

Selena Rakočević

**DANI VLADE S. MILOŠEVIĆA
(THE DAYS OF VLADO S. MILOŠEVIĆ)
Banjaluka, 2004**

In many areas of his life Vlado Milošević left a permanent mark on the music culture of Bosnia-Herzegovina, particularly that of Banja Luka, the city in which he lived and worked for many years. His unusually diligent and fruitful, yet silent and, during his lifetime, insufficiently respected music career was also characterized by diversity, while in addition to his two main occupations (composition and ethnomusicology), teaching and conducting are also associated with Vlado Milošević.

Entirely aware of the value of Vlado Milošević's work, and because he knew him personally and collaborated with him for a long time, the first dean of the Art Academy of the University of Banja Luka, Milorad Kenjalović, conceptually and financially supported by his like-minded colleagues, several years ago ambitiously inaugurated an event entitled *Dani Vlade S. Miloševića*. In 2004, for the fourth time this event enriched the culture of Banja Luka, providing its citizens with rare music events, most notably the concert of the String Orchestra of Banja Luka University's Art Academy, featuring the following guests: the male choir *Obilić* of the *Branko Krsmanović* Academic Cultural Club, members of the male choir of the Faculty of Music in Belgrade, as well as soloists and winds from Novi Sad and Belgrade under the direction of Darinka Matić-Matović. This ambitious music experience, which closed this year's event, originated from a desire to adequately promote the String Orchestra's compact disc. The opening evening of this year's *Days of Vlado Milošević* was similarly conceived when the promotion of the compact disc of the *Mixed Choir (Mješoviti hor)* of the Art Academy and conductor Nemanja Savić grew into a real concert following an introductory address at the event's official opening ceremony.

In addition to these two concerts, there was also an evening of soloist and chamber music featuring students and assistant lectures from Banja Luka and pianists from the class of Prof. Nevena Popović of Belgrade, as well as guests from Zagreb, Krešimir Pusički (viola) and Andrea Fertl-Pusički (piano), while the third day of the event witnessed a concert of songs featuring singers from the class of Prof. Radmila Smiljanić and a guest from Japan, mezzo-soprano Soko Kano.

The mentioned concerts were surely an important segment of the event *Dani Vlade S. Miloševića* in 2004, but they were not the only or in terms of the heritage handed down to future generations, even the most important feature of this four-day cultural event. Completely aware of the transience of a music performance confined spatially and temporally to the limitations of an

individual concert, year after year Milorad Kenjalović supports and promotes the publishing activity of various ensembles of the Art Academy through the said compact discs. In addition, for many years now the event has included an authorial composition contest inspired by traditional folk music that rallies both well-known and unrecognized young composers.

The publishing orientation of the organizers of this music festival dedicated to Vlado Milošević is also confirmed by the printing of the fourth collection of works from the scholarly conference which this year recorded works by four ethnomusicologists, two musicologists, a theoretician and as many as four ethnochoreologists (which testifies to the increasing presence of a scientific approach to dance on this territory).

In his work entitled “*Za tragom pesme Igrali se konji vrani*” (Tracing the Song *Black Horses Prancing*), a doyen of Serbian ethnomusicology, Dragoslav Dević, Ph.D, discusses the problem of the variance of textual and melodic motives. Proceeding from the lyrics of the ballad-type song *Igrali se konji vrani*, which have been recorded widely across Bosnia, Herzegovina and Serbia, by comparative analysis the author determines the typological features of their melodic patterns (designated as “MO” in the paper). At the very end of his presentation, Professor Dević points out his own “vision of the future” of ethnomusicology that involves creating an ethnomusicological atlas, which is feasible only by conducting a comparative study of variants in a broad area of Slavonic and European music practice. In keeping with his scientific beliefs, the author encloses as many as 33 variants of this song, including the oldest one dating from 1926.

In her work *Muzika u obredima i običajima stanovnika Čirkin Polja: sjećanja na prošlost i sadašnjost* (*Music in the Rituals and Customs of the Inhabitants of Čirkin Polje: Memories of the Past and Present*) Sofija Vidaković **Barjaktarević** records a number of archaic songs from Čirkin Polje that belong to the heterophonic two-part writing of old rural practice, focusing on a description of the context in which they were performed in the past and analyzing their existence in the present.

Ethnomusicologists from Sarajevo Miroslava Fulanović Šošić and Tamara Karača Beljak discussed the treatment of tonal relationships in the works of Vlado Milošević (Šošić) and the questions of defining the *sevdalinka* as a Bosnian song (Karača).

Ethnochoreologists Dragana Panić Kašanski, M.A, Olivera Vasić, Ph.D, and Sanja Ličina discussed certain phenomena in the dance practice of Bosnian-Herzegovinian regions, such as: archaic dances featuring the symbolism of the wolf (Vasić), forms of *oro* dances present on the territory of Bosnia-Herzegovina (Ličina), and the contemporary perception of dancing in a round dance (Kašanski). Unlike them, Selena Rakočević does not consider the dance heritage of the Dinaric region, but raises questions of redefining the subject of contemporary ethnochoreology, that is, identifying the various forms of human kinetic manifestation, jointly named “*igra*” (dance) in the Serbian language area.

Musicologist Sonja Marinković, Ph.D, again brought to light the already raised, albeit unresolved issues concerning the methodological grounds for an analytical approach to compositions based on folklore, whereas Dragana Stojnović Novičić elucidated certain aspects of the perception of the national in symphonic works by Serbian composers. The only analytical work devoted to the study of musical forms and harmonic analyses was prepared by Banja Luka born-and-bred Boro Zubović, who dealt with Vojin Komadina's First Concerto for Piano and Symphonic Orchestra.

The thematic, methodological and stylistic heterogeneity of the published papers arises from the authors' diverse interests and intentions, but the basic motif that unites them in most cases is traditional folk music and its potential artistic transposition.

In conclusion, one should mention the accompanying programme, namely the exhibition of the students from the Department of Fine Arts of the Art Academy and the promotion of *Ojkača*, a book by Nenad Grujičić.

All the mentioned activities of this year's *Days of Vlado Milošević* follow the basic idea of the organizer, created several years ago: by symbolically turning to the diverse activities of a dedicated creator, Vlado Milošević, to enable the careful and consistent affirmation of acknowledged musical values, and thus create an opportunity for the Art Academy, and by extension, the city of Banja Luka, to be the cultural capital of not only Bosnia-Herzegovina, but also all other countries in the region, for several days every year.

Translated by Dušan Zabrđac