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On the Occasion of the Centenary of the Birth of Zlatan Vauda

Along with local artists, some musicians who did not have a Serbian background also gained prominence in Serbian national history. In the 19th century, these were musicians from today's Czechia, in the period between the two world wars, Russian emigrants who found their new home in the Kingdom of Serbs, Croats and Slovenians / Kingdom of Yugoslavia after the October Revolution and the civil war in their home country, whereas after World War II, a major impact was made by several Slovenian composers and musicians, who spent their lives in Serbia actively working and building the music scene in a country where achievements in that field had for long been rather modest. They have been involved in the local music life for more than one hundred years. The diversified and multifaceted activities of Slovenian musicians in Belgrade can be observed in various spheres and it has been possible to find them among prominent composers, musicians of all profiles, music pedagogues – from primary school teachers to professors of the Academy of Music (now the Faculty of Music), as well as among the members of professional orchestras and choirs. In terms of number, and above all, in terms of relevance and quality, Slovenian musicians have significantly and notably contributed to the development of Serbian music culture.

In the history of Serbian music, three Slovenian composers whose work left a major imprint in Serbia stand out: Davorin Jenko (1835–1914), Mihovil Logar (1902–1998) and Zlatan Vauda (1923–2010). The youngest among them, Zlatan Vauda, was born on 14 January 1923 in Šmarjeta (today's Pernica) near Maribor, and this year is the centenary of his birth.

Vauda acquired the initial knowledge of music in his family circle. His grandfather Vinko Vauda, composer and conductor in Vrežje near Ljutomer, had an especially strong influence on his development. At the beginning of World War II, in 1941, Vauda and his family were taken to the Maribor concentration camp, to be displaced to Serbia, where they found refuge first in Gruža, and then in the village of Stanovo near Kragujevac. Vauda started composing and conducting already during the war. He entered the music academy in 1947, as a student of Marko Tajčević, who recognized his potential for a music career. In the same year, the young composer began his career as a conductor and music pedagogue at the Goran Folklore Ensemble. After finishing the studies, Vauda developed his skills at summer courses with the conductor Hans Swarovski and composer Hans Jelinek, who were professors at the Vienna Academy of Music. In his professional development, Vauda encountered avant-garde music trends and dodecaphony, but he did not include them in his compositions. His activities between 1952 and 1986, when he was the conductor of the Radio Television Belgrade Children's Choir were perhaps his most important contribution to Belgrade's musical and cultural life. His dedicated work over many years yielded a large number of works that were intended for this particular ensemble, with whom he performed at numerous festivals in Serbia and abroad, including the Dubrovnik Summer Festival, BEMUS, Zmaj's Children's Festival in Novi Sad, Great School Class in Kragujevac and many others. Under Vauda's conductorship the children's choir performed many works of Yugoslav composers. This was a major contribution to the country's art and musical life, as well as to the promotion and affirmation of local music production.

Vauda's long-standing work with the Children's Choir resulted in numerous songs for children, as well as in the children's opera *Hedgehog's Home*, composed in 1957, in collaboration with the librettist Jovan Aleksić, based on the eponymous story by Branko Ćopić. While about seventy pieces for children's choirs are most commonly highlighted among Vauda's works, it is noteworthy that his complete oeuvre includes about three hundred works. His stage works include the aforementioned opera *Hedgehog's Home*, the stage oratorio *Dandelion*, the children's oratorio *Mesec ljubavi* [*Month of Love*] and the oratorio *Morning*, inspired by Pero Zubac's poems dedicated to the victims of shooting in Kragujevac, to whom Vauda also dedicated the oratorios *Otvorena pjesma* [*Open Song*], based on the text of Jure Kaštelan and *San im čuva istoriju* [*Dream Maintains Their History*]. In addition to choral and stage music, Vauda significantly contributed to the development of chamber music. Notable pieces include *Pastele* [*Pastels*] I and II for a wind quintet, *Seanse* [*Sessions*] I, II and III (composed between 1969 and 1972), as intimate confessions with a sound designed using carefully selected tonal means; several cycles of solo songs, *Pokošeni*

osmesi [*Smiles Swept Away*] for soprano and a wind quintet, six string quartets, *Dialogue* for oboe and cello, *Aphorisms* for clarinet, *Sonata Brevis* for clarinet and piano. The *Concerto for Clarinet and Orchestra*, composed in 1959, stands out among his pieces of instrumental music. Interestingly, this concerto was performed by the conductor Zubin Mehta, Ernest Ačkun as a soloist and the Belgrade Radio Television Symphony Orchestra on 18 January 1960, at the Kolarac Foundation Concert Hall at the first concert in the *Mladi koji osvajaju svet* [*Youth Who Are Conquering the World*] cycle.

The compositional oeuvre of Zlatan Vauda shows his broad interest in various musical forms and experiences, while his works reveal the stylistic features of neoclassicism. He received numerous awards of the Composers' Association of Serbia, as well as the Vuk Karadžić Award for the Lifetime Achievement as a composer, conductor and pedagogue. Nevertheless, despite a significant number of compositions, many of which are still present on concert and music podiums and stages, his surname has remained a synonym for the Radio Television Belgrade Children's Choir.

Scholarly and technical publications covering particular segments of Zlatan Vauda's life and work are scarce, and so far there have been no comprehensive monographs dedicated to him. Accordingly, this issue of *Slovenika* seeks to encourage questions and dialogues about the work of this exceptional artist. Six papers in this issue deal with various aspects of Zlatan Vauda's activities in Serbia's cultural and artistic life. Anica Sabo's paper "Zlatan Vauda (1923–2010) – Retrospections: Challenges in interpreting musical flow" opens this thematic issue. The author presents an authentic point of view. Along with a detailed analysis of the musical flow of *Retrospections*, a chamber piece composed for violin and cello. The study is part of the author's broader research into the phenomenon of Zlatan Vauda's *three chords*. In her paper "Children's Opera *Hedgehog's Home* by Zlatan Vauda in the light of diverse interpretations", Vanja Grbović deals with a unique children's opera resulting from Vauda's long-term dedicated work with children. The analysis of this piece covers three levels: the level of the composer's idea (score), the level of realization (director's interpretation) and the reception of the work (musical criticism). The paper "Zlatan Vauda and His Opus between Two Homelands" by Karmen Salmič Kovačič is based on the author's study of a part of Vauda's belongings, held by the Maribor University Library. Through an analysis of Vauda's contacts with his native country, the author identifies various influences on Vauda's compositional oeuvre and performance practice. Aleksandra Paladin presents her detailed analysis of children's choirs as a research subject and Vauda's conducting and pedagogical activities in the paper "Zlatan Vauda – Conductor of the Children's Choir of the Radio Television Belgrade". The activity of the choir also

caught the attention of Nina Aksić, who reconstructs the work of the conductor and the Radio Television Belgrade Children's Choir in her paper "Let's Have a Look at the Concert Poster and Programme: Zlatan Vauda and Radio Television Belgrade Children's Choir", using a specific cultural perspective and seeking to present Vauda as an actor in the creation and implementation of a cultural policy concerning choral work with children. The last paper dedicated to Vauda, "Contribution to the Anniversary Celebration: An Overview of the Archival Materials on Zlatan Vauda at the Radio Belgrade Audio Archive" by Irina Maksimović Šašić, reveals a creative approach to the cataloguing and systematization of Vauda's works held by the Radio Belgrade Audio Archive. Relying on the available archival audio materials, the author analyzes Vauda's artistic self as a composer, as a conductor, and as a composer and conductor of his own works. The papers published in this issue will encourage further reflection and will raise new questions related to the creative work and artistic activity of Zlatan Vauda.

The series of Helena Rill's interviews with women who emigrated from Slovenia to Serbia is continued in the *Varia* section. Darko Ilin's paper deals with the Wikisource platform as a library of Slovenian literature and culture, while Tjaša Markežič writes about the status of Slavic languages in the process of learning Slovenian in secondary school. The section is concluded by the paper "The Kindergarten Architecture in New Belgrade Block 28" by Goran Anđelković.

We celebrate the centenary of the birth of a creative and inventive composer – Zlatan Vauda – by publishing inspiring works, which will encourage researchers to study and analyze his music and creative work in the future. Words cannot convey Vauda's love for his vocation. However, his achievements in multiple lines of art point to Vauda's firm belief (in the spirit of which we want to celebrate this anniversary) that "one must love in order to know, and one must know in order to loved".