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TopStory

Nole Captures First Doubles Trophy

World's third seed and No. 393 in the doubles ranking, Novak Đoković clinched his first doubles title last Sunday. Paired up with Israeli Jonathan Erlich, the international duo defeated another, Karol Beck of Slovakia and David Škoch of the

doubles. I'd been in two finals before. It's important to me."

Erlich was overjoyed as well. His last doubles title was in 2008. "I'm very excited. I'd been waiting to win that title for a long time. I want to thank Novak. He wanted to play with me.



Czech Republic, in three sets 6-7, 6-2, 10-3 in the finale of the AEGON Championships at the Queen's Club grass-courts in London.

Nole and Jonathan recovered from a set down to tie the score and push the finale in a tiebreaker and triumph, finally, after 89 minutes of play.

"Every match tie-break is incredible," said Đoković. "We played with so much focus and determination. I was lucky to be playing with one of the best players in the world." The 23-year old Belgrader went on to comment, "It's a first grass-court title for me, in singles or

He's a good friend. It's been an honor and I've enjoyed every minute."

Although an almost all-Belgrade finale was in sight, the Czechoslovakian duet stunned top seeds Nenad Zimonjić and Daniel Nestor in the semis.

Nole and Erlich earned 250 points and EUR 29,300 in prize money, while the Serb jumped 192 places up the doubles ladder to No. 201.

Now Đoković goes to Wimbledon with seven grass-court matches: two in singles and five in doubles. What is to many the most prestigious tennis event ever kicks off on June 21.

MetroVox

Ivan Brkljačić

Composer



You presented your work at the recent World New Music Days in Sydney. Can you tell us more about the event and your impressions?

I was in Sydney from April 29 to May 6. It's one of the world's most prestigious festivals of contemporary artistic music, held annually in a different country. This year the event was for the first time held in the Southern hemisphere, which made the Australians very proud...

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RAVE

Facts are stupid things.

Belgraded.com, "a website about Belgrade, Serbia and the Balkans edited by Viktor Marković since 2005," admits the history of the Balkans is



hard enough for locals to figure out, let alone explaining it to "curious foreigners (usually [while] drunk at parties)." Yes, better leave it to the experts: people in university who actually study the region. Then again, suggests Florian Bieber, better not. Mr. Bieber, "currently a Lecturer in East European Politics" at the University of Kent in England recently compiled choice historical "facts" written by his students for exams...

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MetroFlash

Nebojša Tower to open to visitors in September.

The 15th-century Nebojša Tower is due to open to visitors in September, according to city officials. The reconstruction works commenced last June came to around EUR 1.7 million. Greece financed 1.3 million, while the rest was ensured by the city of Belgrade. Permanent exhibitions will be displayed on four levels, complemented by modern audio and visual elements and computer animation. The ground floor will be devoted to the history of the tower, which was built in 1460 to defend access to the Danube dock from the Turks. Later it was transformed into the notorious dungeon of the Belgrade Fortress. Greece is preparing a special exposition devoted to its national hero Rigas Feraios, locked up in the tower and executed there in 1789. The second and third floors feature displays of Serbian history from the First Uprising against the Ottoman Empire in 1804 and what was everyday life back then in the White City. The next reconstruction phase will include renovation of a multi-purpose hall, planned for hosting cultural programs and arrangement of the area around the tower.



BC Partizan to get its own training hall.



Youth and Sport Minister Snežana Samardžić and Belgrade Mayor Dragan Đilas have

signed an agreement on joint construction of a training hall for the Partizan Basketball Club. The ministry will finance the works, while the city will provide the land and necessary licenses. "Our strategy has three priorities – children, infrastructure and supreme sport," said the minister, adding, "Partizan promotes Serbia and Belgrade and meets all three of those criteria." A new hall will be very important for new generations of the club and the national team as well as an additional impetus for current players to achieve better results, according to the President of the Black and White, Predrag Danilović.

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...Regarding my piece, I'm rather proud that my composition, "Jinx," for a 16-member chamber ensemble officially opened the festival at the Sydney Conservatorium of Music on the evening of April 30. The piece was performed by the Sydney Conservatorium Modern Music Ensemble, conducted by Daryl Pratt. I'm very pleased how it all went and also with the audience response. The Australian official ABC Classic FM radio aired live all the compositions throughout Australia, and also had several reruns. Furthermore, my piece has been on their website for almost a month, which is really fantastic for me, especially viewed from the local angle. I have to add that the Culture Ministry helped me a lot for the Sydney event.



How did "Jinx" come to existence and why did you give it that rather unusual name?

I wrote the piece in 2004, when things in my personal and professional life were, let's say, a bit different. At that time I was doing my masters degree and already had some ten compositions that were created during and shortly after my studies. Actually it was the period during which I was constantly hitting a wall in efforts to launch my music. After my graduation piece – a concert for piano and orchestra – a few chamber compositions and the other orchestra piece, which in that time were not presented to the public, I realized that it'd be good to analyze why they all faced the wall, especially because they all received very good reviews. Then I came up with an idea to create a piece that would present and explain primarily to myself a way in which my music is created and at the same time create a sort of a reaction to that whole situation, which was rather unfavorable for me. After that, it's very clear why I named it "Jinx" – originally in English and not Serbian, but it's not that important for the piece itself. There were some other influences from other music genres, primarily pop music, but not very direct. As a result of the whole analysis of the composition work, I incorporated "Jinx" in five phases – enthusiasm, which definitely exists as no piece can be created without this starting point; idea – something that must come out from our head; how to realize the idea, how to underline it, what's to be eliminated, what's important and what's less important. This directly places us in a process where we find some solutions and make



decisions. Once we turn the enthusiasm, idea and creativity into a concrete thought, we launch the piece in the air and then we can only listen to the response of audience, performers and critics. That's why I've left this peace very open - with three dots, wishing to present in a way the hope that I have and feel.

How did the audience accept "Jinx" in Sydney?

It provoked a rather good impression right after it was performed. In the intermezzo, one producer approached me and congratulated me. Praise also came from the director of the Australian National Composers Association, the Sydney Conservatorium dean and a number of composers from all over the world. What's particularly special for me are the congratulations from the musicians who performed my piece.



The ensemble percussionist has asked me to provide to him more of my work and he's already taking along "Jinx" to promote it further. No one can tell what will happen next, but it's important that communication has started and that compared to 2004, when "Jinx" came to existence, the situation has moved forward and is now much brighter and more promising. As a result of the Sydney success, I was in Bucharest on May 30, where the piece was performed. So in a month, "Jinx" was heard in two different parts of the world.

In Sydney, you had the opportunity to hear contemporary music from all over the world. What are your impressions?

It proved what I've been seeing and hearing at different music festivals, primarily in Europe. A selection is wide and

versatile; there are different trends, genres and poetics of composers. So there's much music that allures, which is in a way special, very fresh, very modern, very new and you wish to hear it over and over again. Then there's also music that appears to be repeating for some 50, 70 years now, in which composers have the need to place a system, which they've endorsed as their own and regard it as very important, beyond the quality of the tone. I've seen that in Australia as well, and realized once again that they're not on the right path.

Classical music is still bound to a narrow audience.

How do you think this genre should be promoted with a wider audience?

I'm convinced that there's no music for a smaller or bigger group of people. There's only good and bad music. If there's good and bad music in a particular environment, then it's necessary to make a strategy on how to present the good music to a wider audience. I'm sure that our people have a listening capacity for this sort of music. When I say strategy, I think that it's linked to the institution and a decision on the quality and also who makes a decision on what is needed by a wider population – who sets the rules. Whether it's something that's made overnight and is easily picked up by the ear, or something that the ear can pick up easily but requires a little longer time to think and get deeper into a certain piece. Is it in someone's interest to pay attention to this? In this light, I have no solutions as to what should be done. While composing my music, I think of the audience and I try to imagine an ambiance for example at the Kolarac or Philharmonic hall and to impose on myself the situation where someone else listens to my music. It's not catering to the taste, but rather a sort of pre-communication. If a creative mind doesn't get an adequate response from the audience then the creativity is useless. If an author has the audience, it means success and the goal of every artist is to be able to live of his/her art.

To be continued