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ARTISTIC SIGNPOSTS
The Days of Vlado S. Milošević
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The festival *Dani Vlade S. Miloševića (The Days of Vlado S. Milošević)* was organized in April 2006 for the seventh time. In keeping with tradition, all the events at the festival were pervaded by a joint aspiration. The conceptual foundation of the previous, sixth festival, was displayed in its catchphrase - *Tradition as Inspiration*. This year, the festival's slogan was encapsulated by the title of the exhibition - *The Balkans – a Cultural Space without Borders*, as Banja Luka became a place for people to meet up and exchange energy, an intensity which could be felt in almost all the festival's programs. Also in keeping with tradition, the programs consisted of exhibitions, concerts and a symposium, as well as other equally significant events – the graduation ceremony of Masters of Arts and graduates of the University of Banja Luka's Art Academy, and the ceremony honoring the signing of a Partnership Agreement between this academic institution and art academies and departments from Belgrade, Sarajevo, East Sarajevo, Cetinje and Kragujevac.

At the festival, the exhibition areas in Banja Luka were enhanced by three new exhibitions. Academic painter Predrag Marjanović (1948) presented a solo exhibition of drawings at the Museum of Contemporary Art of the Republic of Srpska. The authors of the international project *The Balkans – a Cultural Space without Borders* exhibited their works in Banski Dvori Palace, at the Cultural Center's small art gallery. The basic idea of the project – the strengthening of cultural ties, the interconnecting of artists and their joint presentation in various environments – attracted numerous authors from Serbia, Bulgaria, Macedonia, Slovenia and the Republic of Srpska.

By courtesy of curator-ethnologist Vladimir Đukanović and his associates, a collection of traditional folk instruments inspired by Vlado Milošević's work was presented at the Museum of the Republic of Srpska. On display were sixty-five showpieces with several basic themes: the definition of musical instruments, materials

and manufacturing methods, a typological classification of traditional musical instruments and their dispersing throughout Bosnia and Herzegovina.

Two concert evenings were organized in the music segment of this year's program.

The festival was opened by a concert of vocal music featuring the Mixed Choir of the University of Banja Luka under the direction of Nemanja Savić, vocal soloists, students of the Academy (the classes of Radmila Smiljanić and Snežana Savičić), and Snežana Savičić, as well as the festival's guests, the soloists of Mozart's *Requiem*, Iva Mrvoš and Radivoj Simić. The Slavic repertoire of this evening was dominated by local authors. We had the pleasure to listen to two very confidently and impressively interpreted compositions by Vlado Milošević (*Slobodi /To Freedom/* and *Carju nebesni /Heavenly King/*), and at the end of the program, in celebrating the great jubilee of Mokranjac - the 150th anniversary of his birth - we listened to *Peta rukovet (The Fifth Garland)*, one of the most complex albeit much admired Garland Songs. The choir performed the exacting works with confidence and inspiration, once again confirming that it has evolved into a first-class ensemble. The part of the program devoted to chamber vocal lyricism featured carefully selected gems of Serbian lieder, art songs by Stevan Hristić, Vlado Milošević, Petar Konjović, Stanislav Binički, Miloje Milojević, Dejan Despić and Isidor Bajić, as well as works from the Slavic repertoire by Ukranian Gulak-Artemovsky, Tchaikovsky and two magnificent vocal studies by Rachmaninoff which were expertly and confidently interpreted by Biljana Kerkez and Snežana Savičić, to the superb accompaniment of pianist Arsen Čarkić. The performances by Borjana Mrkvica, Radivoj Simić and, especially, Iva Mrvoš in Milošević's impressively rendered composition *Zapjevala bulbul ptica (The Nightingale Sang)* captivated the audience with their convincing interpretation and striking voices. The pedagogical achievements of the vocal classes of the Academy of Banja Luka were convincingly demonstrated by Valentina Milekić, Tijana Topić, Maja Manojlović, Lidija Pajić, Biljana Kerkez and Borjana Mikavica.

The crowning event of the festival was the celebration of a global music jubilee – the two hundred and fiftieth anniversary of Mozart's birth. By means of an organizational feat, the *Requiem* was performed in Banski dvori by the joint ensembles of academic

music institutions from Banja Luka, Belgrade, Bijeljina, East Sarajevo, Kragujevac, Sarajevo and Cetinje, under the direction of Darinka Matić-Marović, with soloists Snežana Savičić, Iva Mrvoš, Radivoj Simić and Ivica Šarić. The well-prepared ensembles accomplished a true artistic feat during only three days of joint rehearsals, substantiating the high and balanced performing levels of their schools and their preparedness to meet top professional standards. The experienced conducting hand of Darinka Matić-Marović guided the ensemble's expressive promise and youthful energy with precision and confidence towards inspired interpretative climaxes – the dramatic *Dies Irae* and the lyrical, poetic *Lacrymosa*.

Fourteen participants gave papers at the symposium, within three designated areas: ethnomusicological and ethnochoreological research (with an emphasis on the Bosnian-Herzegovian tradition), Vlado Milošević's scholarly and compositional work and (contemporary) folklore-inspired production. The topics were predominantly from the field of ethnomusicology and ethnochoreology, while Selma Ferović (Sarajevo) presented an interesting approach to the importance of music heritage in teaching music in elementary schools, as part of her research for her doctoral dissertation.

In his work *Imenovanje kao način označavanja narodnih pesama u srpskom narodnom pevanju (Naming as a Way of Designating Folk Songs in Serbian Folk Singing)*, Dimitrije Golemović (Belgrade), organizer of the symposium and editor of the compilation of papers published (in keeping with tradition) before the beginning of the symposium, analyzes two main sources of naming – the textual and the musical, pointing out that naming as a form of designating has changed in folk singing, depending on the form of singing. Dragan Ašković (Belgrade) presented the starting points for his future doctoral research in the text *Bogomoljačke pesme i njihov odnos prema narodnoj i crkvenoj tradiciji (Devotional Songs and their Relationship with Folk and Church Traditions)*, pointing out the affinities and intermingling between church, folk and devotional traditions and the universality of the phenomenon of the genre of paraliturgical songs, seeing that they can also be found in the traditions of other national communities in Bosnia and Herzegovina – with the Croats and the Muslims, which creates plenty of room for comparative research.

Four papers were given in the group of ethnochoreological topics. The paper that stands out among them is a particularly significant methodological examination of the issues of structural analysis in ethnochoreology, presented as a result of the joint research of Selena Rakočević and Zdravko Ranisavljević (Belgrade). Taking as starting points both extensive literature and her own ethnochoreological research and analyzing the figure *vrata kola* (*the kolo door*) in the dance heritage of the South Slavs, Olivera Vasić perceived the possibility of classifying the dances featuring this figure and proposed their systematization. In her text *Oblikovanje kola u tri u Bosni i Srbiji* (*The Forming of the kolo in three steps in Bosnia and Serbia*), Vesna Bajić (Belgrade) dealt with the problems of forming the pattern of steps of *the three-step kolo* and its developmental forms, proposing a hypothesis about the possible causes for the different variants of this *kolo* in Serbia, in relation to the ones recorded in the region of Bosnia. Dragica Pantić-Kašanski (Brčko) presented her work *Problemi očuvanja i prezentacije tradicionalnih igara u Bosni i Hercegovini* (*The Problems of Preserving and Presenting Traditional Dances in Bosnia and Herzegovina*), pointing out three basic topic areas concerning this subject matter: the stereotypes of creating reality, the standardization of the dance heritage of the Bosniaks in Bosnia and Herzegovina and the dances of the Brezopoljci, an exemption among the Bosnian dances of the Brčko region.

Two topics at the symposium focused on Serbian sacral tradition. In a specific autopoietic text, Vera Milanković (Belgrade) presented her principles of arranging (referring to it as “harmonizing”) sacral (and folklore) melodies, also dealing with the problematic of pedagogical issues related to the field of their interpretation and reception. Ivana Perković Radak (Belgrade) shed light on the beginnings of polyphonic practice of church chanting in Serbian music, particularly pointing out the previously disregarded contributions of Nikola Đurković and Spiridon Trbojević, whose activities were overshadowed (justifiably so, as she herself emphasizes) by the works of Kornelije Stanković. The author particularly highlights the importance of constantly reexamining scientific stereotypes and the necessity of archival research of music and written sources.

The only paper devoted to Vlado Milošević provoked a heated debate. In the text *Suočenje sa žestinom radikalnih rezova: vratite nam tonalnost* (*Confronting the Ferocity of Radical Changes: Give Tonality Back To Us*) Dragana Stojanović-Novičić (Belgrade)

analyzed Milošević's reaction to the first Music Biennale in Zagreb (1961), published in *Zvuk (Sound)*, and used the analysis of this text to draw conclusions about the author's attitude towards contemporary music in general, comparing his views with those of his contemporaries.

Four papers were dedicated to contemporary compositional production. Aleksandra Paladin (Belgrade) shed light on Slobodan Atanacković's *Allegro barbaro* as the author's dedication to Bartók, while Sanda Dodik (Banja Luka) also focused on one of the works performed at *The Days of Vlado S. Milošević - Muzika Sioranu (Music for Cioran)* by Montenegrin composer Žarko Mirković, elucidating on the folklore impulses in this work. Zoran Nikolić (Banja Luka) discussed the characteristics of Stanko Šepić's harmonic language in the composition *Male varijacije (Small Variations)* for flute and strings. Albeit focusing his analysis on one of the author's works, Nikolić proved to be an authority on Šepić's oeuvre, which enables him to view emblematic phenomena in the wider context of the evolution of the composer's attitude towards traditional harmony. Sonja Marinković (Belgrade) shed light on the problematic aspects of the genre classification of Rajko Maksimović's new composition in which the term *garland songs* was used in instrumental music for the first time in Serbian music.

Translated by Jelena Nikezić