

*A voice from the past:
following the document*

Radmila Milinković

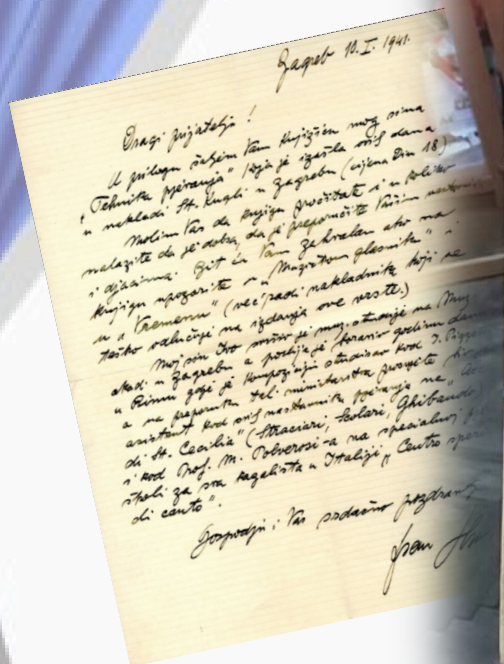


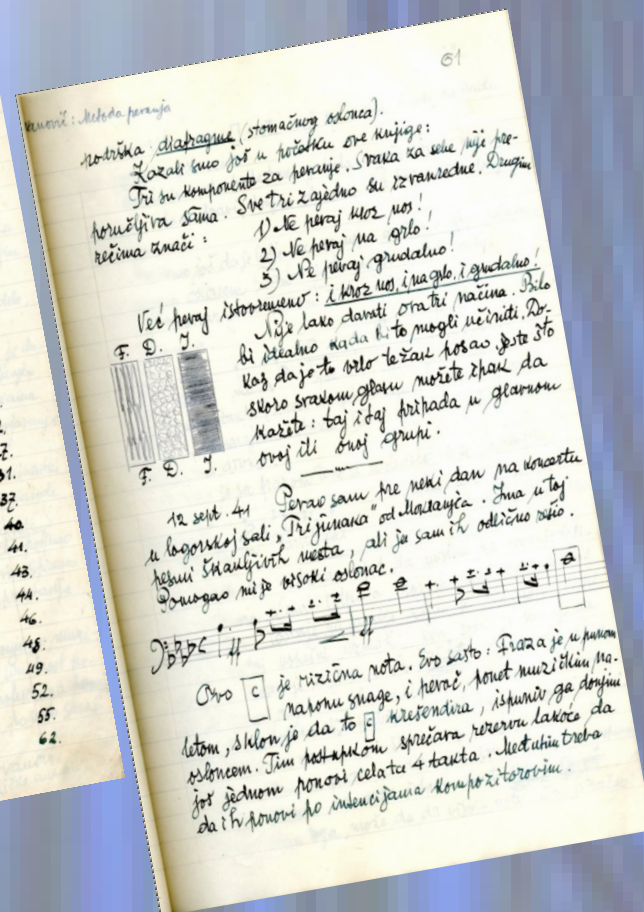
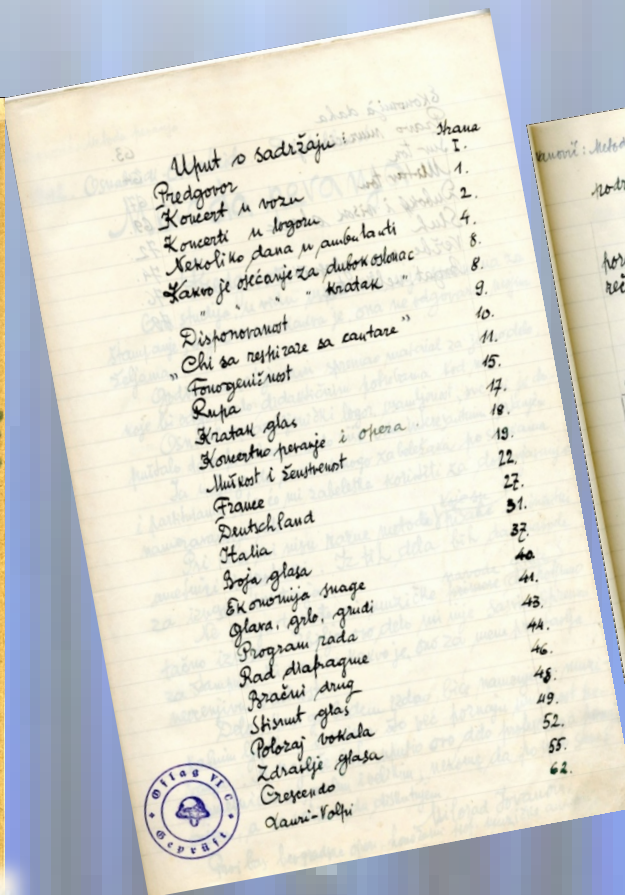
UNIVERSITY OF ARTS IN
BELGRADE

„A singer's art does not endure, but impacts instantaneously and only memory sustains the audience's senses. Even the memory itself fades sooner or later.“

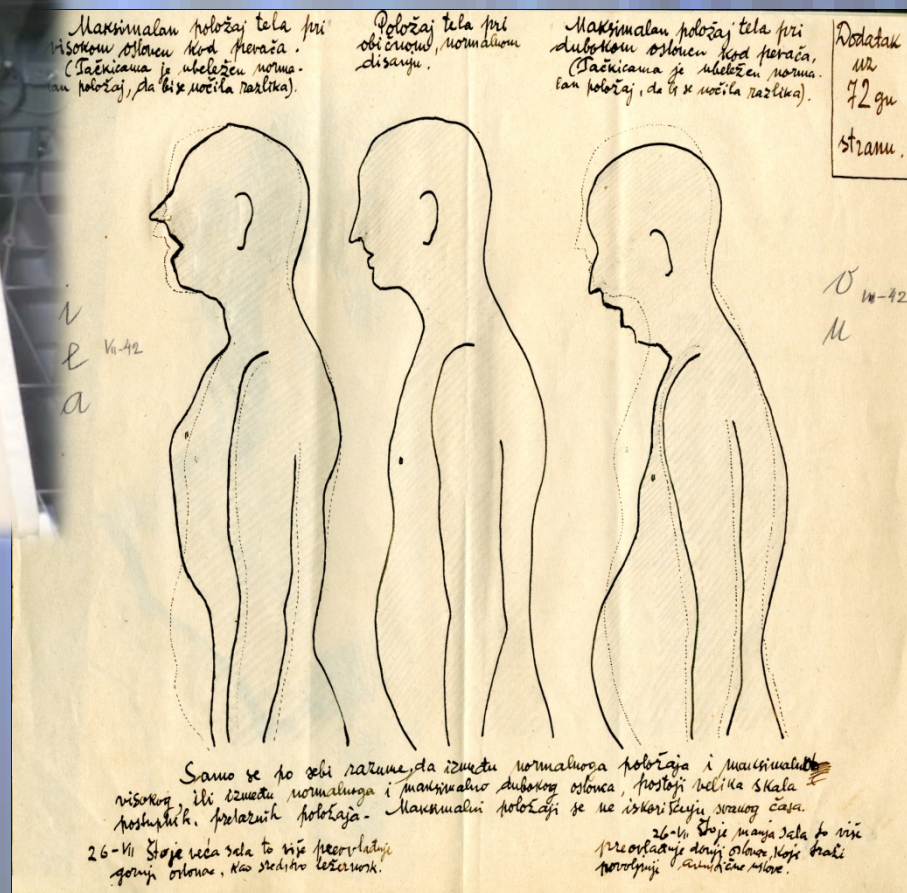
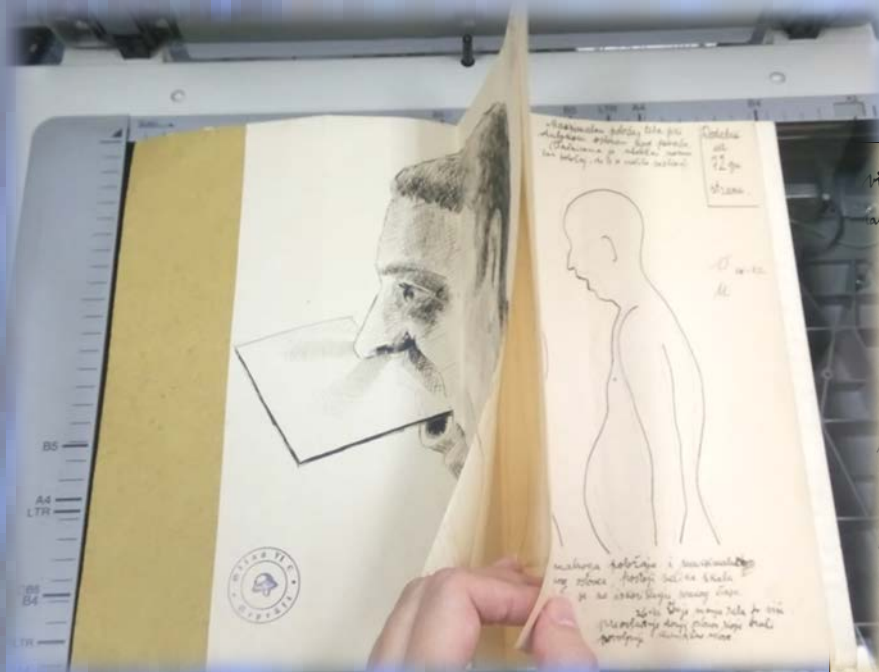
Milorad Jovanović: The Method of singing

The forest hidden on the rocks.





Oflag VI C – Geprüft



Illustrations on folded leaves in *The Method of singing*

Milorad Jovanović (Velika Plana, 1897 – London, 1966)
basso-cantante,

Member of the opera houses in:

- Belgrade (Opera Narodnog pozorišta)
- Brussels (Théâtre Royal de la Monnaie)
- Monte Carlo (Opera House)

Part-time professor at the Music Academy in Belgrade



Further research led to archives:

- The Museum of Theatrical Arts of Serbia, in Belgrade
- The Public Library “Vladislav Petković Dis” in Čačak
- C.A.R.M.E.N. The digital opera archives of La Monnaie
- Archives of the Conservatoire National Supérieur de Musique et de Danse de Paris

Other sources:

- Orbović, Marija. “Forgotten Artist Milorad Jovanovic (1897-1966)”. Čačak: National Museum Journal no. 39
- “Music behind barbed wire” (*Muzika iza bodljikavih žica*. Beograd: SOKOJ ... [etc.], 1985.)

“...surrounded by only a few members of the (political) reaction, Jovanovic was forced to resign” as a head of the Artistic group (in camp). [*Muzika iza bodljikavih žica*, p. 277]

As an anti-communist, Jovanović decided not to return to Yugoslavia after the WWII

World War I:

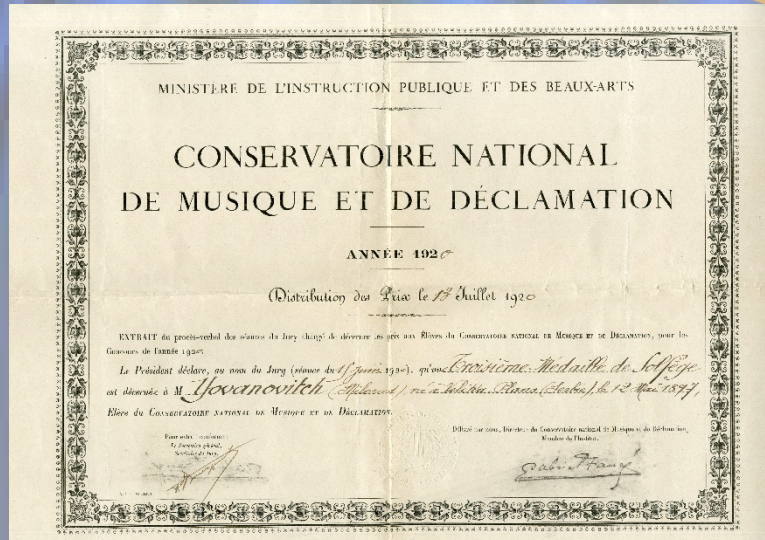
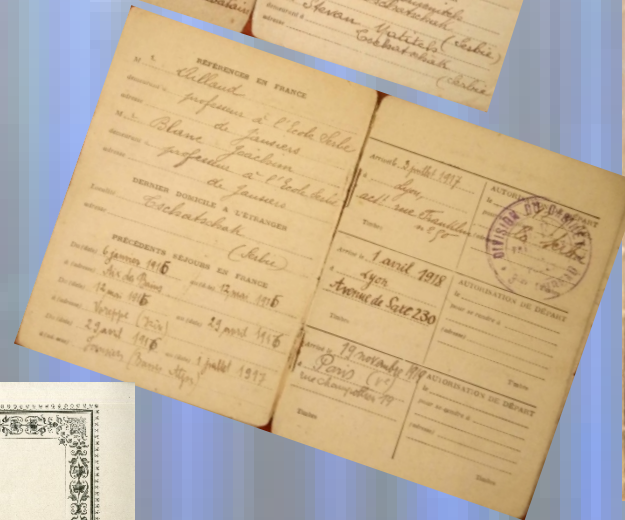
Jovanović continued education in France from 1916:

Aix le Bains (1916)

Jausieurs (1917)

Lyon (1917-1918)

Paris (1919-1921, 1922)



1921-

Opera of the National Theatre in Belgrade

- Mephisto (Gounod: "Faust")
- Boris Godunov (Musorgsky)
- Many other roles



Théâtre Royal de la Monnaie (1927-1930)

- Don Quichotte (Massenet)
- Tiresias (Honegger: Antigone, premier April 29 1929)
- The General (Prokofiev: The Gambler – premier April 29 1929)
- Arkel (Debussy: Pelléas et Mélisande)



Monte Carlo – 1930-1931

WWII

1941.

- April War in Yugoslavia (12 days, April 6-18)
Infantry captain of the Royal Yugoslav Army
- In captivity – Osnabrück (1941-1945)

Prisoner no. 2347

Organizer of the musical life in camp

“Artistic group” (1941-1942)

“Native land” (1943-1945)

Assembly center Osnabrück (1945-1948)

In exile

London, England (1948-1966)

- Charity concerts

- Performances of The British Grand Opera Society

Occupation:

Factory worker,


musical instruments tuner

HOME OFFICE
BRITISH NATIONALITY ACT, 1948
APPLICATION BY AN ALIEN FOR A CERTIFICATE
OF NATURALISATION

The instructions accompanying this form must be read carefully before the form is completed. It should be filled in by the applicant or on his behalf by a person authorised to do so. It should be signed and initialed in every case.

1. Original name in full in country of birth (in BLOCK LETTERS)	Milorad Jovanovich
If name at birth has been altered, give particulars and date of alteration	M.J.
Particulars of any other name(s) used for private purposes	M.J.
Particulars of any other name(s) used for trading or business purposes	M.J.
Private address	31. West Cromwell Road. S.W.5. 15. Galtthorpe St. London W.C.1
Occupation	Musical instruments tuner.
Business address and/or name and address of employers (if a director, names and addresses of companies concerned)	Mr. K. V. Chisley, Director of C. Wheatstone & Co. Ltd. Frederick Cloje, Stanhope Pl. Bayswater Rd. W.2
2. Country, place and date of birth	Country Jugoslavia, Place Velika Plana, Date of birth 12 May 1903,
Nationality at birth	Serbian.
Present nationality if different	jugoslav.
State how change in nationality was made	Serbia changed in Jugoslavia (war 1914-18)
If stateless, say how nationality was lost	M.J.

Certificate No. **BNA 26725** Home Office No. J. 19592.


BRITISH NATIONALITY ACT, 1948.

CERTIFICATE OF NATURALISATION

Whereas Milorad Jovanovich

has applied to one of Her Majesty's Principal Secretaries of State for a certificate of naturalisation, alleging with respect to himself the particulars set out below, and has satisfied the Secretary of State that the conditions laid down in the British Nationality Act, 1948, for the grant of a certificate of naturalisation are fulfilled:

Now, therefore, the Secretary of State, in pursuance of the powers conferred upon him by the said Act, grants to the said

Milorad Jovanovich

this Certificate of Naturalisation, and declares that upon taking the Oath of Allegiance within the time and in the manner required by the regulations made in that behalf he shall be a citizen of the United Kingdom and Colonies as from the date of this certificate.

In witness whereof I have hereto subscribed my name this 21. day of May, 1953.

HOME OFFICE,
LONDON.

UNDER SECRETARY OF STATE.

PARTICULARS RELATING TO APPLICANT.

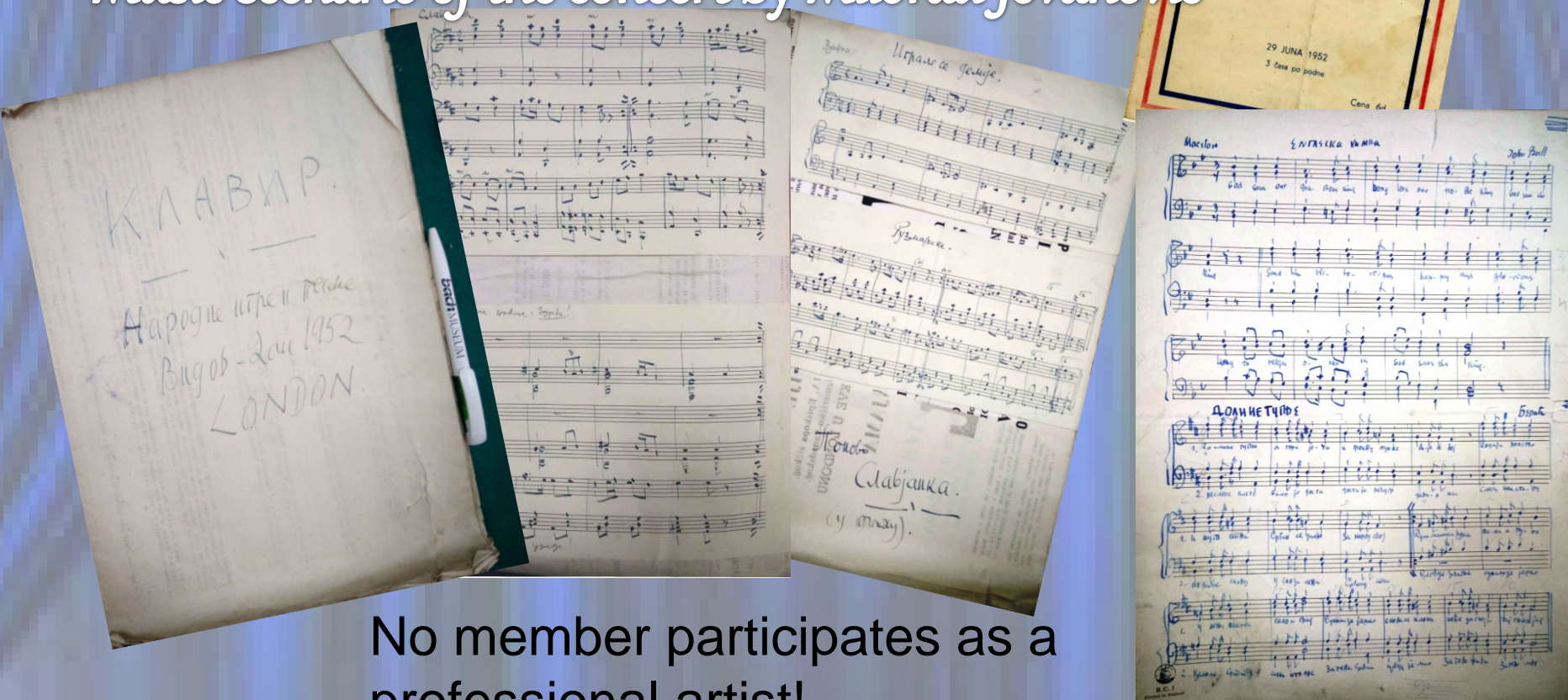
Full Name	Milorad JOVANOVIĆ.
Address	12, Egerton Gardens, London, S.W.3.
Profession or Occupation	Opera Singer and Musical Instruments Tuner.
Place and date of birth	Velika Plana, Yugoslavia. 12th May, 1903.
Nationality	Yugoslav.
Single, married, etc.	Single (marriage dissolved).
Name of wife or husband	- - -
Names and nationalities of parents	Djordje and Aleksandra JOVANOVIĆ (Yugoslav).

(For Oath see overleaf)

June 29 1952,

Concert on the occasion of consecration of the
Orthodox Church in London

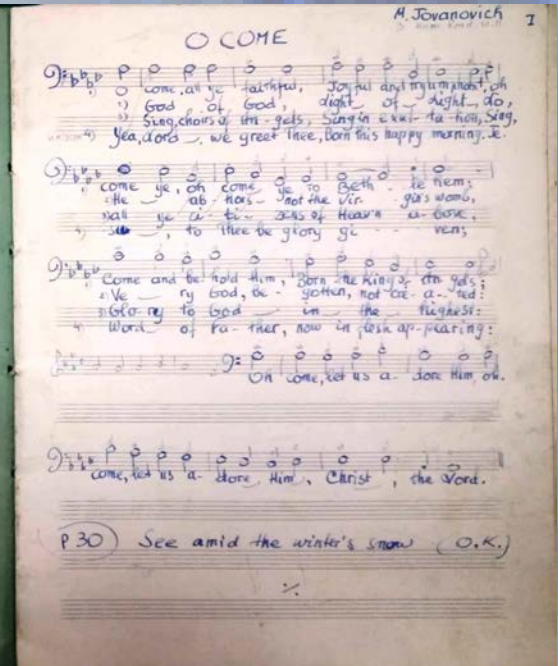
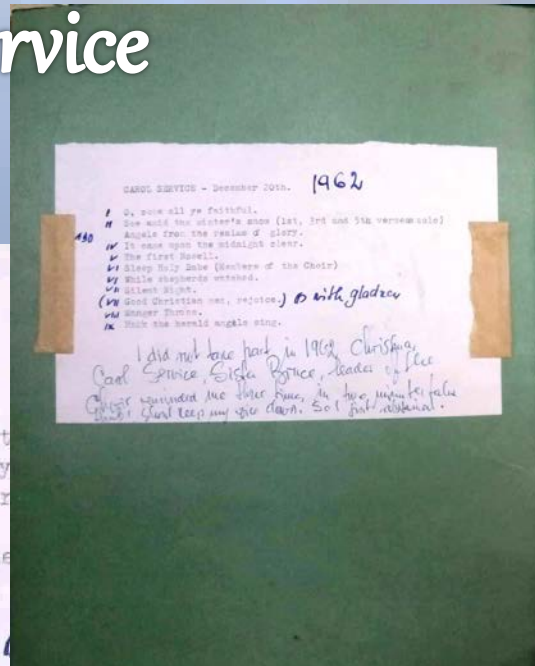
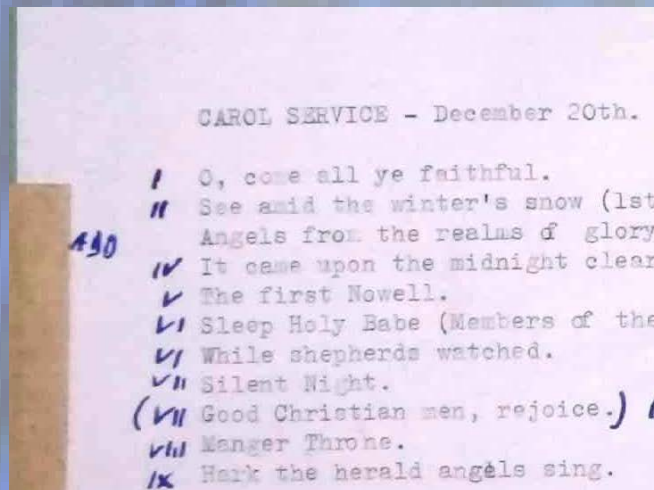
Music scenario of the concert by Milorad Jovanović



No member participates as a
professional artist!

December 20, 1962

Christmas Carol Service



„I did not take part in 1962 Christmas Carol Service. Sister Bince ... reminded me three times in two minutes that I should keep my voice down.“

Meine Gesangsmethode

= Metoda pevanja


= The Method of singing

- in a way, he had been preparing the book since his studies in France:

11 mars 1918

VI, VII, VIII, IX.
4) en note aussi approchée que possible
à celle d'en haut. Et même pour
celle d'en bas.
En ~~donner~~ donner son ce qu'on
peut ~~le~~
Et toujours, mettre tout le poids
de vibration.

11 mars 1918 V
On s'applique plus aux bonnes bases,
qu'aux tons. Surtout on s'applique pour
ce qu'on donne. Surtout des bases
qui ne s'arrêtent pas quand
elles chantent.
Il faut que la voix de base
soit à la fois douce et énergique.
Celui qui est fort ne doit pas
craquer l'élève, qui s'exerce à porter
sur son doigt.
Quand on entend une voix de
base on la croit posée d'un
soudain. Et bien, la bouche
lui donne ~~elle~~ couleur. Une
fine ~~note~~ bouche en note
bas, et l'élève pour y
arriver porte loin.

Note type  avec le timbre qu'on a, on
l'un module on l'autre do, et au delà jusqu'à
fa de même pour descendre jusqu'à
et mi b.
Quand on donne une note toujours avoir
l'assurance de mettre tout le poids ~~de~~
vibration.
Une voix de base ne peut pas donner
note aiguë de la même pureté, com-
me la base donnera en même note. Les
autres ne sont que de médium. Par
exemple pour base pour donner la ré mi
(en haut) fait une presque suprême
d' comme la base pour donner en
avant la ba, si doit origie.
C'est si il ne faut pas accorder
tout le médium ni ce par faire
dire. Au contraire faudra donner
à l'élève.

Quand on chante la langue ne
reste pas sur la base et la bien
saine pour faire l'obstacle à
l'émulsion l'émulsion.
Faudra l'avoir toute dans la
bouche, puis l'amener dans
la cavité qui est sous la dent.

Pour la première fois, pousser avec
la langue la langue, pour quelle même
cette position.

Štarić: Njehda poranjo

28

Ovaj mali rad, oji je rezultat $\frac{1}{2}$, ne treba tra-
žiti. Ali pri pravilo upotrebljavati ovaj rad, kao odaklanjajući se.
Za pusta dramskog pshaha, ovaj mala nota
na kraju tona, ili na kraju fraze, nije za odvajanje.
Čak daje utisak odosnoviti.

U nekim izlirima ovaj zamisljen tona treba
izlagavati, kao i svaku drugu tona. Daje čuana
ne preporučujemo ovo nismo.

Za drugi odnos, kad je u dobroj veri sa
kružujuću glave (nasal) čuano na kraju fraze
jedno primeniti "m". Na p. ovaj tona u op. tona.

Recondita armo-nia, di kelare
i ako to "m" ne postoji u tekstu.

Ova tona koji su na ovom primeru
izgradili ce svoj zamat.

24-II-42 Misanje govornog i poudnog odnosa
odnos

Ova dva načina poudno po volji
pouditi fraze. I to čemo sami izabrati, i upotrebiti.

Notebook from the
Osnabrück: working
Version

November 1942

98. Za pusta dramskog pshaha, ovaj mala nota
na kraju tona, ili na kraju fraze, nije za odvajanje.
Čak daje utisak odosnoviti.

24-II-42 Misanje govornog i poudnog odnosa
odnos

Ova dva načina poudno po volji
pouditi fraze. I to čemo sami izabrati, i upotrebiti.

24-II-42 Misanje govornog i poudnog odnosa
odnos

Ova dva načina poudno po volji
pouditi fraze. I to čemo sami izabrati, i upotrebiti.

24-II-42 Misanje govornog i poudnog odnosa
odnos

Ova dva načina poudno po volji
pouditi fraze. I to čemo sami izabrati, i upotrebiti.

6-VIII-47 Osnabrück

G-VIII-47 (Osnabrück)

Pazivanje na razlike u otonu, o frazi u
odnosu ce ce tona o frazi.

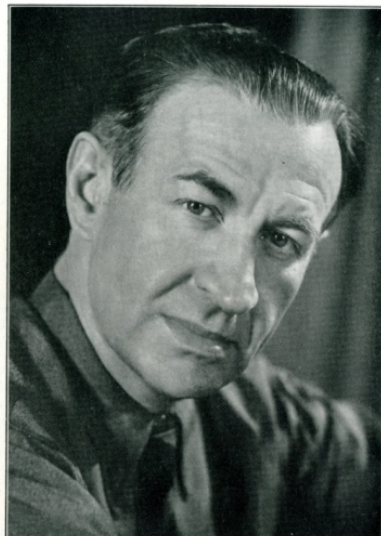
1.) Ne upreda na kraju fraze gace nije kao pa je
odnosu gace, na ce otona otona.

2. Razlike u otonu razlike u otonu y frazi
odnosu deklinendo. (C'est un des grands de l'art
qui l'un dans une voix, cette sorte de vocalise fin de phrase)

30-I-48 London Puzo sam odry, Komu
"Don Pasquale". Puzo sam odry, Komu
ga my je gace, ayo bace y bace. - Lave
bace bace. Za bace, val je bace. "bace"
ga my je gace, ayo bace y bace.

30-I-48 London

Milorad JOVANOVIĆ BASS
Opera and Concert Singer



PRIZE-WINNER AT THE CONSERVATOIRE NATIONAL DE MUSIQUE, PARIS

Member of the Opera Houses in
BELGRADE (Opera Narodnog Pozorista) BRUSSELS (Theatre Royal de la Monnaie)
MONTE CARLO (Opera House)

Guest of more than forty Opera Houses and Concert Halls in Europe (PARIS, PRAGUE, SOFIA, OSTEND, AMSTERDAM, MARSEILLE, etc.). Honorary Professor of Solo-Singing at the Music Academy in Belgrade, Professor at the College of Arts for D.P.'s in Germany, British Zone.

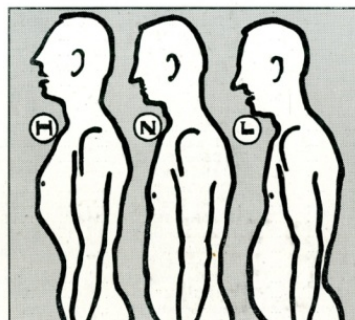
“How to sing well”
The book is now in print !!!

M. Jovanovich:

“HOW TO SING WELL”

“Who knows how to breathe knows how to sing.”

Italian Proverb.



(See inside the explanation of the Scheme)

“Are you musical, have you a good voice? Consider it as the biggest gift of the heaven and don't hesitate one minute to develop and complete your qualities by learning seriously.”—Schumann.

PROFESSOR MILORAD JOVANOVIĆ, as reserve infantry captain of the Yugoslav army, spent four years in German captivity, and wrote there his method of singing: *How to Sing Well*, of which we are reproducing one of the Schemes.

The book is now printing and will cost 30/-. Every copy will automatically include the right to a private lesson with Professor Jovanovich.

Please let us know your address if you are interested to receive the book, or if you wish to meet the author.

For all Correspondence:—

MILORAD JOVANOVIĆ, c/o Charles Taphouse & Son, Magdalen Street, Oxford.

Yugoslav Welfare Committee for Milorad JOVANOVIĆ, Opera Singer,
12 Egerton Gardens, London, S.W.3.

“The Method of singing is a study in form of memoire”



- Breathing
- Engagement of diaphragm
- Appoggio singing
- Mask singing

Position of vowels

- Head - French
- Throat - German
- Breasts - Italian

Identification number of Jovanović in the camp

“From the moment I started researching and recording impressions, I found that one should focus on support (of one's) diaphragm” (Method of singing, p. 71)

„... a singer has to have one sincere friend to ask for advice.
In most cases it is a spouse.“ (Method of singing, p. 61)

Longevity of a singers careere



Puccini - Bohème -
Vecchia Zimarra

Thank you!

radmilam@fmu.bg.ac.rs

The documents and photos shown in the presentation are kept in the holdings of the libraries at The Faculty of Music in Belgrade, The Museum of Theatrical Arts of Serbia in Belgrade, and The Public Library “Vladislav Petković Dis” in Čačak.