





7 Belgrade SAXperience

Međunarodni festival saksofona u Srbiji

30. septembar - 03. oktobar 2020.

International Saxophone Festival in Serbia

30th September – 3rd October 2020



Mislim da je njegova najveća prednost raznovrsna lepota brojnih mogućnosti izražavanja. U jednom trenutku duboko tih, u drugom pun emocija. Sanjalački, melanholičan, ponekad sa šapatom odjeka... Ne znam nijedan instrument sa ovako specifičnim kvalitetom tona koji se proteže po granicama čujnosti.

Hektor Berlioz



Its principal merit in my view is the varied beauty of its accent, sometimes serious, sometimes calm, sometimes impassioned, dreamy or melancholic, or vague, like the weakened echo of an echo. There does not exist another musical instrument that I know of that possesses this strange resonance, which is situated at the edge of silence.

Hector Berlioz

Belgrade SAXperience je jedinstven međunarodni festival saksofona, na kome nastupaju najznačajniji strani i domaći saksofonisti. Specifičan je po tome što prati savremene tokove i nastoji da dopre do najširih slojeva publike, pa tako osim klasičnih i džez koncerata, publika ima priliku da prisustvuje dnevnim nastupima saksofonista na otvorenom. U novom, izmenjenom (online) izdanju publika će u toku četiri dana festivala imati priliku da uživa u koncertima vrhunskog kvaliteta.

I u ovim izazovnim vremenima festival nastavlja tradiciju porudžbine novih dela i širenje literature za saksofon. Ove godine premijerno će biti izvedene tri kompozicije domaćih autora: Maje Bosnić, Svetlane Savić i Ivana Brkljačića.

Deo bogatog programa Belgrade SAXperience festivala čine i popodnevni koncerti na otvorenom na različitim lokacijama u centru Beograda. Na ovim koncertima će nastupiti Milan Savić i Uki Ovaskainen izvođeći specijalno odbrani repertoar za ovu priliku.

U cilju decentralizacije kulture, priliku da čuje vrhunske svetske saksofoniste ima i publika širom Srbije i to na koncertima od 26. septembra do 6. oktobra u Smederevu, Vršcu, Pirotu i Nišu.

Osim gostovanja najboljih svetskih i domaćih saksofonista važan segment festivala jeste i edukativni program na kome je učenicima i studentima saksofona omogućeno da uče od renomiranih saksofonista koji nastupaju na festivalu. Online majstorski kursevi Belgrade SAXperience festivala biće održani u Kulturnom centru Beograda, a otvoreni su za učenike i studente saksofona, kao i za mlade profesionalce.

Belgrade SAXperience organizuje takode i letnju i zimsku školu saksofona. Ove škole održavaju se sa ciljem da se polaznicima pruži prilika da na jedinstven način i u drugačijoj atmosferi uče od svetskih saksofonista.



Belgrade SAXperience is a unique international saxophone festival, featuring the most important foreign and domestic saxophonists. It is specific in that it follows modern trends and strives to reach the widest layers of the audience, so in addition to classical and jazz concerts, the audience has the opportunity to attend the daily open air performances.

In the new, modified (online) edition, the audience will have the opportunity to enjoy top quality concerts during the four days of the festival. Even in these challenging times, the festival continues the tradition of ordering new works and enriching of the saxophone literature. This year, three compositions by domestic authors Maja Bosnić, Svetlana Savić and Ivan Brkljačić will be premiered.

Part of the rich program of the Belgrade SAXperience festival are afternoon open-air concerts at various locations in the center of Belgrade. Milan Savić and Uki Ovaskainen will perform at these concerts and directly gain a new young audience with a specially selected repertoire for this occasion.

In order to decentralize culture, the audience throughout Serbia will have the opportunity to hear the world's renowned saxophonists at concerts from September 26th to October 6th in Smederevo, Vrsac, Pirot and Nis.

In addition to the guest appearances of the best world and domestic saxophonists, an important segment of the festival is the educational program in which saxophone students are able to learn from renowned saxophonists who perform at the festival. The online master classes of the Belgrade SAXperience Festival will be held at the Cultural Center of Belgrade, and are open to saxophone students, as well as young professionals.

Belgrade SAXperience organizes also summer and winter saxophone school. These schools are held with the aim of giving students the opportunity to learn from world saxophonists in a unique way and in a different atmosphere.

SREDA, 30. SEPTEMBAR U 20.00

Online program

LADIES FIRST

Duo Alloy

Mojca Pecman, saksofon

Ana Marković, klavir

ČETVRTAK, 1. OKTOBAR U 20.00

UK Stari Grad

MOSCOW NIGHTS

Oleg Kirejev, saksofon

Dragan Čalina, klavir

PETAK, 2. OKTOBAR U 20.00

Svečna Sala Skupštine grada

BELGRADE ONLINE

Milan Savić, alt saksofon

Ana Radovanović, mecosopran

Uki Ovaskainen, klavir

SUBOTA, 3. OKTOBAR U 20.00

Online program

BRUSSELS TIMES

Simon Dirik, saksofon

Flavijen Kazačo, klavir

WEDNESDAY, 30TH SEPTEMBER AT 20:00

Online program

LADIES FIRST

Duo Alloy

Mojca Pecman, saxophone

Ana Marković, piano

THURSDAY, 1ST OCTOBER AT 20:00

UK Stari Grad

MOSCOW NIGHTS

Oleg Kireyev, saxophone

Dragan Čalina, piano

FRIDAY, 2ND OCTOBER AT 20:00

City Hall

BELGRADE ONLINE

Milan Savić, alto saxophone

Ana Radovanović, mezzo soprano

Uki Ovaskainen, piano

SATURDAY, 3RD OCTOBER AT 20:00

Online program

BRUSSELS TIMES

Simon Diricq, saxophone

Flavien Casaccio, piano



SREDA, 30. SEPTEMBAR U 20.00

Online program

LADIES FIRST

Duo Alloy

Mojca Pecman, saksofon

Ana Marković, klavir

Najdžel Vud
Anton Pretler
Armin Sanajei
Beri Kokroft
Maja Bosnić
Anton Pretler

Cries of the Stentor

Etida

Cercis

Ku Ku

Pneumothorax (premijera)

Bestiarium

Duo Alloy je kamerni sastav dve energične i nekonvencionalne umetnice, saksofonistkinje Mojce Pecman (Slovenija) i pijanistkinje Ane Marković (Srbija). Kao što i samo ime ansambla nagoveštava (*Alloy*, što u prevodu predstavlja leguru različitih metala) cilj ovog dua je da publici dočara mešavinu moćnih zvukova ova dva instrumenta. Ove dve svestrane umetnice su pronašle inspiraciju u savremenoj muzici i svoj repertoar su usmerile isključivo ka ostvarenjima savremenih kompozitora, a dela koja izvode su često pisana posebno za njih. Obe su diplomirale na Univerzitetu za muziku i izvođačke umetnosti u Beču. Za kratko vreme su privukle veliku pažnju sveta savremene klasične muzike što je rezultovalo bogatim koncertnim rasporedom. U prethodne dve godine, koliko je ansambl aktivan, nastupale su u nekim od najpoznatijih galerija i sala u Beču, među kojima se mogu izdvojiti *Fanni Hensel Saal*, *Ehrbar Saal* i *Altes Rathaus*. Saradnja sa renomiranim pedagogima u području kamerne muzike i redovno učešće u raznovrsnim projektima i festivalima, kao što su *Liederabend mit Brian Banner*, *Open piano for Refugees*, *200 Jahre MDW* ili posebno *Wien Modern*, dalo im je iskustvo neophodno za dalji razvoj i inspiraciju da svoj jedinstveni zvuk dele sa publikom širom sveta.

Maja Bosnić (1985, Srbija) je kompozitorica eksperimentalne konceptualne muzike iz Beograda. Privlače je apsurdna rešenja, ograničene mogućnosti, neočekivani raspleti, tretiranje instrumenata kao *redi-mejd* objekata i tretiranje svakodnevnih predmeta kao muzičkih instrumenata. Doktorirala je kompoziciju u klasi Rodžera Redgejta na Goldsmiths univerzitetu u Londonu. Piše muziku za različite ansamble, orkestre, elektroniku i višemedijske umetničke projekte i njene kompozicije su do sada izvođene na umetničkim i muzičkim festivalima, među kojima su: Impuls (Austrija), CTM Festival, The

International Summer Courses for New Music Darmstadt, The Festival of Young Artists Bayreuth (Nemačka), *Muzika ovdje i sada*, Međunarodna tribina kompozitora, *Aprilski susreti*, KOMA – Kompozicije mladih autora, *International Youth Arts Festival* u Kingstonu na Temzi, Forum kompozitora u Londonu, *Sites + Subjects* u Plovidivu (Bugarska), Timsonia festival nove muzike u Temišvaru i Dilijan akademiji za novu muziku na Mikonosu, gde je njenu kompoziciju izveo znameniti ansambl za novu muziku *Klangforum Wien*. Više informacija: majabosnic.net

O delu:

Pneumothorax (,nju:məv'θɔ:ræks) je zvučna studija inspirisana ekstremnim transformacijama jednog značenja. Te tako u ovom delu poigravam se ekstremnim tumačenjima instrumenata, kao i ekstremnim promenama zvučnih svetova koje zajedno stvaraju. Instrumenti su tokom cele kompozicije sjedinjeni u jedan isti zvučni svet, te tako zajedno predstavljaju jedan izvor zvuka. Samim tim su ograničeni zvučnim i tehničkim mogućnostima ovog drugog, ali istovremeno i zvučno nadograđeni nekim novim karakteristikama i kvalitetima. Prvi deo kompozicije je ispunjen šumovima, brujanjima, zujanjima i odzvcima, dok oba instrumenta stvaraju zvuk unutar rezonantne kutije klavira. U drugom delu *ispiljavaju na suvo tlo* i zvuče kao digitalni MIDI instrumenti i zasenjuju nas tehničkom virtuožnošću, koja prevazilazi uobičajene ljudske sposobnosti. Poslednji deo kompozicije uklanja sve zvučne tonove i ostavlja kostur iza njih, ispunjen kliktanjima klapni i navrtnja unutar klavira.

Reč *pneumothorax* prvi put sam sasvim neobavezno čula u rečima popularne pesme, tokom 2007. godine, dok je njeno značenje u tom trenutku, za mene ostalo potpuno nerelevantno. Osam godina kasnije, konačno sam istražila, otkrila i naučila sve o tom stanju, kada je jedna od mojih prevremeno rođenih bliznakinja razvila simptome svog trećeg dana po dolasku na svet, nakon čega je jedva spašena, ali se potom u potpunosti oporavila. Pre dva meseca moj prijatelj je imao operaciju pluća zbog istog stanja, a potom obećao da će mi jednom prilikom preneti utiske i detaljno prepričati čitav doživljaj.

Te tako, značenje ove reči, u mom slučaju, transformisalo se od *nebitne reči pesme do pitanja života i smrti do povremene slučajne pojave*. Ove široke granice interpretacije subjekata, kao i ekstremne sposobnosti njihovih transformacija inspirisale su me da nazovem ovo delo, upravo po ovoj interesantnoj reči (po zvučnosti) i povežem ga sa samim stanjem.

Čini mi se da inače često imam običaj da tretiram duvačke instrumente kao nekakve mašine za disanje. Zajedno sa zvucima kliktanja klapni, rekla bih da veoma dobro mogu da podsećaju na medicinsku opremu. Tako da sam dobila ideju da na kreativan način stvorim *stanje disanja*, a potom pronađem način da u tome napravim kolaps, koji bi doveo do potpuno suprotnog stanja *vakuuma*, na razne naslojene, varirane i filterovane načine tumačenja. Ceo koncept mi je delovao kao interesantan plan za razvoj nove kompozicije, koja bi mogla da se nazove po ovom medicinskom terminu za kolaps pluća.

Maja Bosnić

WEDNESDAY, 30TH SEPTEMBER AT 20:00

Online program

LADIES FIRST

Duo Alloy

Mojca Pecman, saxophone

Ana Marković, piano

Nigel Wood

Cries of the Stentor

Anton Prettler

Etude

Armin Sanayei

Cercis

Barry Cockcroft

Ku Ku

Maja Bosnić

Pneumothorax (premiere)

Anton Prettler

Bestiarium

Duo Alloy consists of saxophonist Mojca Pecman and pianist Ana Marković. With word “Alloy” in their name, as a description of bond between metals, this duo aims for musical bond of powerful sounds of saxophone and piano. Studying at the University of Music and performing arts in Vienna gave both of these musicians not only the opportunity to master their skills but also the chance for many collaborations.

As artists living in the 21st-century, they embrace music by living composers, and their performances and recordings celebrate new chamber music often composed specifically for them. In less than a year, since their founding in 2017, the duo has quickly caught the attention of the contemporary classical music world, resulting in a busy concert schedule, many in Viennese concert venues such as Fanny Hensel Saal, Mi Bario, Klaviergalerie, Ehrbar Saal and Bank Austria Salon im Altes Rathaus. Duo Alloy have regularly been a part of many projects such as Liederabend mit Bryan Banner, All thing wild, Open piano for Refugees, 200 Jahren MDW and most importantly Wien Modern and they couldn't be more excited to continue sharing their unique music with audiences all around the world.

Maja Bosnić (1985, Serbia) is a composer and performer from Belgrade. In her music, she re-questions and examines accustomed phenomena in the process of music making, exposes them to concepts of everyday life (habits of the society, modern trends, pop culture, science, etc.) then resets them in compositions that sometimes include audience action in the performance. Bosnić is drawn to impossible missions, absurd solutions, limited material, playfulness, uncertain outcomes, audience participation, treating instruments as ready-made objects of expression and treating real life objects as music instruments. She obtained a PhD degree in music composition at Goldsmiths, University of London, supervised by prof. Roger Redgate. She writes pieces for solo, chamber,

ensemble and orchestra performances, as well as, projects for electronics, multi-media installations and interactive settings. Bosnić's works have been performed at festivals, such as: Impuls (Austria), CTM Festival, The International Summer Courses for New Music in Darmstadt, The Festival of Young Artists Bayreuth (Germany), Music Here and Now, International Review of Composers, April Meetings, KOMA – Compositions of Young Authors (Serbia), International Youth Arts Festival in Kingston upon Thames (United Kingdom), Sites + Subjects in Plovdiv (Bulgaria), Timsonia 2018 New Music Festival in Timisoara (Romania) and Delian Academy of New Music in Mykonos 2019 (Greece), where her work was performed by renown Klangforum Wien ensemble. More information: majabosnic.net

About piece:

Pneumothorax (ˌnjuːməθ'θɔːræks) is a sound study inspired by extreme transformations of a meaning.

It just so happened that the meaning of the word “pneumothorax”, in my case, transformed from ‘silly lyrics’ to ‘life and death matter’ to ‘something i occasionally stumble upon’ (more details in the score). And these vast borderlines of interpretation of a subject, as well as extreme capabilities of their transformation inspired me to name this work with this interesting word and relate it to the condition.

I do have a history of making wind instruments sound like breathing machines. Together with the possibility to make clicking sounds, they somehow always inspire me to think about hospital equipment. Therefore, the idea of creating a “breathing” state and then finding a way to create a collapse that would result in a complete opposite “vacuum” state, in layered, varied and transferred interpretations, seemed like an interesting concept for a piece, that could be called after a medical term for a collapsed lung.

Both instruments are united in one fused sound source in which they are limited and enriched with technical capabilities and sound qualities of the other. First part is created from and inside of piano's sound board. It is full of reverb, breathy and buzzing sounds, that gradually appear and disappear, and ending in blurry masses of tones. In the second part the “blurry masses” transform into quasi digital and mechanical section, of dry, clear and virtuoso passages with duration long enough to dissociate us of humanity and amaze us with machinery. Final part cuts into a ‘skeleton’ of previous mass of tones, emptying the sound world of all pitches and uncovering clicks and hits, that were behind them, all along.

Maja Bosnić

ČETVRTAK, 1. OKTOBAR U 20.00

UK Stari Grad

MOSCOW NIGHTS

Oleg Kirejev, saksofon

Dragan Čalina, klavir

Džordž Geršvin	<i>Summertime</i>
Oleg Kirejev	<i>What is love</i>
Dragan Čalina	<i>Blues in F</i>
Dragan Čalina	<i>Solo</i>
Soni Rolins	<i>Oleo</i>
Viktor Jang	<i>Stella by starlight</i>
Artur Švarc	<i>Alone together</i>
Narodna melodija	Ruska uspavanka



Oleg Kirejev je prvi muzičar u Rusiji koji je spojio etno džez motive i tradicionalno baškirsko pevanje iz grla. Muzičku karijeru je započeo 1985. godine. U periodu kada etnička muzika zadobija interesovanje muzičara širom sveta, Oleg osniva grupu pod imenom *Orlan* koja kasnije postaje veoma popularna među sovjetskom publikom. Zahvaljujući stipendiji, pohađao je časove kod Bada Šenka. Godine 1996. je osvojio specijalnu nagradu za izvanredno izvođenje na Montru Džez festivalu u Švajcarskoj. Tada je privukao pažnju međunarodne zajednice džez muzičara čime mu se otvaraju vrata brojnih džez klubova širom sveta. Pod uticajem bibop i tradicionalnog džeza, pridodatih afričkih ritmova, latinoameričkog džeza i baškirske tradicionalne muzike, Oleg kreira i usavršava svoj jedinstveni stil. Njegova diskografija obuhvata petnaestak albuma različitih žanrova džez muzike. Izdanje *Mandala* (2007) je nominovano za Gremi nagradu u kategoriji najboljeg savremenog džez albuma. Etno-džez projekat *Feng Šui džez pozorišta* je takođe bio nominovan za Gremi nagradu (2008). Uz podršku klavirskog trija američkog pijaniste Kita Džavorsa održava turneju kroz Evropu i Ameriku, 2010. i 2011. godine, promovišući album *Rhyme and Reason*. Iste godine obnavlja sastav *Orlan* sa kojim snima i album *Baškirski karavan*. Proglašen je nacionalnim umetnikom Republike Baškortostan, gde takođe obavlja i funkciju Savetnika za kulturu Predsednika Republike.



Dragan Čalina je pijanista iz Srbije koji živi i radi u Beogradu. Magistrirao je džez klavir na Konzervatorijumu u Amsterdamu gde je dobio stipendiju za master studije. Nastupao je sa poznatim džez umetnicima kao sto su Duško Gojkovic, Stjepko Gut, Hans Dalfer, Melba Džojs, Bred Lili, Montez Kolman, Filip Harper i drugi. Trenutno radi kao profesor na Fakultetu muzičke umetnosti (FMU) u Beogradu.

THURSDAY, 1ST OCTOBER AT 20:00

UK Stari Grad

MOSCOW NIGHTS

Oleg Kirejev, saxophone

Dragan Čalina, piano

George Gershwin	<i>Summertime</i>
Oleg Kirejev	<i>What is love</i>
Dragan Calina	<i>Blues in F</i>
Dragan Calina	<i>Solo</i>
Sonny Rollins	<i>Oleo</i>
Victor Young	<i>Stella by starlight</i>
Arthur Schwartz	<i>Alone together</i>
Folk song	Russian lullaby

Oleg Kirejev is the first Russian musician, who combined ethnic jazz motifs with amazing Bashkir folk instruments and incredible throat singing. In 1985, when ethnic music began to gain popularity all over the world, Oleg formed a group called *Orlan*, which was very successful in the USSR, and became a phenomenal event for the Soviet audience of that time. Thanks to a timely and deservedly received scholarship which helped him to study with Bud Shank (1994), Oleg Kirejev instantly moved on the international stage, being a great musician up to this day. And after receiving a special award for an outstanding performance at the Montreux Jazz Festival in Switzerland (1996), Oleg gained substantial fame in the international music community and was warmly welcomed at other well-known jazz festivals and clubs around the world. Meanwhile, after being influenced by omnipotent bebop and traditional jazz, seasoned with African rhythms, Latin American jazz and Asian ethnic music, Oleg Kirejev created his own unique style and brought it to perfection. Oleg Kirejev released 15 jazz albums. His release of 2007, "Mandala", published by the New York label "Jazzheads", was nominated for the Grammy Award as the Best Contemporary Jazz Album. Intensive Euro-American concert tours in support of the "Rhyme and Reason" album, which was created with help of the American pianist's Keith Javors trio, were successfully held in 2010 and 2011. The constant desire of creative expression found its new embodiment in the "Bashkir caravan" album (2012), by the legendary Oleg Kirejev's team *Orlan*.

The real pride of the musician today is the title of National artist of Bashkortostan and the post of the Cultural Adviser of the Bashkirian President.

Dragan Čalina is Serbian pianist based in Belgrade. He graduated from Bachelor and Master Degree for Jazz piano at Conservatorium van Amsterdam, where he got the scholarship for Master studies. Dragan played with various jazz artists such as Dusko Gojkovic, Stjepko Gut, Hans Dulfer, Melba Joyce, Brad Leali, Montez Coleman, Philip Harper... At the moment Dragan is teaching at the Faculty of Music (FMU) Belgrade.

PETAK, 2. OKTOBAR U 20.00
Svečna Sala Skupštine grada

BELGRADE ONLINE

Milan Savić, alt saksofon

Ana Radovanović, mecosopran

Uki Ovaskainen, klavir

Ivan Brkljačić
Minta Aleksinački
Svetlana Savić
Ivan Brkljačić
Ivan Jevtić

Love! – saxophone concerto, verzija za alt saksofon i klavir (4. i 5. deo)
Remi

Solo za glas, saksofon i klavir

Peter and New York za (ženski) glas i alt saksofon (premijera)

Koncert za alt saksofon i gudački orkestar, verzija za saksofon i klavir
Allegro con Spirito / Andante Cantabile / Finale – Allegrissimo

Milan Savić je diplomirao saksofon na Akademiji umetnosti u Novom Sadu, i klarinet na FMU u Beogradu. Tokom muzičkog razvoja, pohađao je mnoge škole i seminare kod priznatih profesora u inostranstvu. Od 2006. godine radi u MŠ *Josip Slavenski* kao profesor klarineta i saksofona, a njegovi učenici su dobitnici mnogih nagrada na republičkim i međunarodnim takmičenjima. Nastupao je kao solista na *Mokranjčevim danima* i drugim festivalima širom Srbije. Održao je majstorske kurseve sa pijanistom Ukijem Ovaskainenom u zemlji i inostranstvu – Alpen Klasika Fest (Italija), Olimpik Saks Festival (Grčka), a takođe je održao i koncertnu turneju u Francuskoj. Kao solista je nastupao na Kolarcu sa Beogradskom filharmonijom, Simfonijskim orkestrom RTS, kamernim orkestrom *Metamorfozis* i Velikim kamernim orkestrom. Snimao je za Radio Beograd i premijerno izvodio kompozicije I. Jevtića, I. Brkljačića, A. Grgina, A. Sedlara i drugih. Kao orkestarski muzičar je angažovan u orkestru Beogradske filharmonije i Simfonijskom orkestru RTS, sa kojima je nastupao na koncertima i turnejama u zemlji i inostranstvu. Milan Savić je direktor međunarodnog festivala saksofona *Belgrade Saxperience*. Dobitnik je francuskog ordena *Vitez umetnosti* (2017), koje dodeljuje Ministarstvo kulture i književnosti Francuske.

Ana Radovanović (mecosopran) je završila master akademske studije na Odseku za solo pevanje, i doktorske studije na Odseku za kamernu muziku na FMU u Beogradu. Ostvarila je nekoliko operskih uloga i realizovala brojne koncerte. Kao član Operskog studija Narodnog pozorišta *Borislav Popović*, na Velikoj sceni Narodnog pozorišta u Beogradu ostvarila je uloge Pastira u operi *Toska* Đ. Pučinija, i ulogu Frugole u operi *Plašt* Đ. Pučinija. Godine 2009. je ostvarila ulogu Agate u operi *Derišta* Filipa Glasa, a kasnije je bila angažovana u realizaciji dve svetske premijere opera srpskih kompozitorki *Ko je ubio princezu Mond* Tatjane Milošević i *Petrograd* Branke Popović. S obzirom na to da je najaktivnija u oblasti savremene kamernе muzike, od 2005. godine

je ostvarila brojne nastupe na koncertima širom Srbije (Zadužbina Ilije M. Kolarca, Beogradska filharmonija, Narodno pozorište u Beogradu, Opera i teatar Madlenianum...). Član je upravnog odbora Ansambla za novu muziku *Gradilište*, sa kojim je nastupala na koncertima u Srbiji, Crnoj Gori, Hrvatskoj, Litvaniji i Izraelu. Sa istim ansamblom je izvela preko 20 premijernih dela srpskih kompozitora. Član je INSAM instituta za savremenu muziku u BiH. Od 2012. godine radi i kao nastavnik solo pevanja u muzičkoj školi.



Uki Ovaskainen je laureat, kao i dobitnik specijalne nagrade Kontemporanea i nagrade publike, na takmičenju *Premio Haen* u Španiji. Redovno nastupa kao solista i kamerni muzičar u Srbiji i širom Evrope. Studirao je na Muzičkoj akademiji *Sibelijus* u Helsinkiju, na Kraljevskom danskom konzervatorijumu u klasi Hozea Ribere, i na solističkom odseku na Visokoj školi za muziku i teatar u Hanoveru u klasi Matija Raekalija. Svirao je kao solista sa simfonijskim orkestrima Sjelandi i Olboga, nastupao u Koncerthausu u Beču, kao i na koncertima kamernе muzike Bečkog kamernog orkestra. Radio je kao korepetitor Opere *Faber* u Portugaliji, svirao u okviru profesionalnih orkestara u

Danskoj i u Srbiji, radio sa profesionalnim horovima i nastupao na preko 200 koncerata na četiri kontinenta sa horom *Tapiola*. Radi kao zvanični korepetitor na takmičenjima Muzičke omladine u Beogradu. Osim angažovanja kao viši umetnički saradnik na Katedri za gudačke instrumente na FMU, redovno nastupa sa eminentnim srpskim i inostranim muzičarima.



Ivan Brkljačić (Beograd, 1977) je diplomirao na FMU, Odsek za kompoziciju i orkestraciju, u klasi Srđana Hofmana, i magistarske studije kompozicije u klasi Zorana Erića. Godine 2012. je odbranio doktorski umetnički projekat, na temu *'Istar' – ciklus nascentnih muzičkih karikatura za scensko izvođenje u pozorišnom dekoru*, rađen pod mentorstvom Srđana Hofmana. Kompozicije Ivana Brkljačića izvođene su u zemlji i širom sveta. Po porudžbini je pisao kompozicije za Beogradsku filharmoniju, hor *Collegium musicum*, evropski projekat MUSMA, festivale Bemus i Belef, slovenačke ansamble *Slavko Osterc* i *4Saxess*, trio *Pokret*, trio *Tembr*, kvartet *Mokranjac*, trio *Singidunum*, ansambl *Gradilište*, trio *Donne di Belgrado*, itd. Sarađivao je sa inostranim ansamblima kao što su: *Ostravska banda* iz Češke

republike, *Blindman* iz Belgije, *L'Ensemble Portmanto* iz *Kanade*, itd. Komponovao je muziku za brojne pozorišne predstave i autor je muzike za celovečernji igrani film *Ustanička ulica*, u režiji Miroslava Terzića. Od školske 2005/06. godine radi na FMU u Beogradu, najpre na Katedri za muzičku teoriju, a zatim na Katedri za kompoziciju. Takođe, od 2015. godine obavlja funkciju prodekana za nastavu FMU. Delovao je kao umetnički selektor programa Međunarodne tribine kompozitora (2007–2015).

O delu:

Kompozicija je inicirana jednim lepim trenutkom koji se desio u Atrijumu Narodnog muzeja u Beogradu, tokom festivala *Saxperience* u jesen 2019. godine. Tada sam u momentu poželeo da komponujem za neobični duo kakav je ženski glas i alt saksofon, i to baš za Anu (Radovanović) i Milana (Savića). Rad na kompoziciji je dodatno usmerila činjenica da bi premijera trebalo da se desi u Njujorku tokom proleća 2020. gde su Ana i Milan imali zakazane koncerte. S obzirom na to da sam brzalica na srpskom jeziku već ranije komponovao (kompozicija *Na brzinu*), ovoga puta mi je izazov bio da brzalica muzički uobličim na engleskom jeziku. Otuda i kompletan tekst koji se koristi u ovoj kompoziciji. Kroz naglašenu artikulaciju zvuka i teksta, želja mi je bila da se u svega nekoliko minuta, koliko kompozicija traje, članovi pomenutog dua, pre svega, dobro zabave.

Ivan Brkljačić

FRIDAY, 2ND OCTOBER AT 20:00
City Hall

BELGRADE ONLINE

Milan Savic, alto saxophone

Ana Radovanovic, mezzo soprano

Uki Ovaskainen, piano

Ivan Brkljačić

Love! – Saxophone concerto,
version for alto saxophone and piano (4th and 5th part)

Minta Aleksinački

Remi

Svetlana Savić

Solo for voice, saxophone and piano

Ivan Brkljacić

Peter and New York for (female) voice and alto saxophone (premiere)

Ivan Jevtić

Concerto for alto saxophone and string orchestra

version for saxophone and piano

Allegro con Spirito / Andante Cantabile / Finale – Allegrissimo

Milan Savić graduated saxophone at the Academy of Arts in Novi Sad, and clarinet at the Faculty of Music in Belgrade. During his musical development, he attended many schools and seminars with renowned professors abroad. Since 2006 he has been working at the Music School Josip Slavenski as a teacher of saxophone and clarinet, and his students have won many awards at republic and international competitions. He performed as a soloist and held master classes in the country and abroad: Alpen Classica Fest - Italy, Olympic Sax Festival - Greece, concert tour in France with pianist Uki Ovaskainen, performed as a soloist with Belgrade Philharmonic Orchestra, RTS Symphony Orchestra, Chamber Orchestra Metamorphosis, Grand Chamber Orchestra, recorded for Radio Belgrade and premiered the compositions by I. Jevtić, I. Brkljačić, A. Grgin, A. Sedlar and others. As an orchestral musician, he is engaged in orchestras of the Belgrade Philharmonic Orchestra, RTS Symphony Orchestra, with whom he performed at concerts and tours in the country and abroad. Milan Savić is the director of the international saxophone festival Belgrade Saxperience. On the year of 2017 he was awarded by the French Ministry of Culture and Literature as Knight of Arts.

Ana Radovanović has graduated classical singing and finished PHD studies in chamber music at the Faculty of music in Belgrade (Serbia). Her professional engagement includes both operatic roles and concerts. As a member of Opera studio of the Belgrade National Theatre she performed a role of the Shepherd in Puccini's *Tosca* and the role of Frugola in Puccini's *Il Tabbaro*. In 2009 she performed the role of Agathe in *Les Enfants Terribles* by Phillip Glass, and also took part in world premieres of two operatic works by Serbian contemporary composers: *Who killed Princess Mond* (Tatjana Milošević) and *St Peterburg* (Branka Popović). She is also active as a chamber musician, with an affinity

towards modern repertoire. Since 2005 she performed at various chamber music concerts in Serbia (Kolarac Concert Hall in Belgrade, Belgrade Philharmonic, Belgrade National Theater, Madlenianum Theater Belgrade, etc.). Ana is a member of the board of directors of *The Construction Site Contemporary Music Ensemble*. With this ensemble she has performed contemporary chamber music in Serbia, Montenegro, Croatia, Lithuania and Israel and premiered over thirty compositions written by Serbian composers. Also, *The Construction Site Contemporary Music Ensemble* is a founder of the first regional Festival of contemporary music *ReConstruction*. She is also a member of the INSAM institute for Contemporary Artistic Music in Bosnia and Hercegovina, and a teacher of classical singing in the music high school since 2012.

Uki Ovaskainen is the winner of the 1st prize, the special prize Contemporanea, as well as the prize of the audience at Premio Jaen piano competition in Spain. He performs regularly as a soloist and chamber musician throughout Europe. He studied at the Sibelius Academy in Helsinki, in Copenhagen with prof. Jose Ribera, and in Hannover at Hochschule with prof. Matti Raekallio. Uki Ovaskainen has performed as a soloist with Sjaelland and Aalborg Symphony Orchestras, in Konzerthaus in Vienna, at chamber music concerts of the Vienna Chamber Orchestra, worked as an accompanist for Opera Faber in Portugal, played piano parts in professional orchestras in Denmark and in Serbia, worked with professional choirs, and performed at more than 200 concerts on four continents as a member and pianist of the Tapiola Choir. He is an official accompanist at competitions organized by Jeunesses musicales in Belgrade. He works as an accompanist for strings at the Belgrade Faculty of Music.

Ivan Brkljačić (Belgrade, 1977) graduated at the Faculty of Music, Department of composition and orchestration, in the class of Srđan Hofman. He obtained his Master Degree in composition at the same faculty in the class of Zoran Erić, and in 2012 successfully defended his doctoral art project titled *Istar – Cycle of Nascent Music Caricatures for the Performing in a Theater Scenery*, mentored by Srđan Hofman. Ivan Brkljačić's compositions have been performed in Serbia and around the world. He wrote commissioned compositions for Belgrade Philharmonic Orchestra, choir *Collegium Musicum*, European project MUSMA, festivals Bemus and Beléf, Slovenian ensembles *Slavko Osterc* and *4Saxess*, trio *Pokret (Movement)*, trio *Tembr*, quartet *Mokranjac*, trio *Singidunum*, *Construction Site New Music Ensemble*, trio *Donne di Belgrado*, etc. He cooperated with international ensembles such as *Ostravská Banda* from the Czech Republic, *Blindman* from Belgium, *L'Ensemble Portmanto* from Canada, etc. Ivan Brkljačić composed music for numerous theater plays and is the author of music for the feature film *Redemption Street (Ustanička ulica)*, directed by Miroslav Terzić. From the academic year 2005/06 he worked at the Faculty of Music in Belgrade, first at the Department for Music Theory, and then at the Department for Composition. Since 2015 he has been working as the Vice Dean of Education at the Faculty of Music. He acted as the artistic selector of the program for International Review of Composers (2007–2015).

About piece:

The composition was initiated by a beautiful moment that happened in the Atrium of the National Museum in Belgrade, during the Saxperience festival in the fall of 2019. Then, at the moment, I wanted to compose for an unusual duo, such as a female voice and alto saxophone, for Ana (Radovanović) and Milan (Savić). The work on the composition was additionally directed by the fact that the premiere should take place in New York during the spring of 2020, where Ana and Milan had scheduled concerts. Considering that I had composed the tongue twisters in Serbian before (composition *Na brzinu*), this time my challenge was to form the tongue twisters musically in English. Hence the complete text used in this composition. Through the emphasized articulation of sound and text, my wish was that in just a few minutes, as long as the composition lasts, the members of the mentioned duo, above all, have a good time.

Ivan Brkljačić

SUBOTA, 3. OKTOBAR U 20.00

Online program

BRUSSELS TIMES

Simon Dirik, saksofon

Flavijen Kazaćo, klavir

Robert Šuman

Fantastični komadi, op. 73

Zart und mit Ausdruck / Lebhaft, leicht / Rasch und mit Feuer

Mišel Lajsajt

Tri skice

Pastel / Fusain / Sanguine

Klod Debisi

Rapsodija za alt saksofon i orkestar (klavir)

Laslo Lajta

Intermeco, op. 59

Andre Vejnjen

Dva stava

Complainte / Caprice

Svetlana Savić

Sitting & Waiting (premijera)

Nazaire Beeckman

Elegija



Simon Dirik je prvi belgijski saksofonista koji je diplomirao na Konservatorijumu u Parizu. Godine 2010. je osvojio *Grand pri Adolf Saks* na poznatom Međunarodnom takmičenju saksofonista u Dinanu. Takođe je osvajao nagrade i na drugim takmičenjima, kao što su prva nagrada na *Deksija takmičenju* u Briselu (2002), prva nagrada u Nantu (2004), druga nagrada u Taragoni (2004) i Međunarodnom Rotari takmičenju u Lilu (2005), prva nagrada na takmičenju UFAM u Parizu (2006) i prva nagrada na Međunarodnom takmičenju u Benidormu (2010). Takođe je i laureat takmičenja *Pacem in Terris* u Bajrojt (2007). Kao solista je nastupao sa Simfonijskim orkestrom Sao Paula, Kraljevskom filharmonijom Liježa, Belgijskim vojnim avijacijskim orkestrom, Briselskim orkestarskim ansamblom, orkestrom *Chapelle Musicale* iz Turnea, Valonskim kamernim orkestrom, Kamernim orkestrom Het iz Briža i Briselskom filharmonijom. Član je ansambla *Squillante*, originalnog sastava sačinjenog od devet saksofonista, sa kojima je snimio i tri snimka. Takođe je član dueta sa pijanistom Flavijenom Kazaćom, i dueta *Ypsilon*, sa klarinetistom Čarlsom Mikijelsom. Simon Dirik je počasni stanovnik grada Dinana, mesta rođenja Adolfa Saks, pronalazača saksofona. Trenutno predaje saksofon na Koninklijk konzervatorijumu u Briselu.



Flavijen Kazaćo je počeo muzičko obrazovanje sa pet godina svirajući violinu. Nedugo zatim, njegovo interesovanje se usmerava na klavir i tada počinje školovanje kod Olge i Jevgenija Mogilevskog, profesora Kraljevskog konzervatorijuma u Briselu. Flavien nastavlja studije na Konzervatorijumu *Artur Grumjo* kod Ž. Donea, gde po završetku dobija i nagradu za postignute izvrsne rezultate. Godine 2004. je upisao



Kraljevski konzervatorijum u Monsu, u klasi Rosele Klini. Nastupao je na koncertima širom sveta i na festivalu Četiri godišnja doba u Briselu. Svirao je sa Belgijskim nacionalnim orkestrom, Kraljevskim kamernim orkestrom Valonije, kao i sa Orkestrom Konzervatorijuma u Monsu. Bio je finalista i pobednik nekoliko internacionalnih takmičenja poput *Jamaha takmičenja*, Internacionalnih susreta mladih pijanista u Belgiji i Internacionalnog takmičenja u gradu Lanji sur Marn i drugih. Nastupao je sa brojnim umetnicima poput Emili Žirar-Šarest, Danijela Rubinštajna, Dejvida Koena, Maje Bogdanović, Marka Sabaha i Alise Margulis na koncertima i festivalima širom Evrope. Predaje klavir na Kraljevskom konzervatorijumu u Monsu i konzervatorijumu u Turneu, gde radi i kao korepetitor. Zvanični je korepetitor prestižnog Internacionalnog takmičenja saksofonista u gradu Dinan u Belgiji.

Svetlana Savić (1971, Beograd) je šef Katedre za kompoziciju i orkestraciju na Fakultetu muzičke umetnosti. Radi na FMU od 1999. godine, a kao vanredni profesor od 2015. godine. Od 2011. godine predaje na Interdisciplinarnim studijama Univerziteta Umetnosti u Beogradu.

Dobitnica je Mokranjčeve nagrade (2014). U izboru časopisa *Muzika klasika* nagrađena je kao kompozitor godine (2016) za kompoziciju *O vukovima i vozovima*. Tokom studija je osvojila dve nagrade na Međunarodnoj tribini kompozitora i nagradu iz fonda *Vasilije Mokranjac* (2001). Njene kompozicije su poručivane za izvođenje na Bemusu, Međunarodnoj tribini kompozitora, Festivalu violončela i drugim festivalima i koncertima u Srbiji i širom sveta. Sarađivala je sa renomiranim izvođačima, ansamblima i orkestrima kao što su Beogradska filharmonija, Simfonijski orkestar RTS, Akademski hor *Collegium musicum*, BGO *Dušan Skovran*, Gudači Svetog Đorđa, Ansambl za novu muziku, Ansambl *Gradilište*, Ansambl *Metamorfozis*, BKO *Ljubica Marić*, trio *Pokret* i drugi. Među njena najznačajnija dela spadaju kompozicije *Sirota*, *tužna Don Huanova kći* za soliste, ženski hor i elektroniku, *Quincunx* za gudački orkestar, *Sustineo* za simfonijski orkestar, *Ekstraverzije* za simfonijski orkestar, *Pesme o zvezdama* za ženski hor i kamerni orkestar, *Re-verzije* za nonet, *Zarobljena* za ženski hor i elektroniku i *Soneti* za ženski glas, violončelo, klavir i elektroniku.

O delu:

Sitting&Waiting sam pisala čekajući da prođe leto 2020. godine. Iza širom zatvorenih vrata osluškivala sam minute i sate u odlasku. Vreme je bilo prazno, a dani bezlični. Pratila sam svoje otiske na terasi. Vukla sam konce po stanu, kako bih umela da se vratim na svoje mesto (za sedenje). Konci su se zaplitali, a ja se gubila u mraku. Sutradan sam tim koncima ušivala note. I jednu tužbalicu. Moj avgust ima tužnu senku, za sva vremena.

Svetlana Savić

SATURDAY, 3RD OCTOBER AT 20:00

Online program

BRUSSELS TIMES

Simon Diricq, saxophone

Flavien Casaccio, piano

Robert Schumann	3 Fantasy Pieces, Op. 73 <i>Zart und mit Ausdruck / Lebhaft, leicht / Rasch und mit Feuer</i>
Michel Lysight	3 croquis <i>Pastel / Fusain / Sanguine</i>
Claude Debussy	Rhapsody for alto saxophone and orchestra (piano)
Lászlò Lajtha	Intermezzo, Op. 59
André Waignien	2 mouvements <i>Complainte / Caprice</i>
Svetlana Savić	<i>Sitting & Waiting</i> (premiere)
Nazaire Beeckman	Élégie

Simon Diricq is the first Belgian saxophonist graduated of the Conservatoire National Supérieur de Musique of Paris. In 2010, he won the First Grand Prix Adolphe Sax at the famous International Saxophone Competition in Dinant. He also impressed at several other competitions: First Prize Dexia (Brussels 2002), First Prize in Nantes (2004), Second Prize in Tarragona (2004), at the Rotary International Competition (Lille 2005), Premier Prix d'Honneur Ufam (Paris 2006), Laureate at the Pacem in Terris Competition (Bayreuth 2007), First Prize at the International Benidorm Competition (2010). As a soloist, he played with the São Paulo Symphonic Orchestra, the Orchestre Royal Philharmonique de Liège, the Belgian Military Air Force Band, the Royal Band of the Guides, the Brussels Orchestral Ensemble, the Chapelle Musicale de Tournai, the Wallonia Chamber Orchestra, Het Kamerorkest, and the Brussels Philharmonic Orchestra. He is a member of the Ensemble Squillante, an original ensemble of nine saxophonists who just made three recordings, and plays also in duet with the pianist Flavien Casaccio or with Charles Michiels (Duo Ypsilon, saxophone and clarinet). Simon Diricq, who was made honorary citizen of Dinant, birthplace of Adolphe Sax, works as a saxophone teacher at the Koninklijk Conservatorium Brussels.

Flavien Casaccio has started his music journey at the age of five by learning to play the violin. Soon, he became interested in piano and started taking piano lessons with Olga and Eugene Moguilevsky, both professors at the Royal Conservatory of Brussels. He continued his studies at the Arthur Grumiaux Conservatory of Charleroi in the class

of J. Daune, where he finished with the distinction and the Prize of Excellence of the Conservatory. In 2004, he enters the class of Rosella Clini at the Royal Music Conservatory of Mons. He performed at the festival *4 seasons* in Brussels and played many concerts and recitals in countries across the world. He performed with the Belgium National Orchestra, the Royal Chamber Orchestra of Wallonia, and the orchestra of the Conservatory of Mons. Flavien is winner and finalist of several international contests such as The Yamaha Contest, Les rencontres internationales de jeunes pianistes, the International Piano Competition in Lagny-sur-Marne and others. He performed with numerous artists such as Emilie Girard-Charest (Canada), Daniel Rubinstein, David Cohen, Maja Bogdanović, Marc Sabbah, Alissa Margulis at several concerts and festivals in Europe. Flavien is currently teaching piano at the Royal Conservatory in Mons, and the Conservatory of Tournai, where he is also an accompanist. He is the official accompanist of the prestigious International Saxophone Contest in Dinant.

Svetlana Savić (1971, Belgrade) is an Associate Professor and the Head at the Composition Department of the Faculty of Music in Belgrade. Since 2011 she works as a lecturer at the Interdisciplinary studies at the University of Art in Belgrade. Svetlana won "Stevan Mokranjac" prize for 2014. In 2016, she has been rewarded with the award "Composer of the Year" for her piece "About wolves and trains" by the magazine *Musica Classica*. During her studies, she won two awards at the International Review of Composers and the award of the Vasilije Mokranjac Foundation. Her compositions were commissioned for Belgrade Music Festival (BEMUS), International Review of Composers, Cello Fest, and other festivals and concerts in Serbia and around the world. She has collaborated with renowned Serbian and foreign performers, ensembles, and orchestras, such as Belgrade Philharmonic Orchestra, RTS Symphony Orchestra, Academic Choir Collegium Musicum, Strings of St. George, Construction Site Contemporary Music Ensemble, Ensemble Metamorphosis, Belgrade chamber Orchestra Ljubica Marić, Trio Motion and others. Her major works include *The Poor Sad Don Juan's Daughter* for soloists, women's choir, and electronics, *Quincunx* for string orchestra, *Sustineo* for symphonic orchestra, *Songs about Stars* for women's choir and chamber orchestra, *Re-versions* for chamber ensemble, *Trapped* for women's choir and electronics, and *Sonnets* for female vocal, violoncello, piano, and electronics.

About piece:

I wrote "Sitting & Waiting" waiting for the summer of 2020 to pass. Behind the doors wide-closed, I listened to the minutes and hours go by. Time was empty, and the days faceless. I followed my footprints on the terrace. I dragged the threads around the apartment, so that I could return to my place (for sitting). The threads tangled, and I was lost in the dark. The next day I sewed notes with those threads. And one song of lament. My August has a sad shadow, forever.

Svetlana Savić

.....**KONCERTI NA OTVORENOM**

Milan Savić, alt saksofon
Uki Ovaskainen, klavir

SREDA, 7. OKTOBAR U 12.00

Plato ispred Kulturnog centra Beograda

ČETVRTAK, 8. OKTOBAR U 12.00

Trg Nikole Pašića

PETAK, 9. OKTOBAR U 12.00

Cvetni trg

SUBOTA, 10. OKTOBAR U 12.00

Muzički paviljon na Kalemegdanu

.....**OPEN-AIR CONCERTS**

Milan Savic, alto saxophone
Uki Ovaskainen, piano

WEDNESDAY, 7TH OCTOBER AT 12:00

Plateau in front of the Cultural Center of Belgrade

THURSDAY, 8TH OCTOBER AT 12:00

Nikola Pašić Square

FRIDAY, 9TH OCTOBER AT 12:00

Flower Square

SATURDAY, 10TH OCTOBER AT 12:00

Music Pavilion in Kalemegdan



SAXPERIENCE ON TOUR



U cilju promocije i decentralizacije kulture, ali i obogaćivanja kulturne scene Srbije, važan deo festivala *Belgrade SAXperience* je koncertna turneja **Saxperience on Tour**. Cilj turneje je da publici širom Srbije nizom koncerata predstavi najeminentnije svetske saksofoniste. Neki od gradova koji su se proteklih godina našli na mapi turneje su: Smederevo, Kraljevo, Gornji Milanovac, Novi Pazar, Pirot, Leskovac, Subotica, Sombor, Novi Sad, Vršac i Niš, a želja organizatora je da se turneja proširi i na druge gradove Srbije.

With the objective to promote and decentralize culture, but also to enrich the Serbian cultural scene, an important part of *Belgrade SAXperience* festival is the concert tour **Saxperience on Tour**. The goal of the tour is to present the most prominent world saxophonists to the broadest audience in Serbia. Some of the cities which were on the map of the tour over past years are: Smederevo, Kraljevo, Gornji Milanovac, Novi Pazar, Pirot, Leskovac, Subotica, Sombor, Novi Sad, Vršac, Niš and one of the future plans is to extend the tour to other Serbian cities as well.

BELGRADE ONLINE

Milan Savić, alt saksofon
Ana Radovanović, mecosopran
Uki Ovaskainen, klavir

VRŠAC, 24. SEPTEMBAR
SMEDEREVO, 26. SEPTEMBAR

MOSCOW NIGHTS

Oleg Kirejev, saksofon
Dragan Ćalina, klavir

PIROT, 5. OKTOBAR
NIŠ, 6. OKTOBAR

BELGRADE ONLINE

Milan Savic, alto saxophone
Ana Radovanovic, mezzo soprano
Uki Ovaskainen, piano

VRŠAC, 24TH SEPTEMBER
SMEDEREVO, 26TH SEPTEMBER

MOSCOW NIGHTS

Oleg Kireyev, saxophone
Dragan Ćalina, piano

PIROT, 5TH OCTOBER
NIŠ, 6TH OCTOBER

BELGRADE SAXPERIENCE 2020
Sedmi međunarodni festival saksofona u Srbiji
The Seventh International Saxophone Festival in Serbia

30. septembar – 3. oktobar 2020.
30th September – 3rd October 2020

Sala Skupštine grada Beograda, Dragoslava Jovanovića 2 / City Hall, 2 Dragoslava Jovanovića Street
UK Stari Grad, Kapetan-Mišina 6a / UK Stari Grad, 6a Kapetan-Mišina Street
Kulturni centar Beograda, Knez Mihailova 6 / The Cultural Centre of Belgrade, 6 Knez Mihailova Street

OSNIVAČ I ORGANIZATOR / ORGANIZATION FOUNDER
Udruženje saksofonista Srbije / Serbian Saxophone Society

SAVET FESTIVALA / COUNCIL OF THE FESTIVAL

Kun Adam (predsednik Saveta), Ambasador Belgije
Koen Adam (President of Council), Ambassador of Belgium
Katrín Fodri, ataše za kulturu (Francuski institut u Srbiji)
Catherine Faudry, Cultural Attaché (Institut français de Serbie)
Paola Kordone, direktorka Italijanskog instituta za kulturu u Beogradu
Paola Cordone, Director of the Istituto Italiano di Cultura - Belgrade
Majkl Bruk, ataše za kulturu Ambasade SAD u Srbiji
Michael Brook, Cultural Attache U.S. Embassy in Serbia
Adrien Feiks, direktor Austrijskog kulturnog foruma Beograd
Adrien Feix, Director of Austrian Cultural Forum Belgrade
Bojan Sudić, direktor Muzičke produkcije RTS
Bojan Sudić, Director of the Music Production of the Serbian Broadcasting Corporation
Igor Stanković, direktor Kombank dvorane
Igor Stanković, Director of Kombank Hall
Milan Savić, direktor festivala Belgrade Saxperience
Milan Savić, Director of Belgrade Saxperience Festival

TIM FESTIVALA / SAXPERIENCE TEAM

Direktor Festivala i koordinator / Festival Director and coordinator
Milan Savić

Direktor marketinga / Marketing Director

Miloš Pantelić

Idejno rešenje, dizajn plakata i kataloga / Art Concept, Design & Layout

Miloš Pantelić

Dizajn kataloga / Design & Layout

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PR festivala / Festival PR

Marina Lučić

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Snimatelj / Camera

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Grafolik

Tiraž kataloga / Catalogue Circulation

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