

# BEYOND EUROPE SARAJEVO 2022

MUSIC CONFERENCE 2-4 JUNE



## BEYOND EUROPE /Sarajevo 2022

### Conference Report

*by Ian Patterson*



# Beyond Europe /Sarajevo 2022, Music Conference 2-4 June

Report by Ian Patterson - Photos: Dženat Dreković / JazzFest Sarajevo

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## Introduction

Though the Europe Jazz Network was founded in 1987, its annual conference, held in a different host country each September, has only been going in its present form since 2014. These conferences bring together hundreds of delegates from dozens of countries, bound by their shared desire to promote jazz and creative music.

Of course, the boundaries of jazz have long been amorphous, the music drawing from and reflecting the influence of indigenous folk, classical, rock and, increasingly, electronic music. Just as musicians from diverse musical traditions can dialogue creatively, so too the Europe Jazz Network's manifesto encourages meaningful dialogue between its multi-national members and promotes collaborative projects that bring creative people together. The EJN habitually demonstrates, in both word and deed, that there is strength in numbers.

Another important if less-trumpeted role of the EJN is to foster close working relationships with the cultural and political institutions of its member countries, and across Europe more generally. This last point is of particular significance as culture does not exist in isolation from politics. And in light of the existential threat posed by the latest brutal Russian invasion of Ukraine - with other countries nearby watching nervously - the difference between belonging to a greater organisation, say to NATO or the European Union, and *not* belonging, can be stark indeed.



A new initiative from Europe Jazz Network, *Beyond Europe...* held its inaugural conference in Sarajevo, the capital of Bosnia-Herzegovina, from 2-4 June. In conjunction with the Creative Europe programme of the European Union, the principal aim of the three-year programme *Beyond Europe...* is to shine a spotlight on the music and culture of those countries who remain outside the borders of the European Union.

The three-day conference provided the opportunity for musicians from the region and beyond to establish contacts with EJN's far-reaching network of festivals, concert venues, club, promoters, and journalists. Additionally, the conference served to promote the handsome city of Sarajevo as a warm and welcoming tourist destination, steeped in history.

Guests from over thirty countries were welcomed at a reception in the sun-kissed garden of Hotel Europe, an iconic landmark of Sarajevo. Warmed by the sun's rays and the excellent local red and white wines, old acquaintances were rekindled, and new friendships forged.

## Conference sessions and activities

### Opening and EJM Presentation

Proceedings got underway in Sarajevo's National Theatre. Emcees, Corrado Beldi from I-Jazz, Italy, and Milica Ševarić from Belgrade Jazz Festival, extended an official welcome to the *Beyond Europe* conference attendees who represented thirty-one countries and four continents. Corrado underlined that the purpose of the conference was to discuss culture and to focus on strengthening relationships “at this particular moment for Europe.”



Milica added that the greater inclusion of non-EU member states was behind the conference title *Beyond Europe* and that it would strive “to build bridges between all cultural actors in Europe.”

Corrado recognized the role of the Europe Jazz Network in building just such bridges. Milica reiterated the EJM’s mission to encourage, promote and support the development of jazz and creative improvised music, and to act as a conduit for meeting, discussion, and communication Europe-wide.

Corrado thanked the team of Jazz Fest Sarajevo for its invaluable assistance while Milica reminded attendees that the JFS received the EJM’s prestigious award for Adventurous Programming in 2019. Corrado acknowledged the financial support of the European Union towards staging *Beyond Europe* and the significant organisational input of the Government of Canton Sarajevo and the Ministry of Culture and Sport. Corrado then welcomed to the stage Canton Sarajevo’s Prime Minister, Mr. Edin Forto.

Prime Minister Forto explained that the Government of Canton Sarajevo supported *Beyond Europe* for political reasons. In the past there had been a healthy music scene across the region - not just in commercial music but also in independent music - that connected people in the Balkans. “There are still people who believe that we belong together. I’m speaking for the whole region”, he emphasized.

Political transition, war and economic hardship had hampered entrance into the European Union, but it was time, Prime Minister Forto said, to create the conditions that would once more encourage the belief that non-EU countries like Bosnia and Herzegovina belong in the family that is the European Union. Prime Minister Forto underlined the importance of reviving a vibrant regional cultural and music scene as a key driver in this process of political integration.



Everyone has to own and feel this integration, Prime Minister Forto stressed, including the European Union. This is the reason the Government of Canton Sarajevo is keen to help promote an independent music network “that will recreate the feeling of belonging together.” In closing, Prime Minister Forto wished the conference attendees an enjoyable stay in Sarajevo and urged them to support the musicians appearing in the showcases.

The audience then welcomed EJV’s General Manager, Giambattista Tofoni to the stage. He encouraged all in attendance to reach out to each other and make connections. With regards to Prime Minister Forto’s speech, Giambattista noted with pleasure how unusual it was for a politician to place culture at the centre of his city’s development strategy. Giambattista touched upon the EJV’s many activities in the Balkans and remarked upon the numerous expressions of interest from across the region in joining the EJV. “We are really here to help this process of creating and strengthening this connection between the whole of Europe.”

For the EJV, Giambattista explained, this means not only promoting musicians’ mobility but also encouraging promoters and other cultural agents to work towards projects of social inclusion, working with the community, helping emerging artists and creating sustainable programmes. Finally, Giambattista thanked The Government of Canton Sarajevo, Jazz Fest Sarajevo, and the tireless work of the highly committed and motivated staff behind the conference.

### **Half-day trip to Mostar/ breakfast in Bašćaršija**

One of the key aspects of *Beyond Europe Sarajevo 2022* was the amount of time programmed for networking-cum-socializing. On Saturday morning there was an early morning departure for those EJV members who wished to visit Mostar. Three hours there and another three hours back, with only an hour to spend in the historic might seem like a small return, but those who went were not disappointed.

Surrounded by mountains and divided by the Neretva River, which winds its way through Bosnia-Herzegovina and Croatia to the Adriatic Sea, Mostar’s diverse architecture reveals much of its colourful history. Mostar’s famous, four-hundred-year-old Stari Most bridge - destroyed during the 1990s war that ripped the former Yugoslavia apart - has become the chief symbol of the city’s resurrection.

The Cejvan Cehaj Mosque, which dates back to medieval times, the old goldsmiths’ bazaar, Italianate churches and Ottoman fountains keep tourists’ cameras busy, but it was a visit to a slightly more recent edifice that left the biggest mark on the visitors. The Pavarotti Music Centre, which opened in 1997, was funded by the humanitarian organization War Child, to help children affected by war. War Child was itself inspired by the pioneering music therapy

workshops that composer/aid worker Nigel Osborne ran for children in underground shelters in Mostar and Sarajevo during the war.

An open-air courtyard/performance space, a state-of-the-art recording studio and gardens provide a safe space for children and young people of diverse backgrounds to participate in music education, creative therapy and to develop a healthy cultural life that feeds back into the wider community.

The Pavarotti Music Centre has come a long way since first opening its doors and today it offers modern dance and ballet classes, a children's choir, art workshops and a School of Animation.



Mostar was heavily impacted by the war. At least 60% of buildings were damaged or destroyed. Of the estimated two thousand people who died during the siege of Mostar, almost fifty per cent were children. Many other children were orphaned. Buildings, to a large degree, can be reconstructed, but children traumatized by war need special and lasting help. The Pavarotti Music Centre has provided just that. Nobody who visited the Pavarotti Music Centre in Mostar was left unmoved by the experience.

*“The Pavarotti Music Centre in Mostar was a reminder of music’s power to heal and to bring communities together”*

For those delegates who opted to stay in Sarajevo, brunch in the old bazaar quarter of the city awaited. Baščaršija dates to the 15<sup>th</sup> century when the modern city of Sarajevo was founded by the Ottomans. A fascinating quarter, Baščaršija boasts souks, mosques, churches, hammams and shaded courtyards selling beer, tea, or ice-cream. The aromas of shisha and incense waft along narrow, bustling streets lined with tourist stalls.

Baščaršija is also home to a multitude of restaurants, most of whom serve local fare. Our guides led us to one such famous restaurant where a generous buffet offered a wealth of culinary delights: roasted peppers, *pita* (pies stuffed with spinach, cheese, meat, potato, pumpkin...), meaty stews, stuffed cabbage and vine leaves, creamed potatoes, *cevapi* (finger-shaped lamb and beef kebabs), savoury dumplings, hearty soups, delicious breads... a banquet where the eyes become bigger than the stomach.

Spending time with colleagues in such pleasant and stimulating environments serves more than just a social function. Contacts are made or further cemented, projects and ideas are shared and discussed, and the seeds of future collaborations are planted.

## Keynote Talk With Tom Cohen: The Role of Music In Areas of Conflict

The keynote talk from Israeli conductor Tom Cohen took place in the bohemian surroundings of Atelje Figure, a multi-purpose cultural space in the Džidžikovac neighbourhood of Sarajevo.

Tom is the founder of Jerusalem Orchestra East and West, an award-winning ensemble that promotes unity between musicians of different backgrounds. The orchestra represents all three of Israel's main religions. Tom is also the person behind the Symphonia Orchestra in Morocco, which brings together Jewish and Muslim musicians.

Tom, who lives in Brussels, is of mixed heritage; his father's parents came from Iraq, while his mother's parents hailed from Poland and England. He grew up in the southern Israeli desert town of Beersheba, in a household where the music of Um Kholthoum and Stéphane Grappelli played.

Open-minded culturally and musically, for sure, but optimistic as far as the impact of cross-cultural musical projects are concerned? Up to a point... For Tom, optimism and pessimism are closely bound together, the one feeding off the other.

Tom spoke of his vision to create a new musical language, combining the methodology of the Western world, jazz harmony or Western classical forms, with the grooves and rhythms of *makam* from the Arab, Muslim world.



He then presented video (of high-production values) of the Jerusalem Orchestra East and West playing a song whose lyrics were written by an anonymous Saudi poet. The music was composed by an Emirati composer and sung by an American-Israeli singer. The piece was filmed in Jerusalem and Jaffa, with percussion and choir recorded in the Kingdom of Bahrain.

*“The lines that divide us are artificial. They are not real.... If we talk and we realize all this stuff, then it’s a lot harder to hate each other.” Tom Cohen*

To what extent can cross-cultural projects like Jerusalem Orchestra East and West help facilitate peace in conflict areas like the Middle East? Responding to a similar question posed by a reporter from the New York Times after a Peace Concert in Jerusalem, Tom replied that “it will happen the day aliens attacks us and then we will all have to unite against them.”

While Tom encourages the culturally diverse members of the Jerusalem Orchestra East and West to get along together, he is, above all else, a realist: “We will not change the world,” he said. “It will not happen.” This realization is a source of some comfort for Tom, because accepting its limitations enables the Jerusalem Orchestra East West to set goals that are perhaps more readily obtainable.

That realization did not stop Tom from being the first person to take Arabic music into the Israeli Opera House. “The lines that divide us are artificial,” said Tom. “They are not real.... If we talk and we realize all this stuff, then it’s a lot harder to hate each other.”

Tom concluded by saying that the moment you realize that you cannot change the world then you can begin to make the changes that you can.

### **Panel Discussion: Stage as a Place for Creating New Realities**

By way of introduction, emcee Milica outlined that the panel’s main theme would be the stage’s ability to transcend divisions in ways that are harder to imagine in everyday life. Milica then introduced panel moderator Francesco Martinelli, jazz historian and author from Siena Jazz, Italy, and the panellists: EJN President Wim Wabbes, Handelsbeurs concert hall, Belgium; Martyna van Nieuwland, Katowice JazzArt Festival, Poland; and Damir Imamović, singer/composer from Bosnia and Herzegovina.

*“You can actually create communities of people who know each other and love each other.” Damir Imamović*

Francesco began by expanding on Tom Cohen’s observation about the artificiality of the borders - geopolitical, religious, and socio-cultural – that divide people. This is a notion that the EJN is constantly stressing through its multiple activities. Music is a powerful tool to bridge these divisions, because the roots of any musical tradition, Francesco said, “are mixed to begin with.” Francesco underlined the responsibility of concert promoters, authors, and journalists to convey this message.

Damir Imamović's concert reminded us, Francesco said, of the fluid "network of connections" throughout history of Jewish and Muslim musical traditions, music from Spain, Greece, and the Balkans more widely. Francesco asked the panel how they dissolve the borders through their activities on stage.

Martyna noted that jazz and world music already have a head-start in bridging cultural divides. Wim emphasized how promoters' networks with their vast knowledge of music make the bringing together of musicians from different backgrounds a constant possibility. Storytelling, Wim said, is a big part of that. For Damir, simply listening to musicians from other countries and musical traditions interpret his music teaches him a great deal about his own tradition. He agreed with Tom Cohen that musicians cannot change the world, but he said, "you can actually create communities of people who know each other and love each other."

Another small way in which Damir creates bridges is by using instruments from other traditions, like the Persian tar, for example, on his records and in concert.

Francesco then asked if, given the complications in defining jazz, if the border between jazz and non-jazz music was problematic in programming for the Europe Jazz Network. Echoing Tom Cohen's observation that "everything changes" Martyna related how COVID, the Russian invasion of Ukraine and the subsequent flood of refugees to Poland had changed her programming through the need to reflect these major catastrophes. A carefree party of a festival was not an option at this time, Martyna said, adding that the majority of artists were very aware of the situation and helpful in realizing the festival's artistic response to isolation and war. As Martyna noted, such events change one's perspective, not only with regards to genres, but on the value(s) and very purpose of festivals.



Francesco then invited reflection on the stage itself. It is not a fixed place, it can be moved around, and it means different things to different people. This was the cue for Wim to describe an EJN-supported project, *Yolda, On The Road/Migrations and Music*. In 2014, marking fifty years since a significant Turkish migration to Belgium for work, groups of Belgian and Turkish musicians from different musical backgrounds were invited to travel from Istanbul to Ghent along various European migrant routes, making music along the way.

These groups made music wherever it found them, but they had one stop along the way to specifically engage with local, refugee or immigrant musicians. Songs were shared and learned in Bulgaria, Romania, Hungary, Austria, and Germany and then reproduced on stage in Ghent at the journey's end.

But the journey hasn't ended. Wim recounted how violinist Wouter Vandenabeele, inspired by his experiences of *Yolda, On The Road...* is traveling between June and September throughout the entire Balkans region and the Mediterranean, playing with musicians along the way and returning with the songs they share. Some of those musicians met will be invited to come and play in Handelsbeurs concert hall in September.

Wim also mentioned Refugees for Refugees, the Belgium-based band comprised of refugees from Syria, Iraq, Afghanistan, Pakistan and Tibet. He related how many of the songs that individuals brought to the band were common to more than one country, sometimes thousands of miles apart, proving how simple melodies map past migrations and how they can become a binding force

Having observed Damir's kemençe (three-stringed fiddle) player Derya Türka, Francesco asked if the singer felt an affinity between the Bosnian tradition and Ottoman music. Damir acknowledged that there are similarities, particularly in the use of the *makam*, and nuanced differences, but recognized the exchanges that exist between the two traditions.

In the Q&A that followed, the themes raised in the panel debate gave the audience a chance to participate in a broader discussion. The session threw up as many questions as it answered, but the need to communicate with audiences was one notion that clearly resonated with everyone

### Keynote Walk with Haris Pašović

A beautifully sunny Saturday morning began with a guided walk of Sarajevo led by internationally renowned theatre and film director Haris Pašović. In a career spanning four decades, native Sarajevan, Haris has directed plays throughout Europe, Asia and Africa. His film documentaries include *À propos de Sarajevo* (2005), that includes a portrait of Jazz Fest Sarajevo. He is the founder of Sarajevo's East West Theatre Company, and Professor at the city's Academy of Performing Arts.



The starting point was at Hotel Europe, once host to Archduke Franz Ferdinand of Austria and his wife. The couple would feature in the tour's first stopping point, an innocuous side street, where Haris recounted the background and events leading up to their assassination on June 28, 1914. The fatal shots, which kick-started the First World War, were heard by Haris's grandfather, a fifteen-year-old carpenter's apprentice. "Only later I realised how close it was to my generation," Haris related.

In an indication of the lingering historical schisms, Haris noted that over a century later, some still see the assassination as an act of liberation, while others consider it an act of terrorism.

Across the Miljacka River, several people-carriers shuttled delegates to the high-vantage point of the Yellow Bastion. These days, the former cannon-fortress is a park, and one of Sarajevo's most popular destinations for the spectacular panoramas of the city it affords.

Through Haris's eyes the complex historical layers of the city were revealed, from the Middle Ages to the present day - a fascinating roll call of religious and political migrations: the Gnostic Bogomils; the Ottomans; the Austro-Hungarians; the Sephardic Jews – all whose influences are still reflected in Sarajevo's present-day architecture, particularly in the myriad mosques, churches and synagogues that can be found within single neighbourhoods. For Sarajevans, growing up in their multi-cultural environments was the norm. "That was the reason why many of us were so shocked by the war when it came here," noted Haris.

Haris addressed the fall of Communism and the rising nationalism that led to war and the breakup of Yugoslavia, while America and Europe looked on. During the four-year siege of Sarajevo, with its ever-present dangers and daily privations, people tried to live as normally as the conditions permitted. Haris was one of those responsible for launching the Sarajevo Film Festival during that time. Journalists asked why they were having a film festival during the war, to which Haris replied: "Why the war during the film festival?"

*"Sarajevo had managed to save the multi-culturalism and liberalism that has always been at its core – a beacon of hope for Bosnia, the Balkans and the whole Europe."* Haris Pašović

On a positive note, Haris remarked that despite all the problems, Sarajevo has managed to save the multi-culturalism and liberalism that has always been at its core - a beacon of hope for Bosnia, the Balkans, and the whole of Europe.

The final stop, before wandering back through the Old Town, was on a bridge spanning the river. From there, Haris pointed out a picnic spot and social hang known as Bembaša, which was popular during the siege of Sarajevo. The place is immortalized in the song "Kad ja pođoh na Bembašu (When I Was Going To Bembaša)." Encouraged by Haris, one voice, then several more, sang this unofficial Sarajevan anthem. What was originally a Jewish religious song would become - with secular lyrics - a people's folk song.

## **Quo Vadis, Aida?**

In the afternoon there was a showing of Director Jasmila Zbanic's award-winning film *Quo Vadis, Aida?* (2020), which addresses one of the darkest events of the Bosnian war – the Srebrenica massacre. In July 1995, the Bosnian Serb Army, under Ratko Mladić rounded up and executed over 8,000 Bosniak men and boys. The story, seen through the eyes of Aida, a local woman working as a UN translator, traces the build-up to the genocide and its

aftermath - for the bereaved, the perpetrators of the atrocity and for witnesses to the events alike. It is a harrowing tale, but one told with restraint and sensitivity.

Afterwards, Bosnian film scholar Nebojša Jovanović led a Q&A session with director, Jasmila Zbanic, the film's director of photography, Christine A. Maier, and its music composer, Antoni Komasa-Łazarkiewicz.

Appropriately, given that this was a music conference, Nebojša asked Jasmila about the role of music in her work in general and in *Quo Vadis, Aida?* specifically. Rather than employ music to tell the audience what to think or feel, Jasmila said that she uses it to create another dimension, which Antoni broadly concurred with. Antoni also noted the power of the absence of music: "One doesn't have to bring the music to the surface for it to exist. It can only emerge when it's really indispensable."



A huge amount of research preceded shooting, with Jasmila and Christine watching many war films, concluding that it was necessary to avoid "the spectacle of war." Consequently, the perspective is that of Aida's (played by Jasna Đuričić). Violence, or the threat of, is mostly alluded to rather than graphically presented.

In a wide-ranging discussion Jasmila and Christine spoke of elements of improvisation in the film and the efforts made to ensure historical accuracy, from the role of the UN to the words spoken by Ratko Mladić. They also noted the challenges faced by many of the extras who had experienced traumas during the war, several of whom suffered nervous breakdowns during filming. Both paid tribute to the extras' resolve and commitment to the film.

Jasmila explained that it took five years to finance the film. Filming began without prior announcement, so that it could not be used as a political tool. The critical success of the film brought the Serbian propaganda machine into action, with both Jasmila and the actors being strongly criticised. No cinema in Serbia showed the film. She described how the Serbian actors, Jasna Đuričić and Boris Isaković (who played Ratko Mladić) were described as traitors in the Serbian press and faced calls to be expelled from the country.

A special screening of the film for people born after 1995, hailing from Srebrenica, Serbia, Croatia and Republika Srpska, brought an emotional response that Jasmila described as "the biggest award I could get."

# Showcases at National Theatre and Jazzbina club

## Adis Sirubalo

The music showcases began with Bosnian composer and multi-instrumentalist Adis Sirubalo, whose thirty-minute solo performance highlighted music from his album *Ljubljana* (Gramofon, 2021). Jazz piano studies in Chicago, workshops with Roscoe Mitchell and Anthony Braxton and participation in local band Sarajevo Jazz Guerrilla speak to his jazz *bonafides*. Adis's language, however, also drew significantly from Sevdalinka folk music, indigenous to Bosnia-Herzegovina but diffused, like so much else, throughout the region.

In a programme of both original and traditional music, Adis journeyed through avant-garde minimalism, stately baroque classicism and emotive folkloric passages characterized by extremes of light and dark textures. Plucked piano innards, rumbling bottom-end drone and spare impressionism segued into more melodically and rhythmically defined terrain, with folksy flashes developing into passages--through-composed and improvised—of robust, flowing lyricism.

Adis's seamless rendering of Bosnian folk melodies, classical forms and jazz freedom underlined, with his undoubted passion and a singular style, the universality of music.

## Damir Imamović: Singer of Tales

Few artists are as deeply imbued in sevdah tradition as the Bosnian singer Damir Imamović. Coming from a long line of traditional musicians, Damir's studies of the three-hundred-year-old folk tradition bore fruit in the publication of his book *Sevdah* (2017). For this concert, Damir presented music from *Singer of Tales* (Wrasse Records, 2020), which won recognition from both Songlines and Transglobal World Music.



Joining Damir were Turkish kemence (three-stringed fiddle) player Derya Türka and double bassist Ziga Golob, the latter making his debut with the trio. Damir, who strummed a tanburlike guitar, sang with a melancholy-infused passion that evoked sentiments common to fado, the blues or rebetiko. Striking, the symbiosis between vocals and kemence, the two dovetailing to powerfully emotive effect over Ziga's gently pulsing bass.

These were songs of love, yearning, loss, and pain, and whilst the emotive weight of the music was evident, for those unfamiliar with the language there was perhaps a certain feeling of disconnect. That said, the beauty of Damir's music, with its Slavic, Jewish, Arabic and Mediterranean influences was clear to behold.

## Lakiko

Lakiko is the stage name for this project by Bosnian cellist Lana Kostić. Bare-footed and sporting large headphones, the cellist's unorthodox appearance - for a classically trained musician - was reflected in her music, which embraced organic, folksy lyricism and technological manipulation to striking effect. Loops featured prominently, with plucked ostinatos and bass lines coursing underneath soaring wordless vocal on the opener.



Without pause Lana used percussive mallets on her cello's body to create an industrial pulse. In a performance marked by sudden transitions and dramatic juxtapositions, driving rhythms gave way to haunting folk song, mournful legato and brooding drone. Bending close to sing into the cello's bridge and f-holes, and with deft foot-manipulation of her pedal board, Kostić wove ethereal harmonies of quietly yearning character.

Pregnant silences - whether employed by the cellist or conceded by the audience wasn't clear - contributed to the dramaturgy. Lana signed off with "Sarajevo." Over urgent, sawing rhythms, her lyrics painted a dark picture of alienation, hatred, migration... and of love. A memorable performance from a singular artist of uncompromising musical vision.

## Miron Rafajlović

Sarajevo-born trumpeter/multi-instrumentalist Miron Rafajlović has been based in Spain's Balearic Islands for a number of years. This was his first time presenting his own music in Sarajevo, for which he was accompanied by Spanish pianist Daniel Garcia Diego, Cuban double bassist Reinier Elizarde 'El Negrón' and Iranian drummer Shayan Fathi.

The leader's unaccompanied, echo-drenched introduction conjured multiple threads of the Iberian musical tradition—flamenco blues and Moorish airs. These were just two colors in a collective pallet that drew from hard-bop, Afro-Cuban swing and rhythms both contemporary and folkloric. In a performance peppered with fesity solos, notably from Miron and Daniel, it was the quartet's rhythmic verve and agility that was most engaging. Shayan's highly personal approach to his kit, stirring and cajoling, left abundant space for Reinier, which he filled with a sensuous lyricism. The bassist's seductive solo to open the last number provided a set highlight.

With deep and far-reaching roots, Miron's brand of jazz is inspired by diverse traditions, from the past to the here-and-now. That is the source of his music's strength. A triumphant homecoming.

## Fish In Oil

The underground Jazzbina Club was the late-night venue for Serbian band Fish In Oil. Fronted by saxophonist Dušan Petrović, who switched between alto and tenor, the band steered a path between Afro-Cuban son, free-jazz, rock and disarmingly tender balladry. Bratislav Radovanic, who remained seated throughout, coaxed Cuban melodies from his strings, though his embellishments were more bracing, more psychedelic than Marc Ribot - one early inspiration for the group.

Double bassist Branislav Radojković's tireless engine stoked the band's fires, with drummer Tom Feda Franklin and veteran percussionist Velko Nikolić alert to the music's sometimes temporal and stylistic shifts. The group's energy never flagged, with fierce vocal chants bringing a rock-show anthemic quality to music that drew from multiple sources while proudly raising its very own standard. A musical republic of one.

## Dobrila and Dorian Duo



The closing night's triple bill began with the North Macedonian duo of Dobrilla Grašeska (vocals, loops) and Dorian Jovanović (oud, loops). Dobrilla's haunting vocals were lent uncluttered rhythmic support by Dorian on yearning folk tales of spare design. From the start, it seemed that the duo was experiencing technical difficulties with the loops. Nevertheless, this was likely a greater irritant for the duo than for the audience. Dorian occasionally stretched out, adding freedom to strictly choreographed form. Beautiful songs lovingly rendered that invited further exploration of North Macedonia's musical heritage.

## Braća Teofilovići

Serbian twins Ratko Teofilović and Radiša Teofilović gave a masterclass in a cappella, their set drawing on a repertoire that stretched far in time and space, long before any Empire had cobbled together nations from the multiple ethnic and linguistic groups that have long inhabited this region. Many of the songs had a religious character – incantations of almost Gregorian hue. Gentle songs of devotion, susurrus incantations and love songs rubbed shoulders with more up-tempo celebratory and humorous fare, driven by *doumbek* (goblet drum).



On one number Ratko and Radiša sang in air-tight unison, a feat almost as impressive as their exquisite harmonizing. Most of the songs were musical vignettes, a couple of minutes, or less, of intense harmonic focus. Intimate and passionate, the brothers Teofilovići cast a spell that framed ancient songs in a timeless light.

## Alkatmer

Appropriately, the final showcase of *Beyond Europe Sarajevo 2022* came from Bosnia and Herzegovina. Alkatmer, another duo, featured vocalist/violinist Zanin Berbić and Adis Sirbubalo on accordion. Digging deep into *sevdalinka* folk traditions, Zanin's tenor voice wove predominantly melancholy tales. Graceful airs and short bursts of instrumental joviality provided uplift, with violin and accordion mostly providing sympathetic accompaniment. Adis toggled between shadowing Berbić's melodies and maintaining a rhythmic pulse, with embellishments sparingly offered. Elegant for sure, but with a limited dramatic range at play these were songs whose lyrics needed to be understood for fuller appreciation.

## Conclusions

Conference MCs Corrado Beldi and Milica Ševarlić opened the final evening by recognizing the importance of the EJN's *Beyond Europe...* initiative for greater inclusion and friendly cooperation throughout Europe. Corrado thanked the EJN team of Giambattista Tofoni, Stefano Zucchiatti and Francesca Cerratani for their hard work in bringing *Beyond Europe Sarajevo 2022* to fruition. Milica, for her part, reminded delegates of the annual Europe Jazz Conference 2022, to be held in Sofia, Bulgaria, from 22-25 September. She invited all interested in attending to register as soon as possible.

Corrado thanked all the artists who participated in the programme. He also paid special tribute to the city of Sarajevo, noting its remarkable architecture, food, wine, and friendly people. Milica reserved the biggest congratulations and thanks for Edin Zubčević and the Jazz Fest Sarajevo team for their great work in organizing and hosting the conference.

*Beyond Europe Sarajevo 2022* was a reminder of just how much connects people as opposed to what divides them. The music showcases underlined how musical threads tie seemingly disparate cultures together. Numerous were the examples of how music, like language, travels and is absorbed into neighbouring cultures.

The Pavarotti Music Centre in Mostar was a reminder of music's power to heal and to bring communities together. Haris Pašović's guided walk underlined Sarajevo's multi-cultural make-up and, along with Jasmila Zbanic's film *Quo Vadis Aida?*, illustrated how nationalistic politics can all too easily tear cities, countries and entire regions apart. These were reminders of the importance of EJN's strategy to work together with political institutions to promote music as a binding force for good; Prime Minister Forto, in his address to the conference, recognised as much.

Food for thought was raised regarding the limitations of music's ability to effect change. But plenty, too, were the examples of the ways in which music brings together people of different nationalities, ethnicities, and religions, how it encourages tolerance and solidarity and, in ways that should not be underestimated, how music enriches people's lives.



# ANNEX I: Programme

## Thursday, June 2

--.-- arrival to Sarajevo

--.-- airport shuttle to hotel

18.00 Informal gathering and welcome drink @ Hotel Europe

20.30 Opening and EJM presentation @ National Theatre

21.00 Showcases @ National Theatre (30 min + 40 min)

- Adis Sirbubalo (Bosnia and Herzegovina)

*Adis Sirbubalo – piano*

- Damir Imamović: Singer of Tales (Bosnia and Herzegovina, Slovenia, Turkey)

*Damir Imamović – vocal, guitar, Žiga Golob – double bass, Derya Türkan – kemençe*

## Friday, June 3

08.00 - 14.00 Half-day tour to Mostar (additional activity, to be reserved in advance)

11.30 Breakfast at Baščaršija

16.00 Keynote Talk: Tom Cohen (Jerusalem Orchestra East & West, Israel) @ Atelje Figure  
Coffee break with snacks @ Atelje Figure

17.15 Panel: 'Stage as a place for creating new realities' @ Atelje Figure

- Wim Wabbes (Handelsbeurs concert hall, EJM President, Belgium)
- Martyna van Nieuwland (Katowice JazzArt Festival, Poland)
- Damir Imamović (artist, Bosnia and Herzegovina)
- Moderator: Francesco Martinelli (author & historian, Siena Jazz Archive, Italy)

21.00 Showcases @ National Theatre (30 min + 40 min)

- Lakiko (Bosnia and Herzegovina/Switzerland)

*Lana Kostić – cello, vocal*

- Miron Rafajlović (Bosnia and Herzegovina, Spain, Iran, Cuba)

*Miron Rafajlović – trumpet, Daniel García Diego – piano, Reinier Elizarde 'El Negrón' – double bass, Shayan Fathi – drums*

23.00 Beyond Europe Special @ Hotel Europe

- Fish in Oil (Serbia)

*Dušan Petrović – saxophone, Bratislav Radovanović – guitar, Branislav Radojković – double bass, Tom Feđa Franklin – drums, Veljko Nikolić – percussions*

## Saturday, June 4

11.00 Keynote Walk in the city of Sarajevo with Haris Pašović (East West Centre Sarajevo, Bosnia and Herzegovina)

15.00 'Quo Vadis, Aida?' film screening + Q&A session (102 min + 60 min) @ Atelje Figure

- Jasmila Žbanić (film director, Bosnia and Herzegovina)
- Antoni Komasa-Łazarkiewicz (composer, Poland)
- Christine A. Maier (director of photography, Germany)
- Moderator: Nebojša Jovanović (film scholar, Bosnia and Herzegovina)

21.00 Showcases @ National Theatre (3 x 30 min)

- Dobrila & Dorian Duo (North Macedonia)

*Dobrila Grašeska – vocal, loops, Dorian Jovanović – oud, loops*

- Alkatmer (Bosnia and Herzegovina)

*Zanin Berbić – vocal, violin, Adis Sirbubalo – accordion*

- Braća Teofilović (Serbia)

*Ratko Teofilović – vocal, Radiša Teofilović – vocal*

23.00 Beyond Europe Special @ Jazzbina Club

Audio InFunktion DJ set (Bosnia and Herzegovina)

## Sunday, June 5

--.-- shuttle hotel-airport

--.-- departure

## ANNEX II: Participants' list

First name	Family name	Organisation	Country
Martel	Ollerenshaw	Australian Music Centre	Australia
Wim	Wabbes	Handelsbeurs Music House	Belgium
Samir	Čulić	BH radio 1	Bosnia and Herzegovina
Samir	Čulić	BHradio1, Music department	Bosnia and Herzegovina
Enes	Škrgo	curator	Bosnia and Herzegovina
Ismar	Hadziabdic	East West Centar	Bosnia and Herzegovina
Haris	Pašović	East West Centre Sarajevo	Bosnia and Herzegovina
Samir	Mršević	Editor studio, CEO	Bosnia and Herzegovina
Edin	Zubčević	Jazz Fest Sarajevo	Bosnia and Herzegovina
Orhan	Maslo	Mostar Rock School	Bosnia and Herzegovina
Amila	Ramovic	Muzička akademija UNSA, Vice Dean / Professor	Bosnia and Herzegovina
Sead	Zaklan	Muzički centar Pavarotti	Bosnia and Herzegovina
Damir	Nikšić	private	Bosnia and Herzegovina
Mili	Tiro	Program coordinator	Bosnia and Herzegovina
Emir	Fulurija	Klub Močvara, curator of world music program // Radio Student, editor of world music show	Croatia
Steen	Mikkelsen	DSI Swinging Europe	Denmark
Camilla Juul	Kjaergaard	JazzDanmark	Denmark

Anu	Luik	Jazzkaar Festivals	Estonia
Annamaija	Saarela	G Livelab Tampere	Finland
Ségolène	Alex	Festival Jazzèbre	France
Sandrine	PIQ	Onda - Music advisor	France
Tiphanie	Moreau	Orchestre National de Jazz	France
Marie	Gogoll	eldorado	Germany

Charlotte	Groß-Hohnacker	Eldorado, reporter/photographer	Germany
Arijana	Kific	Head of Digital Performance Management & Development	Germany
Gideon	Elfgén	Womex/Piranha Arts	Germany
Jón Ómar	Árnason	Reykjavik Jazz Festival	Iceland
Kenneth	Killeen	Improvised Music Company	Ireland
Barak	Weiss	Barak Weiss Production / Israel Jazz Society	Israel
Stefano	Zucchiatti	EJN Communication & Content Manager	Italy
Francesca	Cerretani	EJN Event and Office Manager	Italy
Giambattista	Tofoni	EJN General Manager	Italy
Filippo	d'Urzo	Empoli Jazz Festival	Italy
Lorenzo	Melegari	FlowFilm di Lorenzo Melegari (Director)	Italy
Corrado	Beldì	I-Jazz	Italy
Vincenzo	Favata	Musica sulle Bocche International Jazz Festival	Italy
Ricciarda	Belgiojoso	NovaraJazz	Italy
Angelo	Valori	Pescara Jazz Festival	Italy
Francesco	Martinelli	Siena Jazz Archive	Italy
Antanas	Gustys	Vilnius Jazz Festival	Lithuania
Clémence	Creff	Kultur   LX	Luxembourg

Maja	Popovic	Jazz Art Association, director	Montenegro
Frank	van Berkel	Bimhuis	Netherlands
Charlotte	Haesen	Jazz Maastricht Foundation	Netherlands
Marieke	Meischke	So What's Next?	Netherlands
Aneta	Norek-Skrycka	Film and Jazz Music Foundation	Poland
Piotr	Turkiewicz	Jazztopad Festival/National Forum of Music	Poland
Martyna	van Nieuwland	Katowice Miasto Ogrodów	Poland
Daniel	Ryciak	Silesian Jazz Club Music Association	Poland
Magdalena	Zaremba	Silesian Jazz Club Music Association	Poland
Karolina	Juzwa	Wytwórnia Foundation	Poland
Simona	Maxim	Creative Concept Association	Romania
Vojislav	Pantic	Belgrade Jazz Festival	Serbia
Milica	Ševarlić	Belgrade Jazz Festival	Serbia
Bojan	Djordjevic	Ring Ring - Artistic director	Serbia
Marija	Vitas	World Music association of Serbia / Etnoumlje magazine, Editor-in-chief	Serbia
Bogdan	Benigar	Cankarjev dom	Slovenia
Miha	Zadnikar Ilić	Jazz Cerknó	Slovenia
Irena	Kučan	Jazz Ravne, Kulturno društvo drugi zvoki	Slovenia
Robert	Jamnik	Jazz Ravne, program director	Slovenia
Stanislava	Blatnik	Jazz Ravne, social media coordinator	Slovenia
Mario	Batelic	Zavod Jazz Cerknó, program board member	Slovenia
Esperanza	Ezquerecocha	San Sebastian Jazzfestival - Heineken Jazzaldia	Spain
Miguel	Martin	San Sebastian Jazzfestival - Heineken Jazzaldia	Spain
Carine	Zuber	Suisse Diagonales Jazz	Switzerland

Seren	Toptan	Nilüfer Municipality Jazz Festival	Turkey
Olga	Bekenshtein	music curator, Am I Jazz? Festival director, Kyiv	Ukraine
Ian	Patterson	All About Jazz	United Kingdom
Simon	Glinn	Director, Gigs Might Fly	United Kingdom
Nod	Knowles	EJN Honorary member	United Kingdom
Kevin	LeGendre	Jazzwise	United Kingdom
Kim	Burton	Songlines	United Kingdom
Max	Nikol	University of California, Los Angeles, PhD student	United States