

# MUZIČKI PEDAGOZI IZ SSSR-A I ISTOČNOEVROPSKIH ZEMALJA NA CRNOGORSKOJ MUZIČKOJ AKADEMIJI OD NJENOG OSNIVANJA DO DANAS

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**Abstrakt:** Crnogorska kulturna scena je istorijski oduvijek bila snažno uslovljena aktuelnim geopolitičkim zbivanjima. Po završetku Drugog svjetskog rata otvaraju se muzičke škole. Poslije više decenija, u Podgorici, odnosno tadašnjem Titogradu, 1980. osniva se Muzička akademija, kao odgovor na veliku potrebu za školovanjem profesionalaca u muzici. Suočena sa nedostatkom domaćeg kadra, angažovala je predavače iz zemalja nekadašnjeg Istočnog bloka. Rad prikazuje angažman sovjetskih i istočnoevropskih muzičara u radu crnogorske Muzičke akademije.

**Ključne riječi:** Muzička akademija; ruski muzičari; poljski muzičari; ukrajinski muzičari.

## Uvod

Nakon gotovo 40 godina rada i postojanja Muzičke akademije, ne postoje značajniji pisani izvori o ovoj ustanovi, a koji bi mogli ponuditi hronološki pregled njene djelatnosti. U svom postojanju je preživjela i jedan težak trenutak, požar koji se dogodio februara 1996. kada je sem evidentne materijalne štete konstatovano i da je izgorio veliki dio njenog arhiva. S tim u vezi, jedan dio podataka prezentovanih u radu je preuzet iz vezanih novinskih članaka dnevnog lista *Pobjeda* iz perioda od 1980. do 1996. godine. Kako decenije prolaze, sve

je manje sagovornika i svjedoka o radu ustanove, a pregledom dostupnih izvora uočava se da su njenom postojanju pomogli izuzetno značajni umjetnici i profesori svjetskog glasa, a koji su svojim ličnim pregalaštvom prevazilazili nesklad i barijere, naročito uzevši u obzir da nije bilo čak ni elementarnih uslova u kojima je nastava realizovana, o čemu i govorimo u ovom radu. Zbog gore pomenutih razloga, nažalost informacije o pojedinim profesorima, a koji su pionirski pokrenuli osnivanje i funkcionisanje nekih od katedri, su ili šture ili nije moguće pronaći informacije u Crnoj Gori.

Prva visokoškolska muzička ustanova u Crnoj Gori, Muzička akademija, osnovana je 1980. u Podgorici (tadašnjem Titogradu), kao jedna od fakultetskih jedinica crnogorskog Univerziteta *Veljko Vlahović*, s ciljem obrazovanja budućih profesionalaca, ali i da bi se snažno pokrenuo cjelokupni muzički život Crne Gore. Prije njenog osnivanja, uočeno je da muzički život u Crnoj Gori zaostaje za muzičkom aktivnošću u ostalim republikama i pokrajinama tadašnje Socijalističke Federativne Republike Jugoslavije (SFRJ), kao i da ima slabo razvijenu mrežu muzičkog školstva. Nakon inicijative pokrenute najprije među samim profesionalnim muzičarima, opsežnih analiza i izrade Elaborata o društvenoj opravdanosti ovih studija, Muzička akademija počinje sa radom 1980. godine kao prva visokoškolska ustanova tog tipa u Crnoj Gori. Suočena sa nedostatkom adekvatnog profesorskog kadra, prvi su zaposleni uglavnom bili stranci, a primarno su dolazili iz SSSR-a i istočnoevropskih zemalja.

## Muzičko školstvo u Crnoj Gori prije osnivanja Akademije

Ako bi se upoređivalo osnivanje i postojanje visokoškolskih muzičkih ustanova u nekadašnjoj SFRJ, svakako da je ova na crnogorskom prostoru najmlađa, a tome je više razloga. Naime, poslijeratni muzički život u Crnoj Gori se nije mogao osloniti na izrazitiju muzičku tradiciju. Muzički život Crne Gore, na svom milenijском putu, razvijao se u vrlo teškim političkim, društveno-ekonomskim i kulturnim prilikama, koje nijesu pogodovale intenzivnijem razvoju crnogorskog muzičkog stva-

ralaštva. Muzička kultura u Crnoj Gori dobila je veći zamah u svom razvoju tek u 19. vijeku. Do prve polovine 19. vijeka, Crna Gora je dugo vremena bila ratnička i zemlja koja se borila za opstanak, te su i umjetnost i muzika bile u takvom duhu. Vjekovima je muzika bila prisutna kako bi veličala herojski i ratnički narod Crne Gore (Radović, 2013, 91). No, od druge polovine 19. vijeka dolazi do procvata kulture, a u tom smislu i muzičke umjetnosti u Crnoj Gori gdje se od početka uočava jak uticaj i pomoć stranih muzičara, kao i prijateljskih država, među njima prvenstveno Rusije. Uz materijalnu pomoć Carske Rusije 1869. godine niču ugledne srednjoškolske prosvjetne institucije među kojima je i škola Prve vojne muzike<sup>1</sup>. Muzičkom obrazovanju najviše pažnje poklanjano je u Đevojačkom institutu na Cetinju (1869–1913), osnovanom pod pokroviteljstvom Marije Aleksandrovne (1824–1880) tadašnje ruske carice (Radović, 2013, 102).<sup>2</sup> Ubrzo po gubitku samostalnosti Crne Gore po osnivanju Kraljevine Srba, Hrvata i Slovenaca, ove institucije prestaju sa radom, a time zamire i muzičko obrazovanje do perioda poslije Drugog svjetskog rata.

Po završenom Drugom svjetskom ratu, osnovano je nekoliko nižih muzičkih škola (Cetinje, Kotor, Titograd, Nikšić, Herceg Novi, Pljevlja i Ivangrad), a 1947. i prva Srednja muzička škola na Cetinju, što je suštinski označilo početak muzičkog školstva u Crnoj Gori. Organizator muzičkog školstva bio je Anton Pogačar (?), muzičar iz Slovenije. On je bio prvi direktor cetinjske škole. Imala je Internat za muzički talentovane đake iz čitave Crne Gore, koje je on, obilazeći gradove i škole po Crnoj Gori pronalazio. Okupio je i dobar profesorski kadar iz cijele SFRJ. U to vrijeme, na Cetinju postojao je Vojni pleh orkestar, tako da je muzička škola imala na svojim odsjecima sve muzičke instrumente potrebne za simfonijski orkestar.

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Više o tome vidi u: Muzički centar Crne Gore (MCCG), 2010/2011.

2

Institut početkom 20. vijeka posjeduje devet klavira, a u njegovoj koncertnoj sali gostuju renomirani umjetnici iz Rusije. Među predavačima ističu se ruskinja Anastasja Jakovljeva, pijanistkinja i horski dirigent, kao i bivša članica imperatorske opere u Petrogradu Olga Petrovna, koja je djevojkama neobavezno držala i nastavu baleta. Organizovale su brojne koncerte, svječanosti i nastupe svojih učenika. Učenice Đevojačkog instituta kao buduće učiteljice sa solidnim muzičkim obrazovanjem, prenosiće svoja znanja budućim generacijama.

Imala je orkestar i hor kao i kvalitetne soliste. Orkestar je brojao oko 40 muzičara koji je učestvovao na skoro svim kulturnim manifestacijama (Pejović, 2010). U kritičkom osvrtu na stanje muzičkog života u Crnoj Gori, profesorica Jelena Manja Radulović-Vulić (1936–2007) u članku *Svijest o sebi*, objavljenom u dnevnom listu *Pobjeda*, navodi da se Srednja muzička škola seli prvo u Kotor 1951. a potom 1959. u tadašnji Titograd, a da sa funkcije direktora muzičke škole 1962. godine odlazi profesor Anton Pogačar i poslije njega na čelo ove ustanove dolaze direktori koji nijesu bili muzičari, a što je bila jedinstvena praksa u tadašnjoj Jugoslaviji (Radulović-Vulić, 1985). Dalje navodi:

“(...) bez izrazitije pretenzije za sagledavanjem i ispunjavanjem svoje osnovne funkcije, škola je dopustila postepeno odumiranje instrumentalnih odsjeka izuzev djelimično klavirskog i Crnoj Gori obezbijedila hiperprodukciju pedagoško-teoretskog kadra koji nije mogao bitnije da podnese teret sveobuhvatnijeg razvoja muzičke umjetnosti sve do osnivanja Akademije osamdesetih godina. U vremenu od 1957. do 1980., za pune 23 godine, ova je škola pripremila za studije svega tri učenika violine, za violončelo i flautu po jednog, za klarinet dva i par učenika za klavir, sveukupno 15 instrumentalaca” (Radulović-Vulić, 1985, 9).

No i uz ovako skromne rezultate problem nastaje u tome što se poslije završenog školovanja u drugim sredinama, veoma mali broj muzičara vraćao u Crnu Goru, pa kadra za rad u muzičkim školama i na Akademiji gotovo da i nije bilo. U takvim okolnostima dvadesetak godina se pripremao Elaborat o društvenoj opravdanosti osnivanja Muzičke akademije kao krovne institucije muzičkog obrazovanja. Prema Elaboratu je kao cilj zacrtano prevashodno školovanje muzičkih pedagoga na Akademiji, nastavnika i profesora muzike i definisano je osnivanje dva smjera, pedagoško-teoretskog i pedagoško-instrumentalnog. U početku je planirano da se upisuje deset do dvanaest redovnih i neograničen broj studenata koji su već zasnovali radni odnos u nekoj od muzičkih škola u Crnoj Gori. Tada je u crnogorskim nižim muzičkim školama radilo oko dvjestu stručnih učitelja muzike bez visokog obrazovanja, koji su se morali i po sili zakona doškolovati.

## Osnivanje Muzičke akademije u Titogradu

Muzička akademija počinje sa radom studijske 1980/81. godine u vrlo skromnim uslovima, dobivši na raspolaganje montažni objekat od 200 kvadrata i od instrumenata tri pijanina. Profesorica Jelena Manja Radulović-Vulić<sup>3</sup>, poznata crnogorska istoričarka muzike i dugogodišnja dekanica Akademije, pokrenula je inicijativu za osnivanje prve muzičke visokoškolske ustanove. Suočena sa nepremostivim problemom neadekvatnosti prostora u kome Akademija radi, uz obećanja da je u pitanju tek privremeno rješenje, profesorica Radulović-Vulić se angažuje oko nabavke kvalitetnih instrumenata, pa tako u prvih par mjeseci stiže pet Steinway klavira iz Hamburga. Dalje, radi na projektu *The Japan World Exposition 1970 Commemorative Fund*<sup>4</sup> za japansku JEC fondaciju. Te 1981. među 75 projekata sa prostora nekadašnje SFRJ, iz oblasti nauke, kulture i umjetnosti, jedini je prihvaćen upravo njen projekat za pomoć u opremanju Akademije adekvatnim muzičkim instrumentima, zahvaljujući kome je dobijena finansijska pomoć za nabavku jedanaest polukoncertnih Yamaha klavira (Gačević, 2000, 53-54). To je stvorilo osnov da se dalje krene u potragu za odgovarajućim pedagoškim kadrom. U sredini koja se na muzičkom putu kretala po marginama profesionalizma i dostignuća, počinje da živi priča koja uspijeva da dovede neka od najvećih imena muzičke svjetske scene i laureata najvećih konkursa. Kadrovska politika Akademije se u dobroj mjeri oslanjala na saradnju sa akademijama sa prostora Jugoslavije,

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Jelena Manja Radulović-Vulić osnovala je 1980. Muzičku akademiju u Titogradu i bila njena dugogodišnja dekanica, na kojoj, prvo u zvanju vanredne a zatim redovne profesorice, predaje Istoriju muzike i Muzičke oblike. Bila je predsjednica Odbora za muzičku umjetnost CANU, članica crnogorskog PEN-a, članica Matice crnogorske i dr. Objavila je više od dvjesto radova iz oblasti muzičke kritike, publicistike i esejistike. Njen do sada najznačajniji rad jeste dvotomna studija *Drevne muzičke kulture Crne Gore* (2002) u izdanju Univerziteta Crne Gore i Muzičke akademije na Cetinju (Radulović-Vulić, 2003).

4

Program grantova *The Japan World Exposition 1970 Commemorative Fund* (JEC Fund) uspostavljen je u znak sjećanja na uspjeh *Japan World Exposition of 1970* (Expo'70), čija je tema bila *Progress and Harmony for Mankind* [Napredak i harmonija za čovječanstvo], prenoseći nasljeđe i ideale Expo-a'70 budućim generacijama (KANSAI OSAKA 21<sup>st</sup> Century Association, 2016).

i to prvenstveno sa beogradskom i zagrebačkom, ali u potrazi za predavačima ide se i van granica države. U tadašnjoj političkoj i društvenoj stvarnosti, sistem SFRJ je omogućavao prohodnost i razmjenu kadrova, a van njenih granica svi ostali pedagozi dolaze iz zemalja Istočne i Centralne Evrope, odnosno političkog saveza poznatog kao Istočni blok.

## Odsjek za klavir

Prve tri godine postojanja rade pedagoško-teoretski smjer i instrumentalni, i to u početku samo za klavir. Prva generacija odmah broji trinaest studenata. Na katedri predaju profesor Dušan Trbojević (1925–2011) i tada asistent, profesor Dragoljub-Dragan Šobajić (?) sa beogradskog Fakulteta muzičke umetnosti (FMU). Očekivano, pokretanjem rada Muzičke akademije počinje i življa koncertna aktivnost koja dovodi neka od najvećih imena svjetske muzičke scene, što pokreće i pitanje moguće saradnje sa nekima od njih. Od 1982, nakon izuzetnog koncerta trija *Čajkovski*<sup>5</sup> održanog u Titogradu, za predavača se angažuje i mladi ali već izuzetno afirmisani pijanista i profesor Konstantin Bogino (1950)<sup>6</sup>, koji poslije saradnje sa beogradskom, nastavlja saradnju i sa novosadskom i titogradskom akademijom. Svoj kasniji angažman profesor Bogino nastavlja na Conservatorio di Musica *Santa Cecilia* u Rimu. Poslije nekoliko godina i saradnje sa Operskim i Baletskim ansamblima Boljšoj teatra (1825) i uspješnih koncerata kao soliste sa Moskovskom filharmonijom, za predavača 1984. godine dolazi profesor Vječeslav Gabrielov (1939–2018)<sup>7</sup>, koji na Akademiji ostaje do 1992. kada se seli u SAD i postaje predavač na University of North Texas. Sljedeći istaknuti predavač koji je proveo nekoliko godina na Akademiji je svakako i

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Kamerni ansambl trio *Čajkovski* osnovan je 1975. godine. Pavel Vernjikov (violina), Konstantin Bogino (klavir) i Anatolij Liberman (violončelo) kao njegovi članovi nastavljaju tradiciju moskovske i peterburške izvođačke škole, i godinama su njihova izvođenja predstavljala uzor u interpretaciji slovenskih i ruskih djela kamernе muzike.

6

O biografskim podacima Konstantina Bogina vidi više u: Campus delle Arti, 2018.

7

O biografskim podacima Vječeslava Gabrielova vidi više u: PianoTeachers.com, 2015.

poljski pijanista Marian Mika (1946)<sup>8</sup> koji angažman započinje kao asistent profesora Bogina, a poslije Crne Gore nastavlja sa radom na International Center of New Musical Sources u Turinu (Italija). Iste godine kao gostujući predavač dolazi i Vili Sarkasijan (?)<sup>9</sup>, šef katedre za klavir na Jerevanskom Komitas državnom konzervatoriju u Jermeniji (Bogdanović, 1982, 9). Martin Berkofski (1943–2013)<sup>10</sup>, bjeloruski pijanista nastanjen u SAD-u, preko *Fulbright* stipendije 1986. boravi godinu dana na Akademiji kao gostujući profesor (Popović, 1986, 7). Početkom devedesetih dolazi profesor Vladimir Bočkarjov (1948)<sup>11</sup> koji je jedini i ostao na Akademiji do kraja svog radnog vijeka. Od 1992. do penzionisanja 2012. iz njegove klase izašli su brojni studenti koji su nastavili svoj rad u crnogorskim muzičkim školama, ali i van granica Crne Gore, tako da je njegov angažman od pune dvije decenije rada ostavio sasvim sigurno nemjerljiv doprinos klavirskoj pedagogiji kod nas. U dva mandata u periodu od 2004. do 2010. bio je i dekan na Akademiji. Važno je istaći činjenicu da su na Akademiji danas dva predavača klavira iz redova studenata cetinjske Akademije, i to upravo nekadašnji studenti profesora Bočkarjova – profesor Bojan Martinović (1981) i profesor Vladimir Domazetović (1976). Krajem devedesetih godina, sa prostora bivšeg SSSR-a, među klavirskim pedagogima su i profesor Olga Borzenko (1960)<sup>12</sup> koja je svoj rad nastavila u školi *Isidor Bajić* u Novom Sadu, profesor Oleksij Molčanov (1961)<sup>13</sup> koji je i danas predavač

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O biografskim podacima Mariana Mike vidi više u: Mika, 2009.

9

Podatak o profesoru Vili Sarkasijanu se ne nalazi u postojećem Arhivu Akademije, već je preuzet iz dnevne štampe. Vidi više u: Bogdanović, 1982.

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Podatak o profesoru Martinu Berkofskom se ne nalazi u postojećem Arhivu Akademije, već je preuzet iz dnevne štampe (Šobajić, 1984); o biografskim podacima vidi više u: Armenian National Committee of America, 2015.

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O biografskim podacima Vladimira Bočkarjova vidi više u: Univerzitet Crne Gore (UCG) Muzička akademija, 2017a.

12

O biografskim podacima Olge Borzenko vidi više u: Muzička škola Niš, 2019.

13

O biografskim podacima Oleksija Molčanova vidi više u: Univerzitet Crne Gore (UCG) Muzička akademija, 2017b.

na predmetu Korepeticija, profesor Svetlana Bogino (1948)<sup>14</sup> koja je svoj radni vijek vezala za novosadsku akademiju, ali je bila angažovana i kao gostujući predavač na cetinjskoj Akademiji. Svakako, s obzirom na stanje na muzičkoj sceni koje je prethodilo osnivanju ustanove, treba pomenuti i pedagoški i umjetnički doprinos koji su dali sovjetski predavači kao klavirski saradnici i profesori Klavira na odsjecima Opšta muzička pedagogija, Dirigovanje, Kompozicija i svim ostalim instrumentalnim odsjecima, i to Nina Sotničuk (1940–2018)<sup>15</sup> iz Ljvova, Irina Gabrielova (?)<sup>16</sup> iz Moskve, Irina Zagurskaja (1973)<sup>17</sup> iz Kieva, Ljudmila Bočkarjova (1947–2019)<sup>18</sup> iz Moskve, i do danas angažovana Seda Vukašinović (1958)<sup>19</sup> iz Jerevana.

Kada su u pitanju pravci klavirske pedagogije, jasno je da je gotovo isključivo prisutna ruska škola u Crnoj Gori. Ova činjenica svakako iziskuje posebno istraživanje s osvrtima na krajnji ishod ovakve jednoobraznosti na crnogorsku klavirsku pedagogiju. Vrijedno je svakako pomenuti i da osim profesora Bojana Martinovića i profesora Vladimira Domazetovića, nekadašnjih studenata profesora Bočkarjova, jedno vrijeme od 1999. do 2007. na cetinjskoj Akademiji predaje i poznati crnogorski pijanista profesor Boris Kraljević (1967), sada profesor na Nanyang Academy of Fine Arts u Singapuru, ne-

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O biografskim podacima Svetlane Bogino vidi više u: Akademija umetnosti u Novom Sadu, 2017.

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Nina Sotničuk, diplomirala je na moskovskom Institutu Grjesin u klasi prof. Aleksandrova. Kao klavirski saradnik sarađivala je sa vokalnim solistima Kijevske opere, kao i brojnim istaknutim izvođačima na nastupima u zemlji i inostranstvu. Bila je angažovana kao klavirski saradnik na Konzervatoriju u Damasku (Sirija), Državnom konzervatoriju u Kijevu (Ukrajina), a od 1992. na crnogorskoj Muzičkoj akademiji u Podgorici (Sotničuk, 1999b).

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O Irini Gabrielov nema dostupnih biografskih podataka u Arhivi Muzičke akademije Cetinje.

17

O biografskim podacima Irine Zagurskaje vidi više u: Festival Isidor Bajić, 2017.

18

O biografskim podacima Ljudmile Bočkarjove vidi više u: Univerzitet Crne Gore (UCG) Muzička akademija, 2017c.

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O biografskim podacima Sede Vukašinović vidi više u: Univerzitet Crne Gore (UCG) Muzička akademija, 2017d.

kadašnji student Moskovskog državnog konzervatorija *Petar Iljič Čajkovski* u klasi profesora Lava Naumova (1925–2005), jednog od najuspješnijih predstavnika pijanističke škole čuvenog Genriha Gustavoviča Nejgauza (1888–1964).

## Odsjek za gudačke instrumente

Razvoj muzičke umjetnosti u Crnoj Gori je zahtijevao korjenite promjene u razvoju škole za gudačke instrumente. Osamdesetih godina postoji nacionalni Simfonijski orkestar, ali broji svega petnaest stalnih članova, pa je bilo koji koncert podrazumijevao dolazak još makar četrdesetak muzičara iz okolnih sredina. Bez obzira na vrlo skromne rezultate koje u obrazovanju ovog kadra daju srednje škole u to vrijeme, Odsjek za gudačke instrumente počinje da funkcioniše ubrzo po osnivanju Akademije. Tako 1983. počinje da funkcioniše i klasa violine za čijeg predavača je angažovan, uz profesora Konstantina Bogina iz trija *Čajkovski*, i profesor Pavel Vernikov (1950)<sup>20</sup>, nekadašnji učenik Davida Ojstraha (1908–1974) i Semjona Snitkovskog (1933–1981), danas predavač na Konservatorium Wien University u Austriji i Haute École de Musique de Lausanne (HEMU) u Švajcarskoj. Već prve godine njegova studentkinja violine Ana Jokanović (1964), na Međunarodnim susretima muzičkih akademija u Rovinju gdje učestvuju akademije iz četrnaest zemalja, kao jedini predstavnik na violini iz Jugoslavije postiže zapažene rezultate, a tom prilikom crnogorska Muzička akademija biva primljena u Asocijaciju evropskih akademija. Od 1984. za predavača dolazi i profesor Sergej Kunakov (1925–1995)<sup>21</sup>, istaknuti profesor moskovskog Instituta Gnjesin<sup>22</sup>, dobitnik nagrade Zaslužnog umjetnika SSSR-a. Za predavača violine dolazi profesor Ilja Grubert

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O biografskim podacima Pavela Vernjikova vidi više u: Gnesins Music College of the Gnesins Russian Academy of Music, 2017.

21

O biografskim podacima Sergeja Kunakova vidi više u: Gnesins Music College of the Gnesins Russian Academy of Music, 2017.

22

Do 1992. institucija nosi naziv the *Gnessin State Musical-Pedagogical College* [Državni muzičko-pedagoški Institut Gnjesin], a nakon toga the *Gnesins Russian Academy of Music* [Ruska muzička akademija Gnjesin].

(1954)<sup>23</sup> inače laureat internacionalnih takmičenja *Paganini* i *Čajkovski*, i dobitnik druge nagrade na konkursu *Sibelius*. Pored njih kasnije na Akademiji predaju Vardkes Bojadžjan (1958)<sup>24</sup>, Tamara Vinikova (1960)<sup>25</sup>, Miroslav Rusin (1936)<sup>26</sup> nekadašnji laureat *Wieniawski* takmičenja, njegov učenik Aleksandar Ajzberg (?)<sup>27</sup>, kao i Vitalij Guličuk (1962)<sup>28</sup> i Irina Jašvili (1944)<sup>29</sup>, profesor novosadske akademije (Gačević, 2000, 55).

Osnivač klase kontrabasa na Muzičkoj akademiji, i njen dugogodišnji profesor je i Pavel Aksamit (1942–2016)<sup>30</sup> koji u Crnu Goru dolazi 1984. sa mjesta vođe grupe kontrabasa orkestra u Čestohovi (Poljska). Svoj angažman ne vezuje samo za rad Akademije već je i višegodišnji direktor muzičke škole u Budvi, i vođa gradskog orkestra u Budvi. Jedan je od rijetkih ino-

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23

O biografskim podacima Ilje Gruberta vidi više u: Moscow State Academic Philharmonic, n.d.

24

O Vardkesu Bojadžjanu, nema dostupnih podataka u Arhivi Muzičke akademije Cetinje.

25

O Tamari Vinikovoj nema dostupnih podataka u Arhivi Muzičke akademije Cetinje.

26

O biografskim podacima Mirosława Rusina vidi više u: Henryk Wieniawski Musical Society of Poznań, n.d.

27

Podatak o profesoru se ne nalazi u postojećoj Arhivi Akademije, već se podatak nalazi u navedenom naučnom članku Gačević, 2000. O biografskim podacima vidi više u: Eisenberg, 2016.

28

Vitalij Guličuk je završio Kijevski državni konzervatorij u klasi prof. A. H. Sterna (?). Nastupao je kao član Ljvovske državne filharmonije i kao solista u zemlji i inostranstvu. Od 1999. je bio angažovan kao saradnik na cetinjskoj Muzičkoj akademiji. Od 2003. radi u školi *Isidor Bajić* u Novom Sadu (Guličuk, 1999).

29

Irina Jašvili počinje da uči violinu od svoje šeste godine sa svojim ocem, čuvenim jerevanskim violinistom Luarsabom Jašvilijem (?). Na Moskovskom državnom konzervatoriju uči u klasi Davida Ojstraha. Vraća se potom u Tbilisi gdje nastavlja da sarađuje sa ocem na Jerevanskom Komitas državnom konzervatoriju, tu postaje asistent, a potom i profesor. Od 1994. dolazi na Fakultet umetnosti u Novom Sadu (Stamenković, 2011).

30

Pavel Aksamit diplomirao je i magistrirao na University of Silesia u Katowicama (Poljska). Angažovan je u Simfonijskim orkestrima RTV Katowice i grada Čestohova. Godine 1980. dolazi u tadašnji Titograd i počinje sa radom u Simfonijskom orkestru RTCG, ali i kao profesor Kontrabasa u školi *Vasa Pavić*, u istom gradu. Od 1982. do penzionisanja radi kao profesor na crnogorskoj Muzičkoj akademiji (Aksamit, 1982).

stranih profesora koji je na Akademiji ostao do kraja svog radnog vijeka. Iz njegove klase su proistekli studenti koji su ostvarili značajne rezultate na takmičenjima, no jedan od većih njegovih uspjeha ogleda se u tome da su na muzičkim akademijama u Ljubljani i Nišu profesori kontrabasa upravo iz njegove klase, profesor Zoran Marković (1962) i profesor Ljubinko Lazić (1984), koji su ujedno i vođe grupe kontrabasa u slovenačkoj i beogradskoj filharmoniji.

Istaknuti predavači nijesu zaobišli ni katedru za violončelo. Prvi predavač je bio Aleksej Lazko (1925–2016)<sup>31</sup>, profesor lenjingradskog konzervatorija i violončelista Marinskog teatra. Od 1986. na Akademiju dolazi iz Moskve, sa Instituta *Gnjesin*, laureat internacionalnih takmičenja *Paganini* i *Čajkovski*, učenik Mstislava Rostropoviča (1927–2007), profesor David Grigorjan (1946)<sup>32</sup>. Početkom devedesetih odlazi u Njemačku i postaje profesor na Hochschule für Musik Saar u Saarbrücken. Tada na Akademiju dolazi profesor Sotničuk Georgij (1937–?)<sup>33</sup> iz Odese koji tu ostaje do kraja svog radnog vijeka. Učenik profesora Grigoriana, naš violončelista Igor Perazić (1967–2014) postaje predavač na Akademiji. Nažalost, nakon njegove prerane iznenadne smrti, naša Akademija je, poslije dugog prisustva izuzetnih predavača, bez profesora i gotovo bez studenata.

Klasu viole danas na Akademiji vodi istaknuti ruski violista, doskorašnji profesor Moskovskog državnog konzervatorija i počasn timer Rusije, profesor Mikhail Bereznitsky (1970)<sup>34</sup>.

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31

O biografskim podacima Alekseja Lazkoa vidi više u: Rayskin, 2016.

32

O biografskim podacima Davida Grigorjana vidi više u: Grigorian, n.d.

33

Sotničuk Georgij je završio Moskovski konzervatorij u klasi prof. Vasiljeva. Kao violončelista je radio u Simfonijskim orkestrima SSSR-a i RTV SSSR-a. Kao profesor je bio angažovan na Konzervatoriju u Damasku (Sirija), na Državnom konzervatoriju u Kijevu (Ukrajina), a od 1992. godine i na crnogorskoj Muzičkoj akademiji u Podgorici (Sotničuk, 1999a).

34

O biografskim podacima Mikhaila Bereznitskya vidi više u: Univerzitet Crne Gore (UCG) Muzička akademija, 2017e.

Profesor i dirigent Igor Simović (1941), u Crnu Goru dolazi 1991. godine sa suprugom Larisom Dašić-Simović (1950), operskom pjevačicom i doskorašnjom profesoricom na cetinjskom Fakultetu dramskih umjetnosti (Muzička akademija do danas nema odsjek za solo pjevanje). Supružnici Simović su Ukrajinci crnogorskog porijekla i prije dolaska na ove prostore, svoj profesionalni život su vezali za Ljvov u Ukrajini. Profesor Igor Simović je na Muzičkoj akademiji na Cetinju angažovan kao profesor dirigovanja do penzionisanja. Njihov sin Roman Simović (1979), violinista, dobitnik druge nagrade na *Wieniawski* takmičenju, dvije godine je bio predavač na cetinjskoj Akademiji, a potom odlazi najprije za Brazil, zatim u Austriju i već desetak godina je koncert majstor Londonskog simfonijskog orkestra.

## Zaključak

Ono što je vrijedno istaći jeste da je razvoj Muzičke akademije dobrim dijelom bio uslovljen ličnim pregalaštvom brojnih profesora koji su na nju kročili. To su bili ljudi čija djelatnost nije bila oivičena zidovima učionica i striktno vremenski ograničena zadatim normama, već je njihov profesionalni angažman nosio u sebi itekako ličnu notu. Oni su, dakle, došli u Crnu Goru koja nije imala izraženu muzičku tradiciju i život kakav je poznao ostatak Evrope s kraja dvadesetog vijeka. Kao i za svakog umjetnika, neistraženi prostor je za njih bila inspiracija i izazov i kroz svoja djela su utrli put dolazećim generacijama mladih muzičara, koji su kasnije i sami nosili svijest o daljem ulaganju u razvitak muzičke scene u Crnoj Gori. Radili su u prostornim uslovima koji su bitno odudarali od standarda institucija sa kojih su dolazili, sa studentima u koje je trebalo uložiti daleko više truda s obzirom na predznanje koje su stekli, pozajmljivali im svoje instrumente za javne nastupe i vježbanje i ostali i po odlasku veliki prijatelji mnogima od njih, pomažući im preporukama i ličnim kontaktima u daljnjem školovanju van Crne Gore i u drugim profesionalnim izazovima. Upravo to je uslovalo rađanje jedne pozitivne, produktivne i radne atmosfere na Muzičkoj akademiji. U takvom okruženju naši studenti su se profilisali na intelektualnom, profesionalnom, čak i ličnom planu i svoj rad i studije obogaćivali brojnim

nagradama i zapaženim nastupima. Ovakvo djelanje bacilo je snop svjetlosti na muzičko obrazovanje u Crnoj Gori, koje je sada jedan već razvijeni sistem od 14 nižih muzičkih škola i 4 srednje škole u kojima predaje visoko kvalifikovan kadar. Taj razvitak izveo je Srednju muzičku školu *Vasa Pavić* u Podgorici od ruba postojanja instrumentalnih odsjeka do sadašnjosti u kojoj ona ima 1200 učenika niže i srednje škole godišnje i u jednoj godini maturira instrumentalaca koliko bi nekada maturiralo za dvadeset godina njenog rada. Prvu postavku profesora na Akademiji su činili pretežno gostujući profesori sa akademija u regionu, nekadašnjeg SSSR-a i ostalih zemalja Istočnog bloka, dok sada Akademija uglavnom ima svoj matični kadar i pažljivo projektuje svoj razvoj, sprečavajući time hiperprodukciju kadra na određenim odsjecima. Ipak, Akademija i danas nalazi načine za saradnju sa nekadašnjim predavačima. Sem široke lepeze programa razmjene predavača, Muzička akademija već deset godina za redom, u ljetnjim mjesecima, organizuje *Espressivo Music Festival* na kome se održavaju koncerti i radionice svirača, pa smo imali i tu priliku da među izvođačima ugostimo brojne umjetnike navedene u ovom radu, njihove kolege i prijatelje.

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# MUSIC PEDAGOGUES FROM THE SOVIET UNION AND EAST EUROPEAN COUNTRIES AT THE MONTENEGRIN MUSIC ACADEMY FROM ITS FOUNDATION TO TODAY

Tatjana Krkeljić

**Abstract:** The Montenegrin cultural scene has historically been strongly conditioned by the surrounding geopolitical events. Upon the completion of the Second World War, music schools were opened. After several decades, the first higher education institution – the Music Academy – was founded in 1980 in Podgorica, former Titograd, as a response to a significant necessity to educate music professionals. Having been faced with a lack of domestic human resources, the Music Academy hired lecturers from Eastern European countries, including the Soviet Union. This paper looks into the engagement of Soviet and Eastern European musicians in the work of the Montenegro Music Academy.

**Keywords:** Music Academy; Russian musicians; Polish musicians; Ukrainian musicians.

## Introduction

After almost 40 years of work and the Music Academy's existence, there are no significant written sources on this institution, which could offer a chronological review of its activities. The Academy survived one very difficult moment during its existence, a fire, which happened in February 1996.

Besides the obvious materialistic damage, it was concluded that a large part of its archives was burnt. Part of the data presented in this paper was taken from related newspaper articles of the daily paper *Pobjeda*, from the period between 1980 to 1996. As the decades go by, there are less and less interlocutors or witnesses of this institution's work. By reviewing the available sources, it has become clear that its existence was supported by exceptionally significant, world-renowned artists and professors. Thanks to their ambition, they overcame discrepancies and barriers, especially considering that there weren't even elementary conditions for performing classes, which is discussed in this paper. Due to the above reasons, information on specific professors who initiated the ground-breaking foundation and operation of some departments, is unfortunately either rather concise, or impossible to find in Montenegro.

The first higher education music institution in Montenegro, The Music Academy, was founded in 1980 in Podgorica (former Titograd), as part of the Montenegrin University *Veljko Vlahović*. Its purpose was to educate future professionals, as well as to strongly activate the whole music life of Montenegro. Prior to its foundation, it had been perceived that musical life in Montenegro was behind the music activities found in other republics and provinces of the former Yugoslavia. Montenegro also had a comparatively poorly network of music education. After the initiative was undertaken by professional musicians, including an extensive analysis and official report on the social justification of these studies, the Music Academy started working in 1980 as the first higher education institution of its kind in Montenegro. Faced with the lack of an adequate teaching staff, the first employees were mostly foreigners, who primarily came from the Soviet Union and Eastern European countries.

## Music Education in Montenegro Prior to the Foundation of the Academy

If you were to compare the foundation and existence of higher education music institutions in the former Yugoslavia, this one in Montenegro is definitely the youngest, the reasons for which are multiple. Namely, post-war music life in Montenegro developed under very difficult political, social-economical, and cultural circumstances, which were not suitable for the intense development of Montenegrin musical creativity. The culture of music in Montenegro took off only in the 19<sup>th</sup> century. Until the first half of the 19<sup>th</sup> century, Montenegro had, for a long time, been a warrior country that fought for its survival; its art and music were representative of that spirit. For centuries, music had been a way to glorify the heroic warrior people of Montenegro (Radović, 2013, 91). However, there was a cultural flourish in the second half of the 19<sup>th</sup> century, including the flourishing of music in Montenegro, where one could perceive a strong influence and support of foreign musicians, primarily from Russia. Thanks to financial help from Imperial Russia in 1869, respectable high school educational institutions arose, among which was the *Škola Prve Vojne Muzike* [The School of First Military Music]<sup>1</sup>. The *Đvojački Institut* [The Maiden Institute] in Cetinje (1869–1913), was founded thanks to the sponsorship of the Russian Empress Marija Aleksandrovna (1824–1880), who paid the greatest attention to music education (Radović, 2013, 102).<sup>2</sup> Soon after Montenegro lost its independence, and after the foundation of Kingdom of Serbs, Croats and Slovenians, these institutions closed. Thus, music education stopped as well, until after the Second World War.

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For more about that, see: Muzički centar Crne Gore (MCCG), 2010/2011.

2

In the beginning of the 20<sup>th</sup> century, the Institute owned nine pianos, and some renowned artists from Russia performed for guests in its concert hall. Among the lecturers, Anastasja Jakovljeva, a pianist and a choir conductor, stood out, as well as the former member of the Imperial Opera in St. Petersburg, Olga Petrovna, who optionally taught the girls ballet. They also organized numerous concerts, festivals and performances by their students. The students of The Maiden Institute, as future teachers with a decent music education, were about to transfer their knowledge to future generations.

Upon the end of the Second World War, several elementary music schools were founded (Cetinje, Kotor, Titograd, Nikšić, Herceg Novi, Pljevlja and Ivangrad), and in 1947, the first Music High School in Cetinje as well. These signified the beginning of music education in Montenegro. The organizer of the music education was Anton Pogačar (?), a musician from Slovenia. He was the first principal of the school in Cetinje. It was a boarding-school for musically talented students from all over Montenegro, who were discovered by him as he toured towns and schools all over Montenegro. He gathered a good teaching staff from the whole of Yugoslavia. At that time, there was a Military Brass Orchestra in Cetinje, so the Music School had in its departments all the necessary musical instruments for a symphony orchestra. There was an orchestra and a choir, as well as high-quality soloists. The Orchestra consisted of 40 musicians and participated in almost all cultural events (Pejović, 2010). Professor Manja Radulović-Vulić (1936–2007) published a critical review of the state of musical life in Montenegro. Her article was titled *Svijest o Sebi* [Awareness of Yourself], and was published in the daily paper *Pobjeda*. She wrote that the Music High School moved first to Kotor in 1951, and then in 1959 to former Titograd. She then added that Anton Pogačar resigned as principal in 1962, and his position was then occupied by a string of non-musicians, which was a unique practice in former Yugoslavia (Radulović-Vulić, 1985). She further stated:

“(...) with no extreme pretensions towards perception and performance of its basic purpose, the school allowed the gradual shut down of instrumental departments, except for the Piano Department. They also provided a hyperproduction of pedagogically-theoretical staff in Montenegro, which could not significantly bear the burden of a more thorough development of the art of music, not until the foundation of The Academy in the 1980s. In the period from 1957 to 1980, in full 23 years, this school had entirely prepared for university studies only three students of violin, for cello and flute, one per each, two for clarinet and a couple of students for piano, all in all, 15 instrumentalists” (Radulović-Vulić, 1985, 9).

However, with such modest results, a problem emerged when, after finishing their education in other surroundings, only a small number of musicians returned to Montenegro. As a result, there was almost no qualified staff to work in the music schools or at The Academy. Under such circumstances, it took twenty years to prepare a study that could provide a social justification to found a Music Academy as the umbrella institution for music education. According to The Study, the objective of The Academy was to educate musical pedagogues and create qualified teachers and music professors, using two defined departments: Music Theory and Pedagogy and Instrumental Pedagogy. In the beginning, the plan was to enroll ten to twelve full-time students and unlimited number of part-time students who had already started working at some of the music schools in Montenegro. At that time, the elementary music school in Montenegro had about two hundred music teachers without a university degree, who, according to law, had to further educate themselves.

## Foundation of Music Academy in Titograd

The Music Academy opened during the 1980/81 school year, under very modest circumstances. It was located in a prefabricated building of 200 square meters, and only three small pianos. Professor Jelena Manja Radulović-Vulić<sup>3</sup>, known as a Montenegrin music historian and a long-term Academy Dean, started the initiative for the foundation of the first music higher education institution. Having been faced with the insurmountable problem of inadequate space for the Academy, with the promise that it was only a temporary solution, Professor

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Jelena Manja Radulović-Vulić founded the Music Academy in Titograd in 1980 and was its Dean for many years, where, first as an Associate Professor and then Full Professor of History of Music and Music Form. She was the President of the Board of Music Art, CANU, a member of Montenegrin PEN, a member of Montenegrin Union [Matica Crnogorska] etc. She published more than two hundred papers in the field of music criticism, publishing and essay writing. So far, her most significant work has been a two-volume study *Drevne Muzičke Kulture Crne Gore* [Ancient Music Cultures of Montenegro] (2002) – publication of University of Montenegro and Music Academy in Cetinje (Radulović-Vulić, 2003).

Radulović-Vulić ordered a large supply of high-quality instruments, so in the first couple of months, five Steinway pianos from Hamburg arrived. She also worked on the project *The Japan World Exposition 1970 Commemorative Fund*<sup>4</sup> for the Japanese JEC foundation. In 1981, of the 75 projects from Yugoslavia, in the fields of science, culture and art, the only one which was accepted was her project, for support in equipping the Academy with the appropriate musical instruments. As a result, she received the financial help necessary to supply the Academy with eleven semi-concert grand Yamaha pianos (Gačević, 2000, 53-54). That created a basis for a further quest for appropriate pedagogical staff. Within this musical environment which was moving away from the margins of professionalism and accomplishments, the story, which managed to bring some of the most prominent names in music, and laureates of the greatest contests, started to come alive. The Academy staff greatly relied on their cooperation with other academies from the rest of Yugoslavia, primarily with academies in Belgrade and Zagreb, but would also go outside the state borders in search of lecturers. Within current political and social reality, the system of former Yugoslavia provided mobility and exchange of staff, and outside its borders all other pedagogues came from the countries of Eastern and Central Europe, that is, from the political alliance known as the Eastern Block.

## The Piano Department

In the academy's first three years of existence, the Department of Music Pedagogy and Theory and Department of Instrumental Pedagogy only worked with the piano. The first generation consisted of thirteen students, taught by Professor Dušan Trbojević (1925–2011) and his assistant, Professor Dragoljub-Dragan Šobajić (?) from the School of Classical

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The grant giving program, *The Japan World Exposition 1970 Commemorative Fund* (JEC Fund) had been established in memory of the success of *Japan World Exposition of 1970* (Expo'70), whose theme was *Progress and Harmony for Mankind*, transferring the heritage and ideals of Expo'70 to the future (KANSAI OSAKA 21st Century Association, 2016).

Music (FMU) in Belgrade. As expected, with the opening of the Music Academy, a livelier concert scene followed, bringing some of the greatest names of in world music. This correlation helped to initiate potential cooperation between some of them and the academy. In 1982, after a magnificent concert by the trio *Čajkovski*<sup>5</sup> in Titograd, the young but already very well-established pianist and professor, Kostantin Bogino (1950)<sup>6</sup> was hired as a lecturer. After his time in Belgrade, he continued his cooperation with the academies in Novi Sad and Titograd. Professor Bogino later continued with his engagement at the Conservatorio di Musica *Santa Cecilia* in Rome. After several years of cooperation with the Opera and Ballet ensembles of the Bolshoi Theater (1825) and successful concerts as a soloist with the Moscow Philharmonic Orchestra, in 1984, as a lecturer came Professor Viatcheslav Gabrielov (1939–2018)<sup>7</sup>, joined the academy as a lecturer from 1984–1992. Afterwards, he moved to the USA and became a lecturer at the University of North Texas. The next established lecturer who spent several years at the Academy was the Polish pianist Marian Mika (1946).<sup>8</sup> He began his employment there as an assistant to Professor Bogino, and then went on to work at the International Center of New Musical Sources in Turin (Italy). In the same year also came, as an Armenian guest lecturer Willie Sargsyan (?) became a guest lecturer.<sup>9</sup> They had previously been the Head of the Piano Department at the Yerevan Komitas State Conservatory in Armenia (Bogdanović,

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The chamber ensemble trio *Čajkovski* was founded in 1975. Pavel Vernikov (violin), Konstantin Bogino (piano) and Anatoly Liberman (cello) were its members and they continued the tradition of the Moscow and St. Petersburg performing schools, whose performances presented a raw model in interpretation of Slavic and Russian chamber music pieces for years.

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For more biographical data of Konstantin Bogino see: Campus delle Arti, 2018.

7

For more biographical data on Viatcheslav Gabrielov see: PianoTeachers.com, 2015.

8

For more biographical data on Marian Mika see: Mika, 2009.

9

Data on Professor Willie Sargsyan cannot be found in the existing Academy Archive, but they have been taken from a daily newspapers (Bogdanović, 1982).

1982, 9). Martin Berkofsky (1943–2013)<sup>10</sup>, a Belarusian pianist settled in the USA thanks to a *Fulbright* scholarship in 1986, once stayed at the academy as a guest professor for a year (Popović, 1986, 7). Professor Vladimir Bochkarev (1948)<sup>11</sup>, arrived in 1992 and stayed on at the academy until the end of his career in 2012. From the year he arrived until his retirement, numerous students came left his class to continue their work in Montenegrin music schools, and outside the borders of Montenegro as well. His twenty-year-long employment was certainly an immeasurable contribution to piano pedagogy at the academy. During two mandates, in the period from 2004 to 2010, he even held the position of Dean of the Academy. It is important to note that, today, there are two piano lecturers at the academy who were previously students of the Cetinje Academy, and they are former students of Professor Bochkarev, Professor Bojan Martinović (1981) and Professor Vladimir Domazetović (1976). By the end of the 1990s, piano pedagogues from the Soviet Union included Professor Olga Borsenko (1960)<sup>12</sup>, who later worked at the *Isidor Bajić* School in Novi Sad, Professor Alexey Molchanov (1961)<sup>13</sup>, who is still a lecturer on Accompaniment, Professor Svetlana Bogino (1948)<sup>14</sup>, who connected her career to the Academy in Novi Sad, but was also hired as a guest lecturer at the Cetinje Academy. Taking into account the broader musical scene in Montenegro, which preceded the foundation of the institution, the contributions by Soviet lecturers should be noted. Soviet lecturers who made pedagogical and artistic contributions as piano

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Data on Professor Martin Berkofsky cannot be found in the existing Academy Archive, but have been taken from a daily newspaper (Šobajić, 1984); for more biographical data see: Armenian National Committee of America, 2015.

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For more biographical data on Vladimir Bochkarev see: Univerzitet Crne Gore (UCG) Muzička akademija, 2017a.

12

For more biographical data on Olga Borzenko see: Muzička škola Niš, 2019.

13

For more biographical data on Alexey Molchanov see: Univerzitet Crne Gore (UCG) Muzička akademija, 2017b.

14

For more biographical data on Svetlana Bogino see: Akademija umetnosti u Novom Sadu, 2017.

associates and professors in the departments of General Music Pedagogy, Conducting, Composition and other instrumental departments, included Nina Sotnichuk (1940–2018)<sup>15</sup> from Lviv, Irina Gabrielova (?)<sup>16</sup> from Moscow, Irina Zagurskaya (1973)<sup>17</sup> from Kiev, Lyudmila Bochkareva (1947–2019)<sup>18</sup> from Moscow, and the currently hired Seda Vukašinić (1958)<sup>19</sup> from Yerevan.

With regards to the courses on piano pedagogy, it is clear that in Montenegro, the Russian school has been almost exclusively present. This fact definitely demands some academic research with retrospect to the final outcome of such uniformity on Montenegrin piano pedagogy. It is definitely worth mentioning that, in addition to Professor Bojan Martinović and Professor Vladimir Domazetović, Professor Bochkarev, who was a lecturer at Cetinje Academy from 1999–2007, was a well-known Montenegrin pianist; Professor Boris Kraljević (1967), now a Professor at the Nanyang Academy of Fine Arts in Singapore, was a former student of the Moscow State Conservatory of Pyotr Ilyich Tchaikovsky, in the class of professor Lav Naumov (1925–2005), one of most successful representatives of the pianist schools of the famous Hajnrih Gustav Nejgauza (1888–1964).

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15

Nina Sotnichuk, graduated from the Moscow Institute of Gnesin in class of prof. Aleksandrov. As a piano associate she cooperated with vocal soloists of Kiev Opera, as well as numerous established performers on performances in the country and abroad. She was hired as a piano associate at the Conservatory in Damask (Syria), The State Conservatory in Kiev (Ukraine), and from 1992 at Montenegrin Music Academy in Podgorica (Sotnićuk, 1999b).

16

Biographical data of Irina Gabrielov no available in Cetinje Music Academy Archive.

17

For more biographical data of Irina Zagurskaya see: Festival Isidor Bajić, 2017.

18

For more biographical data of Lyudmila Bochkareva see: Univerzitet Crne Gore (UCG) Muzička akademija, 2017c.

19

For more biographical data of Seda Vukašinić see: Univerzitet Crne Gore (UCG) Muzička akademija, 2017d.

## String Instruments Department

Development of music art in Montenegro required radical changes in the development of school for string instruments. In the 1980s, there was a National Symphony Orchestra, but it consisted of only fifteen permanent members, so every concert implied joining of at least fortyish musicians from surrounding areas. Regardless of quite modest results in education of this profile, given by high schools at that time, String Instruments Department started to work quickly upon foundation of the Academy. So, in 1983, violin class started working, where, hired as lecturer, next to Konstantin Bogino from trio *Čajkovski*, professor Pavel Vernikov (1950)<sup>20</sup>, former student of David Oistrakh (1908–1974) and Semyon Snitkovsky (1933–1981), today a lecturer on the Conservatory of Vienna University of Austria and Haute École de Musique de Lausanne (HEMU) in Switzerland. Ever since the first year, his violin student Ana Jokanović (1964) was extremely successful as the only violin representative of Yugoslavia on the International competitions of music academies in Rovinj, where academies from fourteen countries participated, during which Montenegrin Music Academy was received into the Association of European Academies. From 1984, as a lecturer arrived Professor Sergey Kunakov (1925–1995)<sup>21</sup>, prominent professor of Moscow Institute of Gnessin<sup>22</sup>, award winner as the Worthy artist of Soviet Union. As a violin professor came Ilya Grubert (1954)<sup>23</sup>, else laureate of *Paganini* and *Tchaikovsky* contest, and second-prize winner of the contest of *Sibelius*. Except them, later at the Academy taught Vardkes Boyajian

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For more biographical data of Pavel Vernikov see: Gnesins Music College of the Gnesins Russian Academy of Music, 2017.

21

For more biographical data of Sergey Kunakov see: Gnesins Music College of the Gnesins Russian Academy of Music, 2017.

22

Until 1992, the institution bore the name of Gnessin State Musical-Pedagogical Institute, and after The Gnesins Russian Academy of Music.

23

For more biographical data of Ilya Grubert see: Moscow State Academic Philharmonic, n.d.

(1958)<sup>24</sup>, Tamara Vinikova (1960)<sup>25</sup>, Miroslav Rusin (1936)<sup>26</sup> the former laureate of *Wieniawski* Competition, his student Aleksandar Eisenberg (?)<sup>27</sup>, as well as Vitaliy Gulichuk (1962)<sup>28</sup> and Irina Yashvili (1944)<sup>29</sup>, professor of Academy of Arts, Department of Music in Novi Sad (Gačević, 2000, 55).

Founder and long-time professor of a double bass class at the Music Academy, was Pavel Aksamit (1942–2016)<sup>30</sup>, who came to Montenegro in 1984 from his position a leader in a double bass group orchestra in Częstochowa (Poland). His time in Montenegro was not only connected to his work at the academy, but he was also the principal of the music school in Budva for many years, and the leader of city's orchestra. He

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Biographical data of Vardkes Boyajian no available in Cetinje Music Academy Archive.

25

Biographical data of Tamara Vinikova no available in Cetinje Music Academy Archive.

26

For more biographical data of Miroslav Rusin see: Henryk Wieniawski Musical Society of Poznan, n.d.

27

Data on the professor cannot be found in the existing Academy Archive, but in the named scientific article Gačević, 2000. On biographical data see more in: Eisenberg, 2016.

28

Vitaliy Gulichuk graduated from the Kiev State Conservatory in the class of prof. A. H. Stern (?). He performed as a member of the Lvov State Philharmonic Orchestra and as a soloist in the country and abroad. Since 1999 he was hired as an associate at Cetinje Music Academy. Since 2003 he has been working in *Isidor Bajić* school in Novi Sad (Guličuk, 1999).

29

Irina Yashvili started learning violin ever since she was six with her father, famous Jewish violinist Luarsab Yashvili (?). She studied at the Moscow State Conservatory in the class of David Oistrakh. She came back to Tbilisi where she continued cooperating with her father at the Yerevan Komitas State Conservatory, and became an assistant there, after which a professor, too. Since 1994, when she continued cooperating with her father at Yerevan Komitas State Academy, there she became an assistant, and then a professor as well. Since 1994, she came to the Academy of Arts in Novi Sad (Stamenković, 2011).

30

Pavel Aksamit graduated and received a Master's degree at the University of Silesia in Katowice (Poland). He has been employed with the following symphony orchestras: RTV Katowice and the city of Częstochowa. In 1980, he came to former Titograd and started working with the symphony orchestra RTCG, as well as a professor of double bass in *Vasa Pavić* School, in the same city. From 1982 until his retirement, he worked as a professor at the Montenegrin Music Academy (Aksamit, 1982).

was the one of the rare foreign professors who stayed at the Academy until the end of his career. From his class came students who achieved some significant competition results. One of the greater successes is the fact that the professors of double bass at the music academies in Ljubljana (Slovenia) and Niš (Serbia), were in his class. Professor Zoran Marković (1962) and Professor Ljubinko Lazić (1984), are also leaders of the double bass in the Slovenian and Belgrade Philharmonic Orchestras.

The Cello Department also had its fair share of prominent lecturers. The first of which was Alexey Lazko (1925–2016)<sup>31</sup>, a professor from the Leningrad Conservatory and a cellist at the Marine Theatre. Professor Grigoryan David (1946) arrived at the academy from the Gnessin Institute in Moscow. He was a laureate of *Tchaikovsky* contest, and one of Mstislav Rostropovich's (1927–2007) students.<sup>32</sup> In the beginning of the 1990s, he left for Germany and became a professor at University of Music Saar in Saarbrücken. At the same time, the academy received Professor Sotnichuk Georgiy (1937–?)<sup>33</sup> from Odessa, who stayed there until the end of his career. A former student of Professor Grigorian, the cellist Igor Perazić (1967–2014), also became a lecturer at the Academy. Unfortunately, after his sudden death, the academy has, after a longstanding presence of exceptional lecturers, been without professors and almost without students.

The Viola class is currently led by the prominent Russian violinist, who was until recently a professor at the Moscow State Conservatory, and an honourable artist of Russia, Professor Mikhail Berezniatsky (1970)<sup>34</sup>. The professor and conductor Igor Simović (1941), came to Montenegro in 1991 with his wife Lari-

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For more biographical data on Alexey Lazko see: Rayskin, 2016.

32

For more biographical data on Grigoryan David see: Grigorian, n.d.

33

Sotnichuk Georgiy graduated from the Moscow Conservatory in the class of prof. Vasiliev. As a cellist, he worked in the symphony orchestras of Soviet Union and RTV of Soviet Union. As a professor, he was hired at the Conservatory in Damascus (Syria), at the State Conservatory in Kiev (Ukraine), and, since 1992, at Montenegrin Music Academy (Sotničuk, 1999a).

34

For more biographical data of Mikhail Berezniatsky see: Univerzitet Crne Gore (UCG) Muzička akademija, 2017e.

sa Dašić-Simović (1950), an opera singer and recent professor at Cetinje's drama school (the academy does not have a solo singing department). The Simović's are Ukrainian of Montenegrin origin. Before they came to Montenegro, they lived and worked in Lvov, Ukraine. Professor Igor Simović was hired at the Cetinje Music Academy as a professor of conducting where he worked until his retirement. Their son, Roman Simović (1979), is a violinist, and the second-prize award winner of the *Wieniawski* Competition. He had been a lecturer at the Cetinje Academy for two years, before leaving first to Brazil, and then to Austria, and has now been in London for the past ten years as concert master of the London Symphony Orchestra.

## Conclusion

It is worth mentioning that the development of the Music Academy was, to a great degree, conditioned by the personal ambition of the numerous professors who stepped in it. Those were the people whose activities were not limited by classroom walls or strictly bound by set norms, but their professional engagement carried within itself a very personal tone. They, thus, came to Montenegro, which did not have an outstanding music tradition or life, but became known to the rest of Europe by the end of the 20<sup>th</sup> century. As for any other artist, the unexplored space was an inspiration and a challenge. Through their work, they paved the way for upcoming generations to develop the music scene in Montenegro. They worked in conditions which were a great contrast to those at the institutions they came from, and with students who required far greater effort. Using the previous knowledge they acquired, they borrowed their own instruments for public performances and practices. They remained great friends with many of the students, even when they left, helping them by providing recommendations and personal contacts in further education outside Montenegro, and other professional challenges. That is what created the positive, productive, and hard-working atmosphere at the Music Academy. In such surroundings, the students profiled themselves against an academic, professional and even personal plan, and they enriched their work and studies with countless awards and

prominent performances. Such actions threw a shred of light on music education in Montenegro, which is now a developed system of 14 elementary and four high schools, employing highly qualified staff. This development brought the *Vasa Pavić* High School in Podgorica from almost non-existence, to the present moment, where it consists of 1200 elementary and high school students per year, and where, the same number of instrumentalists graduate as what would used to take twenty years. The first professors at the Academy were mainly guest professors from academies in the region, the Soviet Union, and other Eastern Block countries. Now, the Academy mostly has its own personal staff and carefully projects its development, thereby preventing the hyperproduction of staff in certain departments. Still, even today, the Academy finds ways to cooperate with former lecturers. As well as the wide range of lecturer exchange programs, for ten summers in a row, the Music Academy has organized the *Espressivo* Music Festival. The festival involves concerts and instrumental player workshops, so we can have the opportunity to welcome, as performers, the numerous artists named in this paper, their colleagues, and friends.

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