turns' the composer took in his final decade; and the very fact Beethoven reached for E flat may suggest that this 'inward turn' (in a personal context) IS heroic for a man – who in life – struggled to maintain consistency with his peers.

For the rest of those continuing on throughout the 19th century under the inescapable aesthetic influence the *Eroica*' cast, the key of E flat major has subsequently become subject to expectations of a similar character and mood (especially for the disciples of the seminal *Eroica*); it's influence's presence is notable in Schumann's *Third Symphony*, as well as his genre-defining *Piano Quintet Op.44* (programmed here).

The spectre of the older master is so ever-present in the Schumann Quintet, one wonders if this is the music Beethoven would have composed himself; or Schumann's own Beethovenian vision of an 'heroic' middle period work through the 'Leipzig-lense'?

This Schumann Quintet whilst firmly planting it's influence as a work inspired by middle period Beethoven (*Eroica*, *Emperor*), is indicative of conservative-minded composers forging the romantic aesthetic not from where Beethoven left off in 1827; but from somewhere around 1812. It posits the question; were the Late Quartets a road to nowhere, or simply a road that no one could follow? The *Grasse Fuge* was given no answer until some hundred years later in the Quartet cycle of Bartók. Brahms attempted to answer the *Choral Symphony* with his *D minor Piano Concerto* and his own *First Symphony*.

And so here we have a work composed in 1825, and another work from 1842 – twenty years subsequent.

Which of the two is the 'modern' work – is a wonderful idea to contemplate.

Lee Bradshaw

Monday, 24 June | Luštica Bay
Chedi Hotel Ballroom | 21:30

Bonus Concert

- Trio Skride/Vukčević/ de Naverán

Baiba Skride – Violin (Latvia),
Ivan Vukčević – Viola (Switzerland),
Pablo de Naverán – Cello (Spain)

PROGRAM:

F. Schubert:

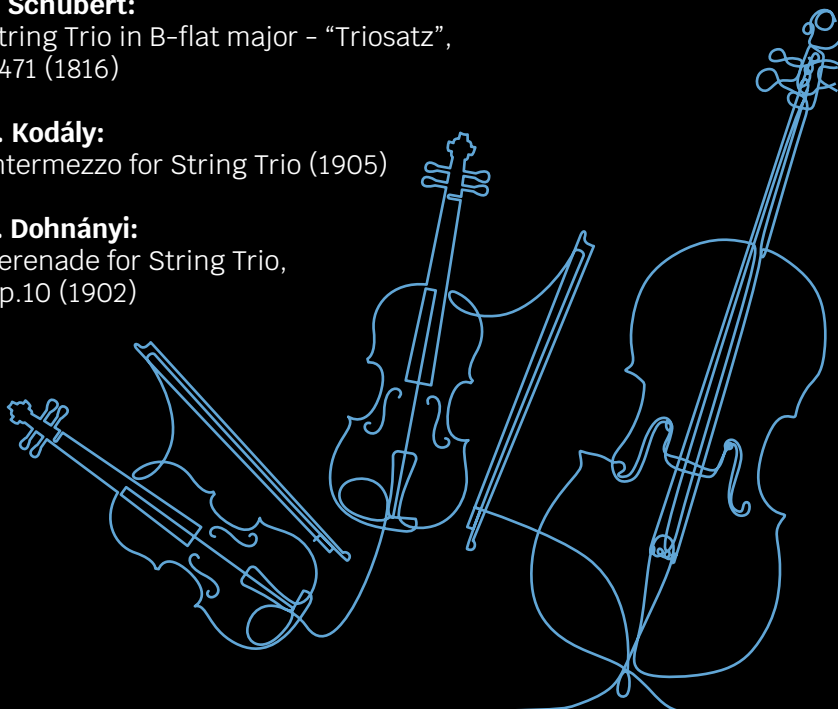
String Trio in B-flat major - "Triosatz",
D471 (1816)

Z. Kodály:

Intermezzo for String Trio (1905)

E. Dohnányi:

Serenade for String Trio,
Op.10 (1902)



F. Schubert:
String Trio in B-flat major “Triosatz”, D471 (1816)

E. Dohnányi:
Serenade for String Trio, Op.10 (1902)

The spectre of Beethoven continues to reach across the generations as is apparent here in this *Serenade for String Trio*, composed in 1902, and premiered two years subsequent. Dohnanyi choosing *Beethoven’s Op.8 Serenade* as a model of sorts on which to base his work – an updated version of the classical model – not to improve it, but to find relevance in the form from a modern perspective.

It is worth noting that Dohnanyi’s ‘update’ does not strictly adhere to Beethoven’s model completely, replacing the fashionable polacca present in *Beethoven’s Op.8* with a set of remarkable variations, and including a fully fledged final Rondo movement instead of repeating the opening March (as is the case in *Beethoven’s Serenade*).

Given the cultural climate of change that surrounded Dohnanyi, and with many of his peers abandoning the old forms, this approach tells us something of the composer’s mind; a composer less celebrated in the subsequent decades than perhaps his craft and output deserves.

In contrast, the Schubert Trio – like so many pieces left by the mercurial composer; is another possibly fragmented experiment that posits the question – had Schubert lived, would these pieces even exist now, let alone be celebrated as works of genius?

Some argue that Schubert may have gone so far as to abandon his first seven symphonies as youthful experimentations, and begun his proper Symphonic count from his ‘*Unfinished*’ 8th, with the ‘*Great*’ 9th being his second. That being the case – what fate would Schubert have assigned a work such as this? The fact that he died at such a young age, means we will never know – and yet – as youthful (and possibly abandoned) experimentations, we cherish the glimpse into what may have been.

Lee Bradshaw



Tuesday, 25 June | Centar za kulturu, Tivat | 21:30

Between Two Wars – A Soldier's Tale

Nino Gvetadze – Piano (Georgia),
Oleg Kaskiv – Violin (Switzerland),
Milan Řeřicha – Clarinet (Czech Republic)

PROGRAM:

B. Bartók:

Contrasts for Clarinet,
Violin and Piano (1938)

D. Milhaud:

Suite for Clarinet,
Violin and Piano (1936)

I. Stravinsky:

Suite from “A Soldier's Tale”
for Clarinet, Violin and
Piano (1919)



B. Bartók:
Contrasts for Clarinet, Violin and Piano (1938)

D. Milhaud:
Suite for Clarinet, Violin and Piano (1936)

I. Stravinsky:
Suite from “A Soldier’s Tale”, arr. for Clarinet, Violin and Piano (1919)

Comparing the work of two massive icons of the Twentieth century tackling the same forces is always an intriguing prospect.

In some aspects the approach that both Bartók and Stravinsky took to composition was thoroughly separated, however both Artists were fierce individuals – and ultimately both modernists – who had dealt with some sense of ‘conservative obligation’ to their predecessors with brief moments of neo-classicism.

“The Soldier’s Tale” in this suite arranged by the composer was originally premiered some 20 years before Bartók composed his *‘Contrasts’* for the same ensemble; the main difference being that Stravinsky condensed his original Septet score for Clarinet Trio, whereas Bartók had these forces in mind from the outset; the famous jazz clarinetist Benny Goodman having commissioned Bartók to compose the work.

These two miniature masterworks are separated by the prolific French modernist Milhaud and his *Suite*, composed two years prior to Bartók’s *‘Contrasts’*.

Lee Bradshaw

Thursday, 27 June | Centar za kulturu Tivat | 21:30

String Sextets

Robert Kowalski – Violin (Poland),
Robert Lakatos – Violin (Serbia),
Michael Klotz – Viola (USA),
Ivan Vukčević – Viola (Switzerland),
Pablo de Naverán – Cello (Spain),
Harriet Krijgh – Cello (The Netherlands)

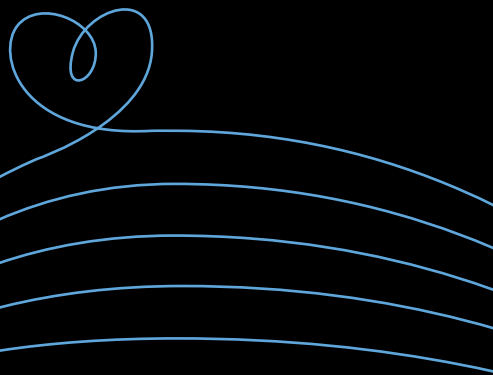
PROGRAM:

J. Brahms:

String Sextet No.1
in Bb-major, Op.18 (1860)

P. I. Tchaikovsky:

String Sextet in D-minor
"Souvenir de Florence",
Op.70 (1890)



J. Brahms:

String Sextet No.1 in B \flat -major, Op.18 (1860)

P. I. Tchaikovsky:

String Sextet in D-minor “Souvenir de Florence”, Op.70 (1890)

Tchaikovsky entered a house on Christmas Day in 1887 to discover the great (and famous) Johannes Brahms already seated at the table. The evening would be complimented by the attendance of another – Edvard Greig and his wife – but it was the Russian Composer meeting Brahms for the first time that was the intriguing portion. The two were, at least as composers – opposed on nearly everything. Tchaikovsky had made no secret of his distaste for Brahms’ work in his correspondence, and now he was settling in for an evening of the other man’s music; as the composer and the host (violinist Adolph Brodsky) rehearsed the composer’s *C minor Piano Trio Op.101*.

Whilst Tchaikovsky politely endured the rehearsal, it was Brahms’ manner which ultimately began a cautious, yet genuine friendship – as noted by Tchaikovsky himself in an account of the evening; “Brahms’s manner is very simple, free from vanity, his humor jovial, and the few hours spent in his society left me with a very agreeable recollection.”

It came to pass that some time later when Tchaikovsky had experienced a particularly disastrous series of rehearsals with the orchestra at the Vienna Music Exhibition, that Brahms had expressed his concern over this rather emphatically. Brahms also took it upon himself after hearing a rehearsal of Tchaikovsky’s *Fifth Symphony*, to encourage Tchaikovsky to revise the finale as he found it ‘lacking’. Tchaikovsky instead of being offended, appreciated Brahms sentiment, and described him afterwards as “the honest and straightforward man”.

Lee Bradshaw

Saturday, 29 June | Sinhro

Porto Montenegro, Tivat | 21:30

Closing Concert

Roby Lakatos Trio feat. Montenegrin Symphony Orchestra

Roby Lakatos Trio (Hungary),
Montenegrin Symphony Orchestra,
Nada Matošević Orešković – Conductor (Croatia)

PROGRAM:

Arrangements of popular and traditional compositions for violin, cymbalom, double bass and symphony orchestra

Roby Lakatos presents his extraordinary ensemble for a musical extravaganza of Gypsy, Folk and Classical arrangements, featuring our own Montenegrin Symphony Orchestra!





Baiba Skride

Latvia

Baiba Skride is one of the most sought-after violin soloists. Her natural approach and passionate interpretations have endeared her to some of the world's most prolific conductors and orchestras. The list of prestigious ensembles with whom she has worked include; the Berliner Philharmoniker, Gewandhausorchester Leipzig, the Boston and Chicago Symphony Orchestras, the New York Philharmonic and the Concertgebouw Orchestra.

Skride was born into a family of musicians in Riga (Latvia), where she began her studies, before completing them at the Conservatory of Music in Rostock. In 2001 she won the 1st prize at the Queen Elisabeth Competition.

Baiba – as a chamber musician – is also in high demand. In 2019 she is to perform with the Skride Quartet at the Schubertiade, the Wigmore Hall in London, the Louvre Paris, and the Muziekgebouw Eindhoven; as well as in tours to the USA and Australia.

Skride's prolific discography is vast, having recorded for Sony Music and the Orfeo labels. Many of her recordings have since become modern bench-marks of the violin repertoire.

Baiba plays the Yfrah Neaman Stradivarius.



Roby Lakatos

Hungary

Roby Lakatos – a virtuoso violinist – is an extremely versatile musician. He is equally at home performing classical music, as well as jazz and the folk music of his home country – Hungary. He is hard to define; often described as a Gypsy violinist, a devil's fiddler, a classical master, jazz improviser, as well as a composer and arranger; his unique artistic personality encompasses all of these things. Lakatos combines his brilliant technique and stylistic mastery to make him one of the best violinists in the world.

Lakatos was born in 1965 to a legendary family of Romani musicians, and is a direct descendant of János Bihari – the famous “King of Gypsy Violinists”; admired by Beethoven and Liszt, and who introduced Brahms to the themes for his Hungarian Dances.

Roby (often appearing with his “Roby Lakatos Ensemble”) is a regular fixture in festivals and concert venues all over the world, showcasing his unique fusion of Gypsy music and jazz-styled improvisation. Lakatos and his Ensemble have a vast discography and record for Deutsche Grammophon, as well as other important labels.



Harriet Krijgh

The Netherlands

Harriet Krijgh is one of today's most important cellists. Her grace and expressiveness touch her audiences as soon as she is on the concert platform. Krijgh has performed with orchestras such as the London Philharmonic Orchestra, the Academy of St Martin in the Fields, the Deutsches Symphonie Orchester Berlin, the NDR Radiophilharmonie Hannover, the Bamberger Symphoniker, the Copenhagen Philharmonic, the Boston Symphony Orchestra and the Sydney Symphony Orchestra. 2019 marks her debuts with the Münchener Philharmoniker and Wiener Symphoniker.

Krijgh has an exclusive recording relationship with Deutsche Grammophon since 2018 and anticipates her first release of works by Vivaldi. Her discography comprises of six discs (Capriccio label). In 2015/2016 she was chosen "Rising Star" by the European Concert Hall Organisation (ECHO).

Krijgh was the Artistic Director of the International Chamber Music Festival in Utrecht and has in 2012 founded the festival "Harriet & Friends" in Feistritz/Austria. From June 2019 she is also a permanent member of the Artemis Quartet.



Nino Gvetadze

Georgia

One of the leading pianists and chamber musicians of today, Nino Gvetadze was born in Georgia. She studied piano in Tbilisi and at the conservatories in The Hague and Amsterdam. Gvetadze has achieved success in competitions, taking second prize, the press prize and the audience award at the International Franz Liszt Piano Competition in 2008, and the Borletti-Buitoni Trust Award in 2010.

As soloist, she has appeared with the Mahler Chamber Orchestra, the Munich Sinfonia, the Kammerakademie Potsdam and several other orchestras. She has given recitals at venues such as Amsterdam's Concertgebouw, the Lucerne Piano Festival, the Spoleto Festival and Tokyo's Bunka Kaikan Hall.

Nino Gvetadze has released four CDs that have received enormous praise in international publications in the field.



Irina Zahharenkova

Estonia

Zahharenkova is one of the most outstanding keyboard performers of her generation. Her repertoire encompasses a wide range of musical styles; from baroque to contemporary. Performing frequently in solo piano and harpsichord recitals in Europe and Asia, she has played at (amongst others): the Spoleto Festival (Italy), the Klavier-Festival Ruhr (Germany), the Kuhmo Chamber Music Festival (Finland), and the Bergen International Festival (Norway).

As a soloist she has appeared with orchestras such as the Orchestre de la Suisse Romande, Orchestre National de Lorraine, Israel Philharmonic Orchestra, Ulster Orchestra, Pilsen Philharmonic Orchestra, Helsinki Philharmonic Orchestra, Prague Chamber Orchestra, Estonian National Symphony Orchestra, and Sinfonia Finlandia.

Irina hails from Estonia, and she has won first prizes in major international piano competitions such as the Johann Sebastian Bach Competition, Alessandro Casagrande International Piano Competition, International Competition George Enescu, and Jaén International Piano Contest. In 2008, Zahharenkova won the Artur Rubinstein Piano Master Competition in Israel.



Oleg Kaskiv

Switzerland

Apart from being one of the most sought-after soloists and chamber musicians in the world, Oleg Kaskiv has established a reputation as one of the great violin pedagogues of today. Since 2005, he has been the Professor of Violin at the International Menuhin Music Academy, where he leads the Menuhin Academy Soloists. In 2007 he also became the Professor of Violin at the Conservatoire de Musique de Geneve.

Oleg was born in Ukraine in 1978 and studied at the Lysenko Conservatory in Lviv. During this period he won a number of prizes, including the International Dvarionas Competition and the International Kotorovych Competition. He is also the prize winner at the Queen Elizabeth International Violin Competition and the Lipizer Violin Competition.

Oleg completed his studies at the International Menuhin Music Academy, under the guidance of Alberto Lysy and Lord Menuhin. He has a very busy concert schedule and is appears as a soloist and in recital all over the world.



Robert Kowalski

Poland

Robert Kowalski captivates audiences with a unique, intense sound and a musicality that is at once lively and elegant. He began studying the violin aged seven, and only four years later performed Mendelssohn's Violin Concerto with the Baltic Philharmonica Orchestra. His solo repertoire is vast and Robert regularly appears as soloist and chamber musician at music festivals in Europe, the USA and Asia, performing in prestigious concert venues such as the Wiener Musikverein, the Mozarteum Salzburg, the Laeiszhalle (Musikhalle) Hamburg and Carnegie Hall in New York. He has won prizes in a number of international competitions.

Born in 1985, Robert studied in Germany and Switzerland with Waleri Grawow. He has collaborated with Vladimir Ashkenazy, Reinhard Goebel, Martha Argerich and Julian Rachlin, who have proved enormous sources of inspiration.

His recent recording of the violin concerto by Richard Strauss (CPO label), earned critical acclaim and a nomination for International Classical Music Awards 2019. A member of the Szymanowski Quartet, he plays a J. B. Vuillaume (1860).



Michael Klotz

USA

Born and raised in Rochester, NY, Michael Klotz has established an international reputation as a performer and pedagogue of the viola. Klotz has performed as soloist, recitalist and chamber musician throughout the world in important concert series and major festivals. In 2002 Michael Klotz joined the internationally acclaimed Amernet String Quartet, Ensemble-in-Residence at Florida International University in Miami.

Klotz regularly collaborates with some of the leading artists of our time, having performed with Shmuel Ashkenasi, Arnold Steinhardt, James Ehnes, Augustin Hadelich, Vadim Gluzman, Joseph Kalichstein, Roberto Diaz, Cynthia Phelps, Michael Tree and the Borromeo, Ying, and Shanghai Quartets.

Klotz is a graduate of the Eastman School of Music and in 2002 completed a double masters degree in violin and viola at The Juilliard School. Michael Klotz is the Professor of Viola and Chamber Music at Florida International University.



Nada Matošević Orešković

Croatia

Nada Matošević was born in Rijeka and is a graduate of Ljubljana Music Academy where she studied with Anton Nanut.

She has appeared with The Slovenian Radio Orchestra, the Slovenian Phil-harmonic Orchestra, The Alpe-Adria Youth Orchestra, the Mexico Symphony Orchestra, the Catania Chamber Orchestra, Orchestra da Camera di Padova e del Veneto, the Udine Philharmonic Orchestra, the City Theatre Orchestra of Giessen, the Orchestra Sinfonica Siciliana, Orquesta filarmónica de la UNAM Mexico, the Dubrovnik Symphony Orchestra, the Orchestra Milano Classica, the Macedonian Symphony, the Croatian Radio Orchestra, the Carlo Felice Orchestra Genoa, the Greek National Theatre from Athens, Teatro Filarmonico Verona, the Orchestra della Svizzera italiana, etc.

She is the winner of the prestigious Prešern Award and in 2001, she became the co-founder and an artistic director of The Rijeka Philharmonic Orchestra. She is the winner of 2001 City of Rijeka annual Award.

She was the chief-conductor of The Rijeka Opera and the general manager of the Croatian National Theatre in the same city.



Pablo de Naverán

Spain

Distinguished by the international press for his outstanding musicianship and communication skills, Pablo de Naverán has captivated both the public and critics since an early age. He has performed in recitals and as soloist throughout the world, and is a graduate of The International Menuhin Music Academy and the Paris Conservatoire. Pablo's teachers included Lord Menuhin, Alberto Lysy, R. Aldulescu and P. Muller. He has won prizes at the Gaspar Cassadó Competition, as well as the First Prize at the Conservatoire National de Paris.

Pablo has been invited to perform at prestigious festivals such as the Cello-Fest Belgrade, the Festival de Radio -France, the Menuhin Festival Gstaad, the Salzburg Festival, Midis-Minimes, the Prussia Cove, the Festival do Estoril, the Festival of Torroella, Festival Lysy, Incontri Musicali di Siena, Festival Ibérico, and the Schubert Festival. Currently, Pablo is the Professor of Cello and Chamber Music at the International Menuhin Academy in Switzerland.

His eclectic discography, made for labels Dinemec, Hilargi, Several Records and Stil, have been received with enthusiasm by the press and the public.

Pablo plays a Testore cello (1723).



Milan Řeřicha

Czech Republic

Internationally acclaimed clarinet virtuoso Milan Řeřicha regularly performs as soloist with leading orchestras such as the Brussels Philharmonic Orchestra, Solistes Europeens, the Bucharest Philharmonic Orchestra, the Südwestfalen Philharmonie, the Prague Philharmonia, the Tokyo Chamber Orchestra and the Basel Symphony Orchestra. He has played recitals in major concert halls in the USA, Asia and South America.

Milan regularly appears at prestigious music festivals such as the Festwochen Luzern, the Salzburger Festwochen, the Wiener Festwochen, the Schleswig-Holstein Festival, the Prague Spring, the Menuhin Music Festival, the City of London Music Festival, and the BBC Music Festival. He is a very active chamber musician and has appeared with many of the world's most prominent artists.

Milan has recorded for BMG, Deutsche Grammophon, Decca, CHANDOS, Supraphon, and Sony Music. Since 2004, he is the exclusive artist of the MARCOPHON label. He is the ambassador of the RZ Woodwind Manufacturer and the artistic director of the Association CCA – Czech Clarinet Art.



Robert Lakatoš

Serbia

Robert Lakatos achieved international acclaim after winning the first prize at the Sarasate Competition in 2015, and is widely regarded as one of the greatest musical talents to emerge out of the Balkans in recent years. Robert is a concert violinist and violist and has performed throughout Europe, Israel and the USA. As soloist, he has appeared with several orchestras including the Navarra Symphony Orchestra, the Malaga Philharmonic, the Minas Gerias Philharmonic, the Krakow Philharmonic, the Orquestra Sinfonica da la UANL (Mexico), the Istanbul State Symphony Orchestra, the New York Summit Festival Orchestra, the RTV Slovenia Symphony Orchestra and the Janáček Camerata.

Robert Lakatos grew up in a family of musicians and was mentored by his father, Imre Lakatos. He has also studied with Julian Rachlin in Vienna. Other first prizes at international competitions include Andrea Postacchini, Jeunesses Musicales and the Marry Smart Competition New York.

Lakatos is Professor of Violin at the Academy of Arts in Novi Sad and plays on a S. Bogdanoski violin and a Vladimir Radosavljevic bow.



Quartetto Energie Nove

Switzerland

The Swiss based Quartetto Energie Nove seek out the new and the dynamic, putting muscle, sinew and flesh to the bones of ghosts that have haunted concert halls for decades. The ensemble's ability to penetrate the imagination of an audience is palpable as soon as the formalities are done with and the music begins.

The ensemble has enjoyed a close working relationship with the Radio Svizzera italiana and Record Label Dynamic; the endeavour having produced a series of monographic recordings which have earned QEN accolades such as the recent 'Recording of the Month' in the Strad magazine. QEN is currently involved in a recording cycle of the late Beethoven Quartets together with the composer/producer Lee Bradshaw, due for release in 2020 (250th birthday).

QEN have featured across Europe in various festivals including the Edinburgh Festival, the MiTo Festival, the GOG Series and Lugano Musica. The members of QEN are Hznz Liviabella, Barbara Ciannamea, Ivan Vukcevic and Felix Vogelsang and they play on instruments by Stradivari, Ventapane, Landolfi and Amati.



The Menuhin Academy Soloists

Switzerland

The Menuhin Academy was founded in 1977 by Lord Yehudi Menuhin for young violinists, violists and cellists of exceptional talent. The Academy's mission is to provide a musical training that fulfils Menuhin's own vision of musical excellence, and to offer students from around the world scholarships to enable them to complete their musical education. Since the Academy's inception, many of its students have gone on to win international prizes.

The Menuhin Academy Soloists is an ensemble comprised of current Academy Students and pedagogues. The Menuhin Academy Soloists perform in some of the most prestigious venues worldwide, and the list of renowned soloists who have appeared with the group over the past 40 years is vast.

The Academy Soloists has been in residence at the Rosey Concert Hall since 2015, and it is there that the students have rubbed shoulders with world renowned soloists and other prestigious ensembles.

The world-famous violinist Maxim Vengerov has been the Artistic Director of the Academy since his recent appointment 2012.



Montenegrin Symphony Orchestra

Montenegro

The Montenegrin Symphony Orchestra performed for the first time on December 14, 2007 in Cetinje and soon became the base of the music life in Montenegro.

The Montenegrin Symphony Orchestra performed at over three hundred concerts in the country and abroad (Italy, Bosnia and Herzegovina, Serbia, Croatia, Russia, Turkey, Albania, France, and Macedonia among others).

The following artists have appeared as soloists with the orchestra: Monserat Caballet, Mischa Maisky, Ivo Pogorelič, Ilya Gringolts, Denis Shapovalov, Simon Trpčeski, Stefan Milenković and Miloš Karadaglić.



Ivan Vukčević

Switzerland

Ivan Vukčević is the Artistic Director of the Mediterranean Notes Music Festival in Tivat, Montenegro – which attracts some of the world's finest soloists and chamber musicians – and features as the cultural highlight of the Montenegrin Summer.

Professor of Viola at the International Menuhin Music Academy and Solo Viola with the Orchestra della Svizzera italiana, he is an emerging advocate of the Viola. Vukčević plays a rare and powerful Landolfi (1753) and his ability to draw out regularly compelling interpretations has led to him having performed several new works in addition to the expected hallmarks of the viola lexicon.

Ivan has performed throughout Europe, Australia, North America and the Asias, and co-founded the Quartetto Energie Nove; an ensemble with a vision to match that of Vukčević's own musicianship – having since recorded remarkably vibrant accounts of Prokofiev, Janacek and Smetana for the Dynamic music label.

Vukčević's teacher's include the great Alberto Lysy and Johannes Eskaer (International Menuhin Academy), and he has previously occupied the Principal Viola chair with the Stavanger and Basel Symphony Orchestras.