



# Aleksandra Maslovacic

## Violinist

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# Aleksandra Maslovacic – Biography

Violinist Aleksandra Maslovacic has performed throughout Europe and North America and is recognized for her virtuosic technique and the “heartfelt nature of her interpretations.” Born in Belgrade, Serbia, her musical talent and stage presence were recognized at an early age, leading to regular performances including frequent national television appearances broadcast on Radio Television Serbia. While Aleksandra’s continuing recording projects and live performances now take her to audiences all over the globe, she calls Los Angeles her home.

Aleksandra was awarded the degree of Bachelor of Music in Violin Performance from the Belgrade Conservatory of Music, and subsequently received the degree of Master of Music, Violin Performance from the University of California, Los Angeles (UCLA). Aleksandra has studied with prominent soloists Vardkes Boyadjian, Maja Jokanovic, Felicia Moye (of the Miami String Quartet), Michael Tseitlin, and Alex Treger (Concertmaster of the Los Angeles Philharmonic).

In early 2000, Aleksandra’s interests started to evolve beyond the standard soloist repertoire, and she began to focus her attention on classical works by women composers. Continuing the work of other musicologists, her own research revealed a treasure of musical works composed by women and long overdue for recognition.

Aleksandra’s debut album, *Feminae in Musica*, is a collection of intimate works written and performed by women. Described as “a highly enjoyable recording of almost completely unknown music,” the album includes works for violin and piano spanning two continents and three centuries. The first release from Feminae Records, *Feminae in Musica* attained wide distribution in 2009, and continues to receive airplay on classical radio stations around the world, including the in United States, Japan and England.

In April 2012, Aleksandra Maslovacic’s second album will be released presenting previously unrecorded sonatas for violin and piano written by a nineteenth century woman composer. Though quite well recognized during her lifetime, this composer all but fell into complete obscurity after her death. To help correct this oversight and ensure that modern audiences become familiar with this composer’s works, Aleksandra is also planning a multi-city recital tour of performances of the composer’s violin repertoire. In addition, Aleksandra is already preparing her third album, which is scheduled to be released in early 2013, and will feature the complete works for violin and piano by another until-now-forgotten woman composer.

With her continuing interest in recording, Aleksandra is an active member of the National Academy of Recording Arts and Sciences (NARAS), and in 2010 was proud to serve on the Classical Screening Committee for the 53rd Grammy Awards. She is also a member of ASCAP: the American Society of Composers, Authors and Publishers.

## *Aleksandra Maslovaric – CD Review*

With this 2007 disc entitled *Feminae in Musica*, Serbian-born and LA-based violinist Aleksandra Maslovaric has created a highly enjoyable recording of almost completely unknown music. With three works by contemporary American composer Beth Anderson, two works by modernist French composer Lili Boulanger, and one work each by Barbara Heller, Francesca Lebrun, Johanna Senfter and two works by Maslovaric herself, the program will be full of surprises for most listeners. Though composed in a variety of styles, all the music here is essentially conservative: Lebrun's classical Sonata VI, Anderson's sultry Belgian Tango, Boulanger's sensuous Nocturne, and Maslovaric's own evocative Reka. As a violinist, Maslovaric has a sweet if sometimes wan tone and a fine if not virtuosic technique, but her real strength on this disc is the heartfelt nature of her interpretations. Pianist Tania Fleischer is a supportive but reticent accompanist — one might wish she had taken a stronger hand in shaping the performances — and the digital sound, produced by Maslovaric, is perhaps too focused on her playing and not enough on Fleischer's.

**All Music Guide, James Leonard**

# Aleksandra Maslovaric – Repertoire

Beth Anderson (United States)	<i>Belgian Tango</i> <i>Tale One</i> <i>Tale Three</i>	Violin and Piano Violin and Piano Violin and Piano
Grazyna Bacewicz (Poland)	<i>Dwa Oberki</i> <i>Polish Caprice</i>	Violin and Piano Solo Violin
Lili Boulanger (France)	<i>D'un Matin de Printemps</i> <i>Nocturne</i>	Violin and Piano Violin and Piano
Barbara Heller (Germany)	<i>Lalai</i>	Violin and Piano
Francesca Lebrun (Germany)	<i>Sonata III</i> <i>Sonata VI</i>	Violin and Piano Violin and Piano
Aleksandra Maslovaric (US, Serbia)	<i>Novela</i> <i>Reka</i>	Solo Violin Solo Violin
Emilie Mayer (Germany)	<i>Notturmo</i> <i>Sonata in A minor</i>	Violin and Piano Violin and Piano
Clara Rogers (United Kingdom)	<i>Sonata Dramatico</i>	Violin and Piano
Johanna Senfter (Germany)	<i>Elegie</i>	Violin and Piano
Maddalena Sirmen (Italy)	<i>Concerto No. 1 in Bb Major</i> <i>Concerto No. 3 in A Major</i> <i>Concerto No. 5 in Bb Major</i>	Violin and Chamber Orch. Violin and Chamber Orch. Violin and Chamber Orch.
Germaine Tailleferre (France)	<i>Arabesque</i> <i>Pastorale</i>	Violin and Piano Violin and Piano
Pauline Viardot (France)	<i>Six Morceaux</i> <i>Sonatine</i> <i>Tarentelle</i> <i>Madrid</i>	Violin and Piano Violin and Piano Violin and Piano Violin and Piano
To Be Announced	<i>Concerto for Violin</i> (modern premiere)	Violin and Orchestra