

Reception of Vera Milanković Music in the United States

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Summary

This paper presents Vera Milanković's activity in the USA, from her first visit in 1973 to her second visit in 2008, and the relevance of those visits to her creative output. The period from 2008 through 2023 was observed through performances of her music and collaboration with music performers in the greater Washington D.C. area and musicians from the Serbian diaspora. The central part of the text encompasses Vera Milanković's lectures and workshops, as well as the piano recital at Montgomery College in Maryland, where she premiered her integral piano collection *Music Map of Serbia*. Further performances of her various compositions by the soloists and ensembles in the USA were presented in chronological order, with an emphasis on the mini piano competition in 2023. In the performance of Vera Milanković's Nocturnes at that competition, a special place belongs to *Nocturne No.3*, commissioned for this occasion.

Keywords: Vera Milankovic, Serbian music in the USA, piano miniatures, music premieres, nocturnes

Introduction

Vera Milanković (1953), a composer, pianist and music educator, was first my professor. I met her as professor Zorislava Vasiljević's (1932-2009)¹ teaching assistant for a solfeggio class, where I was a new student in musicology at the Faculty of Music University in Belgrade. They both shared an aura of respect around them: professor Vasiljević, with her strict standard manners, and her assistant, with her energetic morning classes, which sometimes started at 7 am! Already, during our first year as freshmen, we all came to know Vera Milanković as a pianist, composer, and non-conventional educator, whose main goal was to teach her students all the solfeggio "techniques", singing, and sight reading. She was passionate while teaching, singing, playing and encouraging us, and being friendly, so that we all accepted her more as an older colleague than another of our professors.

I became familiar with Vera Milanković's music compositions after a few years – one of the first among them was the unusually named *Variations in Yellow* from 1979, dedicated to Olivera Đurđević (1928–2006)² and premiered her the same year at the Atrium of the National Museum in Belgrade. The composition already had a melodious character that would continue to be recognized in her later works, the musical spirit of our

¹ Serbian music educator and professor at the Faculty of Music in Belgrade.

² Serbian pianist, cembalist and professor at the Faculty of Music in Belgrade.

generation: sounds of popular music groups, popular urban songs, and folk songs that we learned as schoolchildren.

Later I "followed" her chamber and vocal music, mostly through performances by the ensemble "Three", formed on Vera Milanković's initiative in 1983. The members were soprano Irina Arsikin, pianist Nada Kecman, and cellist Sandra Belić. And then, I can safely say, a sea of scenic music and music plays, music "stories" for the children's choir "Kolibri" (Hummingbird) followed! Due to the collaboration between the founder and conductor of this choir – Milica Manojlović, and pianist and composer Vera Milanković, the "Kolibri" children's choir reached the highest level in performing children's chorus music.

Vera Milanković at Montgomery College

When I found myself, quite by accident, in the new and foreign environment, in the USA, in the early 1990s, I remembered Vera's poetic melodies and compositions as the perfect way to represent Serbian music. As an adjunct faculty member at Montgomery College in Rockville, Maryland, a suburb of Washington, D.C., I was teaching several seminars about Serbian folklore-inspired music and songs about traditional folk culture and customs (starting in 2004/5). During that period and later, I was collaborating with the "World Music Ensemble" and their founder and artistic director Dawn Avery, a composer and cellist. The ensemble performed vocal and instrumental music from various countries and continents, folk as well as artistic. For one of the occasions – the Water Music from Around the World festival – we recreated Serbian folk traditions regarding water, with performances of lazaričke and dodolske songs.

It is worth mentioning here that Montgomery College in Maryland is an accredited higher education institution, founded in 1946, that now has three campuses and over 55,000 students from around 160 countries, from all continents. The college is famous for its international character: at one lecture I happened to have students whose native languages were from more than 20 countries worldwide!

While collaborating with the professors from the Music Department at Montgomery College, we came up with the idea of including in the program (of the World Music Annual Festival) one Serbian composer whose work was based on the Serbian music heritage – folk, traditional, popular – but also an artist who was a performer and educator. It was easy to point to Vera Milanković as a representative of contemporary Serbian music culture: composer, performer-pianist, researcher, and experienced educator.

However, this would not be Vera Milanković's first time in the "New World". In the summer of 1973, she, then a young composition and piano performance student at the Music Academy in Belgrade, received a task from her former piano teacher, Miroslava Lili Petrović: a list with 22 titles of her future piano miniatures for very young pianists. The list had humorous suggestions, such as "harmonies, rhythms, melodies for fine ears and sensitive souls", "lots of portatos, fewer staccatos, the least legatos", "few notes – more music" etc. (Миланковић, 2022: 3).

Instead of writing them on the Adriatic coast as she initially intended, Vera found her musical inspiration for those programmatic children's piano pieces in the small, but academically rich town of Charlottesville, V.A. "...in a Virginia town, while visiting friends, with the prospect of using a piano in their neighborhood, children's stories started lining up enhanced by a variety of the most fascinating impressions I experienced that long summer." (Ibid, 36).

And so the first visit to the US symbolically pointed the path to the next 50 fruitful years of composing, piano performing, educating, and researching. The piano collection *Children's Stories*, first published in 1979 by the UKS³, then in 1992 author's edition, and 2022 by the "Čarobna frula" publisher, had already proved to be a useful tool among piano pedagogues in the USA, with its interesting and appropriate piano writing, inspirational music, and lively illustrations.

It was only 35 years later that Vera had an opportunity to come to the USA again. This time, as an experienced educator, researcher, and composer-performer, she was officially invited by Montgomery College music education professors to present her work based on traditional Serbian music and her compositions inspired and based on that research.

On September 24th and 25th, 2008, Vera held two music workshops/lectures on two campuses of Montgomery College: Rockville and Tacoma Park/Silver Spring. In her lectures, she presented various types of metric patterns in Serbian folklore music. The workshops included student participation and for most of them, it was their first experience with Serbian folklore and language. Although the lectures were in English and the rhythm, as a universal music language, was promptly accepted, it was interesting observing students trying to sing and recite the text following inflections and intonation of the Serbian language.⁴

Applying her research results to her compositions, Vera Milanković rehearsed her new composition *Stole* for choir and orchestra – based on the folk song *Stole mi se oženi* (*Stole got married*) – with the "Montgomery College World Ensemble". The ensemble performed the composition at the gala concert on December 1st, 2008, at the Robert E Parilla Performing Arts Center in Rockville, Maryland. The rhythms and melodies of Serbian folklore interwoven within the composition resonated not only with the performers but also with the audiences, as I was able to witness in person at that concert.

During her visit as a guest lecturer at Montgomery College, Vera Milanković gave a unique solo piano recital. On September 25th, 2008, at the Music Department Concert Hall, she performed her entire collection of compositions in the *Music Map of Serbia*, "piano miniatures based on Serbian oral music heritage collected by Miodrag Vasiljević – singing, and Nenad Barački – chanting, as stated in the program (Milanković, 2008).

³ Composers Association of Serbia.

⁴ The lectures about metrical patterns in Serbian folk music were the result of research presented for the first time at the conference in Bologna, Italy, in 2006, as a collaboration between Vera Milanković, Draga Zec and Milena Petrović (Milanković, Petrović and Zec, 2006; Миланковић, Зеџ и Петровић, 2007).

This was the first integral performance of the collection and the first visit of a Serbian composer in the history of this college. The concert program provided detailed descriptions of each piano miniature. These descriptions also appeared in the published edition of the *Music Map of Serbia* from the same year, 2008, in Serbian and English, with additional details regarding the regional and geographical origins of the songs. The concert was well attended and the audience had an opportunity to talk with the composer afterward. An interview with the composer and the concert were recorded for the local TV station (Milanković, 2008b).

Vera Milanković at Cornell University

That same year, she was invited to visit Cornell University and, with Draga Zec⁵ she presented her research regarding metrics in Serbian folk songs. The lecture was delivered on October 1st, and on that occasion, Vera Milanković sang the original vocal compositions analyzed in the study.

Shortly after Vera Milanković's departure, the piano miniature *Stole mi se oženi* became one of the often-performed compositions at student recitals. The *Music Map of Serbia* gained in popularity among piano professors and students of Serbian descent, and their American peers. It is easy to understand why her music is popular among professional musicians and piano students. Her melodies are carefully selected, "weeded", receptive and clear so much, so that complex rhythmical structures follow naturally as the inflections of the native spoken language. Her harmonies flow and flourish from modal to tonal, following the logic of the melodies, finishing gradually in cadences, either similar to songs where the singing voice and melody gradually disappear or to robust dances that end with a strong harmonic chord.

Vera Milanković and "Serbiana"

The next phase in presenting and performing Vera's music in the USA started with my collaboration with the chamber choir "Serbiana" from Washington D.C. The choir was established in the 1990s within the Serbian community attending the St. Luke Serbian Orthodox Church. The goal was to present Serbian choral music, spiritual and artistic. One of the founders and the first conductor was Gordana Balac, a former choir member of the Radio Belgrade Chorus.

I started collaborating with this ensemble as a member and concert organizer and later (2015–2022) as its artistic director. Channeling the ensemble toward chamber music, with various arrangements of vocal-instrumental pieces, artistic solo songs and piano music, the profile of the ensemble was also geared toward various genres – classical, folk, and "urban". Members were amateurs as well as professionals. In this process, Vera Milanković's piano compositions, based on Serbian oral folklore, were great incen-

⁵ Professor in the Linguistics department at Cornell University.

tives toward widening and growing the ensemble's repertoire. Upon our requests, she arranged some of the compositions from her *Music Map of Serbia* for the "Serbiana" ensemble, creating connections between the composer and performers of her music in a new and original way (Grujić-Vlajnić, 2005-2023).

Compositions from the *Music Map of Serbia* continued to be the most popular pieces, performed by professionals and students alike. There were performances in official concert halls, and large all-purpose venues in various institutions, but also in intimate settings of smaller, chamber halls. The compositions always attracted the audience's attention: their vibrant, lively rhythms, and unusual and unique melodies, resonated with those who were close to their folk origins, but also with those who encountered this kind of music for the first time.

Vera Milanković Compositions Performed in US

From 2014 to 2023, Vera Milanković's compositions were performed:

- In Montgomery College concert halls, Maryland
- At Mary Washington University, Fredericksburg, Virginia
- In the Embassy of the Republic of Serbia, Washington D.C.
- In the Embassy of the Republic of Slovakia, Washington D.C.
- In the grand hall of the Saints Peter & Paul Antiochian Orthodox Christian Church, Potomac, Maryland
- In the St. Luke Serbian Orthodox Church, Potomac, Maryland
- In the chamber concert hall of the Strathmore Mansion, North Bethesda, Maryland
- At the Asbury Methodist Village community, Gaithersburg, Maryland
- At the Sunrise retirement home, Montgomery Village, Maryland

Besides the premier of the complete collection of *Music Map of Serbia* that the author performed on her solo piano recital in 2008, there were seven concert premieres of Vera Milanković's compositions, with a few world premieres among them:

- *Stole mi se oženi* (*Stole got married*) for chamber choir and orchestra, performed by the "Montgomery College World Ensemble" choir and orchestra, on December 8, 2008 (world premiere);
- Piano diptych *Momačko kolo* (*Boys' dance*) and *Devojačko kolo* (*Girls' dance*), performed by pianist Milica Sekulić, on May 13, 2017 (world premiere);
- *Senjačka rapsodija* (*Senyak Rhapsody*) for two pianos, performed by pianists Andrew Kraus and Robert Wells, on April 21, 2018 (US premiere);
- *Nokturno* for viola and piano, performed by violist Ljubica Sekulić and pianist Milica Sekulić, on May 18, 2018 (world premiere);
- *Nokturno No. 2* for piano, performed by pianist Milica Sekulić, on October 18, 2018 (US premiere);

- *Splet folklornih pesama* (Collection of folk songs) in four movements for flute and piano, performed by flutist Suzana Basarić and pianist Milica Sekulić, on May 11, 2019 (world premiere);
- *Nocturno No. 3* for piano, performed by Gwyneth Gibson, April 30, 2023 (world premiere).

The story about *Nocturne No. 3*, which I commissioned from Vera Milanković in 2022, is quite interesting. My students were already familiar with compositions from Vera Milanković's *Music Map of Serbia* as they were practicing them as examples of polyrhythmic compositions. I once suggested to a few of them to practice *Nocturne No. 2*, which had already been brilliantly performed by pianist Milica Sekulić. I was pleasantly surprised when they asked to practice and perform the piece and even inquired about similar compositions! I asked Vera Milanković for a new Nocturne, and *Nocturne No. 3* arrived through my email, ready to be performed! The pedagogy and performance practice created a void that was filled with the new piece, and this new composition became a new favorite in the repertoire of several students.

Conclusion

In 2023, for Vera Milanković's 70th birthday and in recognition of 50 years since she composed some of her first pieces in the USA, I organized a performance of her piano compositions among my piano studio students. From this initial project, the idea of the competition was born: it was planned that each of them would perform one of Vera Milanković's Nocturnes for piano. The students, all of them high school students, were free to choose which one to perform. The finalists were chosen and judged by the author herself. On the final concert, on April 30, 2023, at the Strathmore Mansion, a popular concert venue in the Washington D.C. suburb of North Bethesda, the winner of this mini-competition Harrison Lee performed *Nocturne No. 2*, while the other finalist, Gwyneth Gibson, premiered *Nocturne No. 3*.

"You cannot fool children", Vera Milanković once said alluding to the famous fairy tale *The Emperor's New Clothes* by Hans Christian Andersen. And indeed, her music enriches us with a plethora of melodies and harmonies that are not only accessible and lucid but also resonate with an ethereal depth of each individual. Isn't that the desire and purpose of every composer who wants their music performed on the concert podium as well as in the intimate setting of one's home?

APPENDICES

Appendix 1. Chronological Order of compositions performed in the USA

2008

- Vera Milankovic was a visiting lecturer at two campuses of Montgomery College, Tacoma Park/Silver Spring and Rockville and gave lectures about Serbian music (Milanković, 2008b);
- Piano recital on September 25, Montgomery College Music Department Concert Hall (Rockville, Maryland), where Vera Milanković premiered her complete collection of 23 piano miniatures *Music Map of Serbia*, based on Serbian oral music heritage collected by Miodrag Vasiljević – singing (19 of them) and Nenad Barački – chanting (4 of them). There are concert recordings of several (6) miniatures available on YouTube (Around the Globe Piano Music Festival, n.d.);
- On December 1, the “World Ensemble of Montgomery College” under director and conductor Dawn Avery performed a composition from *Music Map of Serbia* arranged by Vera Milanković for chamber orchestra and choir at the Robert E. Parilla Performing Art Center, Concert Hall within the World Music Festival.

2014

- On February 7, during the Concert for Kolarac (donations were collected for the new concert piano for Kolarac Concert Hall in Belgrade, Serbia) at Montgomery College, student Luka Jelenak performed two compositions from *Music Map of Serbia: Gradinom cveće cvetalo* and *Nedo, bela Nedo*;
- On November 30, at the Holiday concert at Asbury community for seniors in Gaithersburg, Maryland, Luka Jelenak performed three compositions from *Music Map of Serbia: Stole mi se oženi, S’ one strane Dunava* and *Borjano, Borjanke*.

2015

- On March 1, at the Spring concert of ensemble “Serbiana” at “Sunrise” retirement home, Luke Jelenak performed the composition *Stole mi se oženi* from *Music Map of Serbia*.

2017

- On May 13, the ensemble “Serbiana” concert at Montgomery College Music Department Concert Hall, Rockville, Maryland, pianist Milica Sekulić premiered (world premiere) piano diptych *Momačko kolo* and *Devojačko kolo* and also performed two compositions from *Music Map of Serbia*.

2018

- On January 27, at the Saint Sava celebration organized by St. Luke Serbian Orthodox Church in Washington, D.C., and held in St. Peter & Paul Church in Potomac, Maryland, pianist Milica Sekulić performed compositions *Saint Sava* from *Serbian Divine Calendar* and *Momačko kolo*;

- On April 21, at the Music Department faculty concert at the University of Mary Washington, Fredericksburg, Virginia, pianists Andrew Kraus and Dr Robert Wells performed *Senjačka Rapsodija* (*Senjak Rhapsody*) for piano duet. Andrew Kraus gave an introductory lecture about the composer and this composition (Kraus, 2018);
- On May 12, at the ensemble “Serbiana” concert at the Montgomery College Concert Hall in Rockville, Maryland, commemorating a century of the end of the Great War (WW I), violist Ljubica Sekulić and pianist Milica Sekulić premiered the composition *Nocturne for Viola and Piano*;
- On October 18, at the ensemble “Serbiana” concert at the Republic of Slovakia Embassy in Washington D.C., regarding opening of the Slovak naive art exhibition from Babka Gallery in Kovačica, Serbia, pianist Milica Sekulić premiered composition *Nocturne no. 2* and played *Momačko kolo*, *Devojačko kolo* and *S’ one strane Dunava* from *Music Map of Serbia*.

2019

- On May 11, at the student concert at Montgomery College, Julia Aksentijevich performed *Obična pesma* (*Ordinary Song*) and *Stole mi se oženi*;
- On May 11, at the ensemble “Serbiana” concert at the Montgomery College Concert Hall, flutist Suzana Basarić and pianist Milica Sekulić premiered *Collection of Four Folk Songs for Flute and Piano*;
- On September 29, at the Washington Piano Society concert at the Cultural Arts Center, Montgomery College in Silver Spring, Maryland, pianist Milica Sekulić gave an introductory lecture about composer Vera Milanković and performed her *Nocturne no. 1* and *Nocturne no. 2* (US premiere, Washington Piano Society, 2021).

2022

- On December 8, at the concert of Serbian music at the Embassy of the Republic of Serbia in Washington D.C., pianist Milica Sekulić presented Vera Milanković’s music and performed the diptych *Momačko kolo*, *Devojačko kolo* as well as *St. Sava* from *Music Map of Serbia*.

2023

- On January 26, at the opening of the exhibition “Heritage of Stone and Heaven” in the Embassy of the Republic of Serbia, Washington D.C., pianist Milica Sekulić performed compositions from *Music Map of Serbia* and from *Serbian Divine Calendar*;
- Mini competition in performances of Vera Milanković compositions among high school students from the music studio of professor Sanja Grujić-Vlajnić (Finalists were chosen by composer Vera Milanković in an online competition);
- On April 30, at the final concert of the competition, winner Harrison Lee performed *Nocturne no. 2* and Gwyneth Gibson premiered *Nocturne no. 3* (commissioned for this competition). The concert was held at the concert hall at Strathmore Mansion in North Bethesda, Maryland.

Appendix 2. A brochure with the announcements for Vera Milanković's lectures and concert at the Montgomery College, 2008.

Fall 2008 Schedule

September 15 + 22
Creating Community Event
Ongoing class - African Drumming with Amadou Kouyate
 Monday, 4-5 p.m.
 Music Building, Room 124, Rockville Campus
 240-567-5209

September 24
Lecture Demonstration - Serbian Music
Vera Milankovic (Belgrade University of the Arts)
 Wednesday, 10:00 a.m.
 Black Box Theatre, Takoma Park/Silver Spring Campus
 240-567-1350

September 25
Lecture Demonstration - Serbian Music
an Office of Equity and Diversity collaboration
Vera Milankovic (Belgrade University of the Arts)
 Thursday, 3:00 p.m.
 Music Room 124, Rockville Campus
 240-567-5209

September 25
Solo Recital - Serbian Piano Music
an Office of Equity and Diversity collaboration
Vera Milankovic (Belgrade University of the Arts)
 Thursday, 7:30 p.m.
 Music Recital Hall, Rockville Campus
 240-567-5209

September 29
Creating Community Event
Ongoing class - African Drumming with Amadou Kouyate
 Monday, 4-5 p.m.
 Music Building, Room 124, Rockville Campus

October 6
Creating Community Event
Ongoing class - African Drumming with Amadou Kouyate
 Monday, 4-5 p.m.
 Music Building, Room 124, Rockville Campus



October 9
Concert/Lecture - Coral Cantigas and Alturas Duo
Music of Latin America, directed by Diana Saez
 Thursday, 7:30 p.m.

The Montgomery College Arts Institute

MC World Arts Festival

2008 - 2009 Season

Native American Heritage Month
 collaboration with the



November 4
Creating Community Event
Concert - Three Sides Tangi Trio
Workshop - Native American Music
 Tuesday, 3:00 p.m.
 Music Room 124, Rockville Campus
 240-567-5209

November 4
Creating Community Event
Concert - Three Sides Tangi Trio
(Classical Native music with multi-media)
 Tuesday, 7:30 p.m.
 Music Recital Hall, Rockville Campus
 240-567-5209

November 5
Dr. Jefferson
Workshops - Native Women's Voices
 Wednesday, 11:00 a.m. - 4:00 p.m.
 11:00 a.m. *Film/discussion*,
 12:00 p.m. *Reception/Informal discussion*
 2:00 p.m. *Lecture - Native Women Speak*
Jan Longworth (Hohokum Elder)
founder of I da vu da di Women's Project
Janet Marie Rogers
(Hohokum, Tucson) - poet and
performance artist
 Music Recital Hall, Rockville Campus
 240-567-5209



November 6
Creating Community Event
Lecture/Workshop - Native Women's Voices
 Thursday, 12:30 p.m.
 RC 203,
 Takoma Park/Silver Spring Campus

Appendix 3. A brochure with the announcement of the gala concert by the "World Music Ensemble" where Vera Milanković's composition *Stole* was performed.

Music Recital Hall, Rockville Campus
 240-567-5209

October 13
Creating Community Event
Workshop - Korean Drumming with Kiwon Ohsung
 Monday, 4:00 p.m.
 National Center for Korean Traditional Performing Arts, Seoul
 University of Maryland Dept. of Ethnomusicology collaboration
 Music Room 124, Rockville Campus
 240-567-5209

October 20
Workshop - African Drumming
Amadou Kouyate (Manding Djali)
 Monday, 10:00 a.m.
 Black Box Theatre, Takoma Park/Silver Spring Campus
 240-567-1350

October 20
Ongoing class - African Drumming with Amadou Kouyate
 Monday, 4-5 p.m.
 Music Building, Room 124, Rockville Campus

October 23
Workshop - African Drumming
Amadou Kouyate (Manding Djali)
 Thursday, 3:00 p.m. and 6:30 p.m.
 Music Room 124, Rockville Campus
 240-567-5209

October 27
Creating Community Event
Ongoing class - African Drumming
with Amadou Kouyate
 Monday, 4-5 p.m.
 Music Building, Room 124, Rockville Campus
 240-567-5209

November 3
Creating Community Event
Ongoing class - African Drumming
with Amadou Kouyate
 Monday, 4-5 p.m.
 Music Building, Room 124, Rockville Campus
 240-567-5209



240-567-1619

November 7
Creating Community Event
Concert - Three Sides Tangi Trio
(Classical Native music with multi-media)
 Friday, 7:30 p.m.
 University of Maryland
 Department of Ethnomusicology
 Key Theatre, Clarke Smith Performing
 Arts Center, College Park
 301-405-ARTS

November 8
Creating Community Event
Concert - Three Sides Tangi Trio (Classical Native music with multi-media)
 Sunday, 1:00 p.m.
 Rasmussen Theatre, Smithsonian NMAL, Washington, D.C.
 202-633-1000

December 1
Creating Community Event
CONCERT - MC WORLD ENSEMBLE
directed by Dawn Avery
Music from Latin America, West Africa, Hawaii,
Serbia, Jamaica and more!
with Amadou Kouyate, Didier Proussard, Thomas DeCastro,
Ron Warren & guests from Wheaton High School
Suggested Music Scholarship Donation \$5
 Monday, 7:30 p.m.
 Robert E. Parilla Performing Arts Center, Rockville Campus
 240-567-5209

Spring 2009 Schedule

February 2
Workshop -
African Drumming Amadou Kouyate (Manding Djali)
 Monday, 10:00 a.m.
 Black Box Theatre, Takoma Park/Silver Spring Campus
 240-567-1350

February 2
Creating Community Event
Ongoing class - African Drumming with Amadou Kouyate
 Monday, 4-5 p.m.
 Music Building, Room 124, Rockville Campus
 240-567-5209

All events are free and open to the public, come!

Creating Community
 "Creating Community," a 2008-2009 collegewide celebration of the arts, uses dance, music, theatre, and the v commitment to social responsibility.

MC World Arts Festival
 The gathering
 A meeting place for students, faculty, and staff of all cultures and creeds in multicultural encounters featuring

Appendix 4. Program for Vera Milankovic's Solo Piano Recital at the Montgomery College, 2008.

Vera Milankovic (1953, London), Serbian composer, pianist and pedagogue, graduated from the Faculty of Music, University of Beograd, with degrees in piano, (BA), composition (BA, MA) and in solfège methodology (MA). After a year in London (at the Guildhall School of Music and Drama), she was awarded a postgraduate degree in composition. London Society for Promotion of New Music selected her Sonata for violin and violoncello for performance in London 1978. She proceeded in her career in all three above-mentioned areas. While teaching Solfège at the Faculty of Music since 1976 (now - full professor, Chair of the Department for 10 years), she founded and established the Pedagogical Forum, annual symposium for research in all fields of music and drama education. With Prof. Marina Marković (Faculty of Drama) she coordinates postgraduate studies for Musical at the University of Art. Internationally, she presented papers and workshops about the acquisition of professional music perception at ESCOM (European Society for Cognitive Sciences of Music), ICMPC (International Conference of Music Perception and Cognition), SRPMME (Society for Research in Perception of Music and Education) and CIMO (Conference of Interdisciplinary Musicology). Acting both as a composer and pianist, she formed the ensemble "Three" and collaborates with the well-known Belgrade children's Choir "Kolibri". As a pianist she is primarily engaged in performing her own music. From 1988 she is producing "Author's Own" projects, acting as a pianist, organizing concerts, recording and publishing music. Vera Milankovic's opus is rich and diversified, ranging from scenic, vocal-instrumental and symphonic music to instrumental and vocal miniatures, with predominantly chamber music for various ensembles. She is the member of Composer's Association, Music teacher's Association, Publishing Board of "Вукова задужбина", and Rotary Club "Zemun".	Montgomery College Thursday, September 25, 7:30pm Office of Equity & Diversity along with The Music Department and Arts Institute present VERA MILANKOVIC: MUSIC MAP OF SERBIA piano miniatures based on Serbian oral music heritage collected by Miodrag Vasiljevic - singing and Nenad Baracki - chanting ♫ ♪ ♫
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Appendix 5. Program with the premiere of Vera Milankovic's *Nocturne No. 2*.

 Slovak Naive Art from Serbia Exhibition SERBIANA Chamber Ensemble Concert P R O G R A M <i>~*~*~*~*~</i> Embassy of the Slovak Republic, Washington, DC October 18, 2018 <i>~*~*~*~*~</i>  	➔ Boy's and Girl's Kolo (Momačko i devojačko kolo) Music: Vera Milankovic Milica Sekulic ❖ Banat Kolo (Banacansko Kolo) Serbian folk song The Girl at the Well (Devojka na studencu) Serbian folk tune Poem: Branko Radicevic ❖ ➔ From the Other Side of the Danube (S one strane Dunava) Music: Vera Milankovic ➔ Nocturne no. 2 (Nokturno) Music: Vera Milankovic Milica Sekulic ❖ The Lost Happiness (Izgubljena sreća) Music: Jovan Frajt Dragana Koprivica, soprano
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Appendix 6. Concert program with the finalists of competition in performance of Vera Milanković's Nocturnes.

<i>Harmonia Mundi Music Studio</i> SPRING RECITAL  Strathmore Mansion North Bethesda April 30, 2023	Colin Kuennen Sonatina op.36 no.1, C Major, 3rd movement - M. Clementi Valcer za Katarinu (Waltz for Catherine) - V. Tosic Reva Purekar The Chase, op.100 no.9 - J. Burgmiller Farewell to Fiunary - N. MacLeod (arr) Jerry Yang Solfeggio in c minor - C.P.E. Bach Scherzo in B flat Major, D.593 no.1 - F. Schubert Gwyneth Gibson → Nokturno no.3 - V. Milankovic (US premiere) Serenade op.3 no.5, 2nd movement - F.J. Haydn Harrison Lee → Fantasia in d minor - W.A. Mozart Nokturno no.2 - V. Milankovic
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Appendix 7. The first page of Vera Milanković's *Nocturne No. 3* commissioned for a piano competition in 2023, Washington D.C.

Ноктурно бр. 3

Andantino Вера Миланковић, 2022

клавир



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РЕЦЕПЦИЈА МУЗИКЕ ВЕРЕ МИЛАНКОВИЋ У СЈЕДИЊЕНИМ АМЕРИЧКИМ ДРЖАВАМА

У раду се разматрају извођења композиција Вере Миланковић у Сједињеним Америчким Државама у периоду од 2008. до 2023. године, као и њена сарадња с америчким високошколским установама и ансамблима у Америци. Подвучен је значај њеног првог боравка у америчком граду Шарлотсвилу 1973. године, који је претходио њеном композиторском опусу за децу, али и указао на каснију наклоност ка стварању збирки клавирских програмских минијатура. Централно место у раду представља солистички концерт Вере Миланковић у Вашингтону 2008. године, на којем је премијерно извела своју збирку *Музичка маја Србије* у интегралном облику. Предавања и музичке радионице одржане те исте године, подстакли су интересовање за српску музику и иницирале сарадњу Вере Миланковић с ансамблима и солистима у Америци. У закључку је представљен јединствен пример у нашој музичкој пракси – мини такмичење у извођењу ноктурна Вере Миланковић од стране студената клавира. Победника такмичења управо је изабрала ауторка, а такмичењу је претходила поруџбина новог ноктурна – *Ноктјурна бр. 3*, који оцењујемо као значајан прилог српској клавирској музици. Прилог раду јесте хронолошки преглед композиција Вере Миланковић, изведених у разматраном периоду, програми појединих концерата, те почетна страна партитуре *Ноктјурна бр. 3*.

Кључне речи: Вера Миланковић, српска музика у САД, клавирске минијатуре, музичке премијере, ноктурно