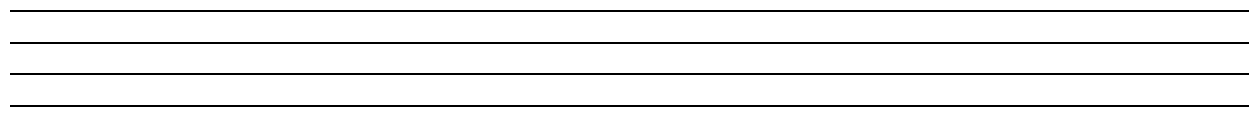


**FARUK MEHIĆ**

**Bosanski guslar op. 24 br. 3 / Bosnian Fiddler Op. 24 No. 3**  
Za violu i klavir / For Viola and Piano

Vlastito izdanje partiture / Self-published Score



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Bihać, 2026.

NAZIV PUBLIKACIJE / PUBLICATION TITLE:  
Bosanski guslar op. 24 br. 3 / Bosnian Fiddler Op. 24 No. 3

IZDANJE / EDITION:  
Prvo / First

AUTOR I IZDAVAČ / AUTHOR AND PUBLISHER:  
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NOTOGRAF / MUSIC ENGRAVER:  
Faruk Mehić

GODINA IZDANJA / YEAR OF PUBLICATION:  
2026

AUTORSKO PRAVO / COPYRIGHT:  
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ISMN 979-0-9015516-0-2

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**UVODNA RIJEČ**

**INTRODUCTION**

Kompozicija *Bosanski guslar* op. 24 br. 3 je napisana za violu i klavir, a njezin datum završetka komponovanja, prema podacima u notografskom softveru, jeste 6. septembar 2024. godine. Praizvedba je bila 5. oktobra 2025. godine u Palazzo Chiarizia u L'Aquila (Italija) i to u sklopu drugog izdanja *Prime Esecuzioni* – međunarodnog konkursa za kompozitore kojeg organizira Bottega Sonora Project. Izvođači na praizvedbi su bili Paolo Capanna (viola) i Jacopo Petrucci (klavir). Kompozicija je nagrađena MEP<sup>1</sup> nagradom.

Poetika ove kompozicije slijedi neoromantičarske tendencije. Sa formalnog aspekta kompozicija je napisana u formi velike dvodjelne pjesme. Prvi dio kompozicije (predakt- takt 36) je u laganom tempu i oblikovan je u formi male trodjelne pjesme sa proširenjem u vidu uvoda. Drugi dio kompozicije (takt 37-150) je u brzom tempu, a oblikovan je u formi razvijene pjesme sa proširenjem u vidu Code. U toku muzičkog toka javlja se pet tematskih materijala, a od kojeg su dva citati tj. jedan citat narodnog napjeva i jedan autocitat. Narodni napjev *Sarajka djevojka majci plakala* je citiran u drugom djelu kompozicije (takt 37-44), a napravljene su dvije modifikacije napjeva. Naime napjev je zapisan u durskom tonskom rodu dok za potrebe kompozicije je on prebačen u molski tonski rod. Pored toga 4. stupanj napjeva je povišen u odnosu na original. Autocitat teme je iz scenske muzike za predstavu *Trnova ružica*<sup>2</sup> op. 3 br. 9 iz 6. numere pod nazivom *Šumska idila*. Ovaj autocitat se također javlja u drugom djelu kompozicije (takt 85-116).

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<sup>1</sup> MEP nagrada se dodjeljuje u sklopu *Prime Esecuzioni* konkursa, a osnovana je na inicijativu izdavačke kuće *Music Ensemble Publishing*. Ova nagrada se sastoji od objavljivanja jedne ili više kompozicija koje se smatraju posebno zaslužnim.

<sup>2</sup> *Trnova ružica* op. 3 br. 9 je scenska muzika za istoimenu predstavu, a čije premijerno izvođenje je bilo 21. 06. 2024. godine na maloj sceni Dječijeg pozorišta Republike Srpske. Autor teksta je Marija Ritan (po motivima bajke Braće Grimm) a dok režiju potpisuje Andrej Drljača. Predstavu su igrali Anđela Tasić, Miloš Čebić, Katarina Rendić i Marko Šukalo. Za izradu scenografije bili su zaduženi Dušan Kovačević i Andrej Drljača, dok za kostime je bila zadužena Ivana Pavlović. Ivana Dujković je bila zadužena za plakat predstave, a prodcent predstave je Anja Kasalović.

U budućnosti planirano je izdavanje drugih verzija ove kompozicije za različite ansamble kao što su za: violu i gudački orkestar, violinu i klavir, violinu i gudački orkestar i sl. Svim izvođačima koji budu svirali ovu muziku želim puno sreće i da uživaju prilikom izvođenja ove kompozicije. Neka duh bosanskog guslara zaživi u njihovim izvedbama i da fuzija tradicije i savremenog zaživi!

Faruk Mehić

The composition *Bosnian Fiddler* Op. 24 No. 3, was written for viola and piano. According to the data recorded in the musical engraving software, the work was completed on September 6, 2024. Its world premiere took place on October 5, 2025, at Palazzo Chiarizia in L'Aquila (Italy), during the second edition of *Prime Esecuzioni*, an international competition for composers organized by the Bottega Sonora Project. The performers at the premiere were Paolo Capanna (viola) and Jacopo Petrucci (piano). The composition was awarded the MEP<sup>3</sup> Prize.

The poetics of this composition follow neo-romantic tendencies. From a formal perspective, the composition is structured as an large binary form. The first section (anacrusis – bar 36) unfolds in a slow tempo and is shaped as a simple ternary form incorporating an introduction as expansion. The second section (bars 37–150) is in a fast tempo and is constructed as a expanded song form incorporating a coda as expansion. Throughout the musical discourse, five thematic materials appear, two of which function as quotations: one quotation of a traditional folk melody and one self-quotation. The folk tune *Sarajka djevojka majci plakala* is quoted in the second section of the composition (bars 37–44), with two modifications applied. The melody, originally notated in a major mode, is transposed into a minor mode for the purposes of the composition. In addition, the fourth scale degree of the melody is raised in comparison to the original version. The self-quotation is drawn from the incidental music for the theatre production *Sleeping Beauty*<sup>4</sup> Op. 3 No. 9, specifically from the sixth number

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<sup>3</sup> The MEP Award is awarded as part of the *Prime Esecuzioni* call for scores, and was established at the initiative of the Music Ensemble Publishing. This award consists of the publication of one or more compositions that are considered particularly deserving.

<sup>4</sup> *Sleeping Beauty* op. 3 no. 9 is an incidental music for the play of the same name, which premiered on June 21, 2024. on the small stage of the Children's Theater of the Republic of Srpska. The author of the text is Marija Ritan (based on the Grimm Brothers' fairy tale), while the director is Andrej Drljača. The performance was performed by Anđela Tasić, Miloš Čebić, Katarina Rendić and Marko Šukalo. Dušan Kovačević and Andrej Drljača were in charge of

entitled *Forest Idyll*. This self-quotation also appears in the second section of the composition (bars 85–116).

Future plans include the release of additional versions of this composition for various ensembles, such as viola and string orchestra, violin and piano, and violin and string orchestra. I wish all performers every success and enjoyment in performing this work. May the spirit of the Bosnian guslar come alive in their interpretations, and may the fusion of tradition and the contemporary truly resonate.

Faruk Mehić

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creating the scenography, while Ivana Pavlović was in charge of the costumes. Ivana Dujković was in charge of the poster and Anja Kasalović was the producer of the play.

**RECENZIJE**

**REVIEWS**

*Bosanski guslar* op. 24 br. 3 za violu i klavir Faruka Mehića, predstavlja uzbudljivo i zanimljivo putovanje kroz stvaralački fundus autora u kome se odvija sinteza njegovog originalnog muzičkog sveta i bosanskohercegovačkog folklora. U kompoziciji je citiran tradicionalni napev *Sarajka djevojka majci plakala* što eksplicitno pokazuje da autor gaji duboko poštovanje prema narodnoj muzičkoj tradiciji. Međutim, Mehić se ne zadržava na pukoj reprodukciji ove tradicionalne sevdalinke, već je transformiše u onoj meri koja je potrebna da se izabrani citat asimiluje sa njegovim originalno komponovanim muzičkim sadržajem. Izostajanje izrazitog tematskog dualizama, koje se očekuje kod upotrebe citata, svedoči o veoma veštij kompozicionoj tehnici autora.

Kompozicioni diskurs u kompoziciji *Bosanski guslar* op. 24 br. 3 kombinuje elemente neoromantičarskog izraza i bosanskohercegovačkog folklora tako da se po stilskoj odrednici nalazi na samom raskršću između tradicionalnog i savremenog izraza. Ovakvo stilsko ukrštavanje daje jedinstven pečat stvaralačkom momentumu kompozitora koji uveliko privlači pažnju stručne i šire publike, kao i izvođača. Nadam se da će partitura kompozicije *Bosanski guslar* op. 24 br.3 svojim tehničkim i muzičkim zahtevima omogućiti ovom delu da zaživi u svome punom sjaju i poslužiti kao trajan trag o savremenoj bosanskohercegovačkoj kamernoj muzici.

Tatjana Milošević Mijanović

Kompozicija *Bosanski guslar* op. 24 br. 3 za violu i klavir mladog bosanskohercegovačkog kompozitora Faruka Mehića oblikovana je u neoromantičnom duhu, sa jasnim odjecima „nacionalnih škola“ romantizma. Ti odjeci poprimaju osobenu boju kroz orijentalno nijansiranu melodiku i sazvučja bliska folklornom idiomu, čije je ishodište u reskom, arhaičnom guslarskom "glasu". Pored toga, lagani i brzi odsek, svojevrsno "pevanje i igranje" ovog dela podsjećaju na vrstu

diptiha koji je još Josip Slavenski primenjivao u svojim kompozicijama, autor s čijom je „kompozitorskom lozom“ mladi Mehić u direktnom srodstvu! Vrednost *Bosanskog guslara* stoga upravo leži u momentima Mehićevog „dijaloga“ sa sopstvenim folklornim nasleđem — dijaloga koji njegovoj poetici daje poseban izraz i ukazuje na stvaralački potencijal na koji svakako treba računati i u budućnosti.

Ira Prodanov Krajišnik

*Bosanski guslar* op. 24 br. 3 odmah je privukao moju pažnju, kao i pažnju cijelog ansambla tokom procesa selekcije za naš međunarodni poziv za partiture Prime Esecuzioni. Nakon preslušanih gotovo stotinu kompozicija, ovo je bilo jedno od rijetkih djela koje je zaista zaokupilo našu pažnju i izazvalo neposrednu, gotovo fizičku reakciju — doslovno smo počeli plesati u ritmu kompozicije.

Kompozicija je zasnovana na prepoznatljivim elementima bosanskog folkloru, ali su ti materijali integrisani u muzički jezik koji djeluje transparentno, neposredno i intuitivno oblikovano. Faruk Mehić naizgled jednostavan folklorni materijal predstavlja na način koji neprestano obnavlja njegov izražajni potencijal. Kroz suptilne promjene u formi i gestu, muzika ostaje svježija i živa, zadržavajući pažnju tokom cijelog trajanja. Čak i za izvođače i slušaoce koji nisu duboko ukorijenjeni u toj kulturnoj tradiciji, djelo stvara snažno, autentično i imerzivno iskustvo.

Ono što *Bosanskog guslara* čini posebno upečatljivim nije demonstracija tehničke složenosti, već njegova sposobnost komunikacije. Djelo dopire do slušatelja bez potrebe za suvišnom virtuožnošću.

Angelo Mordente

*Bosnian Fiddler* Op. 24 No. 3 for Viola and Piano by Faruk Mehic, represents an exciting and interesting journey through the creative fundus of the author, in which the synthesis of his original music world and Bosnian and Herzegovian folklore takes place. In the composition, the traditional song *Sarajka djevojka majci plakala* is quoted, which clearly shows that the author has a deep respect for folk music tradition. However, Mehic is not holding back a mere reproduction of this traditional song, but he is transforming it to the extent needed to assimilate the chosen citation with its originally composed musical content. The absence of significant thematic dualism, which is expected from the use of quotations, testifies to the highly skilful compositional technique of the author.

Composition discourse in *Bosnian Fiddler* Op. 24 No. 3 combines elements of Neo-romantic and Bosnian and Herzegovian folklore, so according to the style, it stands on the very rocks between traditional and contemporary expressions. This style cross-pollination gives a unique stamp to the creative momentum of the composer, which greatly attracts the attention of the professional and wider audience, as well as the performers. I'm hoping that the score of *Bosnian Fiddler* Op. 24 No. 3, with its technical and musical requirements, will allow this piece to live in its full glory and serve as a permanent clue to modern Bosnian and Herzegovian chamber music.

Tatjana Milošević Mijanović

The composition *Bosnian Fiddler* Op. 24 No. 3 for viola and piano by the young Bosnian-Herzegovinian composer Faruk Mehic is shaped in a neo-Romantic spirit, with clear echoes of the romantic “national schools”. These resonances assume a distinctive color through Oriental-inflected melodic writing and sonorities close to the folkloric idiom, whose point of departure lies in the

sharp, archaic guslar “voice”. Moreover, the work’s contrasting slow and fast sections—its characteristic “singing and playing”—recall a kind of diptych once employed by Josip Slavenski in his own compositions, a composer to whose „compositional lineage“ the young Mehíć stands in direct affiliation. The value of „Bosnian Fiddler“ thus lies precisely in the moments of Mehíć’s “dialogue” with his own folkloric heritage—a dialogue that lends his poetics a distinctive profile and points to a creative potential that should certainly be reckoned with in the future.

Ira Prodanov Krajišnik

Bosnian Fiddler Op. 24 No. 3 immediately stood out to me and to the entire ensemble during the selection process for our international call for scores, *Prime Esecuzioni*. After listening to nearly a hundred scores, this was one of the few works that truly captured our attention and generated an immediate and physical reaction: we literally started dancing to its rhythm.

The piece is built on recognizable elements of Bosnian folklore, yet these materials are integrated into a musical language that feels transparent, direct, and intuitively shaped. Faruk Mehíć presents seemingly simple folkloric material in ways that continuously renew its expressive potential. Through subtle shifts in form and gesture, the music remains surprising and alive, capturing attention throughout its entire duration. Even for performers and listeners not deeply rooted in that cultural tradition, the work creates an immersive and authentic experience.

What makes Bosnian Fiddler particularly compelling is not a display of technical complexity, but rather its capacity to communicate. It reaches the listener without the need for unnecessary virtuosity.

Angelo Mordente

**PARTITURA**

**SCORE**

# Bosanski guslar / Bosnian Fiddler

op. 24 br. 3 / Op. 24 No. 3

Faruk Mehić

**Largo espressivo** (♩ = 60) rit. ----- **A** **a tempo**

Viola

Piano

*p* *mf* *pp* *mp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

Vla.

Pno.

*f* *ff* *mf* *f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

**accel.** ----- **B** **Andante rustico** (♩ = 72)

Vla.

Pno.

*p* *pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

18

Vla. *p* *mp*

Pno. *pp* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

23

Vla. *mf* *f* *ff*

Pno. *mp* *mf* *f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

28

Vla. *ff* *p*

Pno. *ff*

*rall.*

*(Red.)* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

32

Vla. *pp*

Pno. *pp* *ppp*

**C** *Largo meno mosso espressivo* ( $\text{♩} = 54$ ) *rall.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

Vivo pesante con rustico (♩ = 180)

37 **D**

Vla. *f*

45

Vla. *mf*

Pno. *mf*

53 **E**

Vla. *ff*

Pno. *f*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

59

Vla. *p*

Pno. *pp*

65 **F**

Vla. *f*

Pno. *mf*

*Red.\** *Red.\** *Red.\** *Red.\** *Red.\** *Red.\** *Red.\** *Red.\**

73

Vla. *ff*

Pno. *f*

*Red.\** *Red.\** *Red.\** *Red.\** *Red.\** *Red.\** *Red.\** *Red.\**

81 **G**

Vla. *mf*

Pno. *f*

*Red.* *\* Red.* *\* Red.* *\**

89

Vla. *f*

Pno. *ff*

*Red.* *\* Red.* *\* Red.* *\**

95

Vla. *pp*

Pno. *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

103

Vla. *mp* **rall.**

Pno. *mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

111 **(rall.)**

Vla. *f* *sfz*

Pno. *f* *sfz*

*Red.* \* *Red.* \*

117 **H a tempo**

Vla. *f*

Pno. *mf*

*Red.*\* *Red.*\* *Red.*\* *Red.*\* *Red.*\* *Red.*\* *Red.*\* *Red.*\*

125 **string.** -----

Vla. *ff*

Pno. *f*

Red.\* Red.\* Red.\* Red.\* Red.\* Red.\* Red.\* Red.\*



133 **(string.)** -----

Vla. *fff*

Pno. *ff*

Red.\* Red.\* Red.\* Red.\* Red.\* Red.\* Red.\* Red.\*



**I** **(string.)** ----- **a tempo**

Repeat this section as much as you want!

141

Vla. *ffff*

Pno. *ffff*

Red.\* Red.\* Red.\* Red.\* Red.\* Red.\* Red.\* Red.\* Red.\*

**ŠTIM**

**PART**



# Viola **Bosanski guslar / Bosnian Fiddler**

op. 24 br. 3 / Op. 24 No. 3

Faruk Mehić

**Largo espressivo** (♩ = 60)

rit. ----- **A** *a tempo*

Musical notation for measures 1-7. The piece begins in 3/4 time with a key signature of two flats. Measure 1 has a whole rest. Measure 2 has a half note G2. Measure 3 has a quarter note G2. Measure 4 has a quarter note A2. Measure 5 has a quarter note B2. Measure 6 has a quarter note C3. Measure 7 has a quarter note D3. Dynamics: *p* at the start, *mf* at measure 5.

Musical notation for measures 8-13. Measure 8 has a quarter note E3. Measure 9 has a quarter note F3. Measure 10 has a quarter note G3. Measure 11 has a quarter note A3. Measure 12 has a quarter note B3. Measure 13 has a quarter note C4. Dynamics: *f* at measure 8, *ff* at measure 11. A fermata is over measure 12. A five-measure rest is at the end.

(accel.) ----- **B** **Andante rustico** (♩ = 72)

Musical notation for measures 14-20. Measure 14 has a quarter note D4. Measure 15 has a quarter note E4. Measure 16 has a quarter note F4. Measure 17 has a quarter note G4. Measure 18 has a quarter note A4. Measure 19 has a quarter note B4. Measure 20 has a quarter note C5. Dynamics: *p* at measure 14, *p* at measure 19. A five-measure rest is at the end.

Musical notation for measures 21-25. Measure 21 has a quarter note D4. Measure 22 has a quarter note E4. Measure 23 has a quarter note F4. Measure 24 has a quarter note G4. Measure 25 has a quarter note A4. Dynamics: *mp* at measure 21, *mf* at measure 23, *f* at measure 25.

Musical notation for measures 26-31. Measure 26 has a quarter note B4. Measure 27 has a quarter note C5. Measure 28 has a quarter note D5. Measure 29 has a quarter note E5. Measure 30 has a quarter note F5. Measure 31 has a quarter note G5. Dynamics: *ff* at measure 26, *fff* at measure 29, *p* at measure 31. A *rall.* marking is above measure 29.

Musical notation for measures 32-36. Measure 32 has a quarter note A4. Measure 33 has a quarter note B4. Measure 34 has a quarter note C5. Measure 35 has a quarter note D5. Measure 36 has a quarter note E5. Dynamics: *pp* at measure 36. A *rall.* marking is above measure 34.

**Vivo pesante con rustico** (♩ = 180)

Musical notation for measures 37-46. Measure 37 has a quarter note F4. Measure 38 has a quarter note G4. Measure 39 has a quarter note A4. Measure 40 has a quarter note B4. Measure 41 has a quarter note C5. Measure 42 has a quarter note D5. Measure 43 has a quarter note E5. Measure 44 has a quarter note F5. Measure 45 has a quarter note G5. Measure 46 has a quarter note A5. Dynamics: *f* at measure 37.

Musical notation for measures 47-52. Measure 47 has a quarter note B5. Measure 48 has a quarter note C6. Measure 49 has a quarter note D6. Measure 50 has a quarter note E6. Measure 51 has a quarter note F6. Measure 52 has a quarter note G6. Dynamics: *p* at measure 52.

Musical notation for measures 53-58. Measure 53 has a quarter note A5. Measure 54 has a quarter note B5. Measure 55 has a quarter note C6. Measure 56 has a quarter note D6. Measure 57 has a quarter note E6. Measure 58 has a quarter note F6. Dynamics: *ff* at measure 53, *p* at measure 58.

65 **F**  
*f* *ff*

75 **G**  
*mf*

86  
*f*

99  
*pp* *mp* *rall.*

110 *(rall.)* **H** *a tempo*  
*f* *sfz* *f*

121 *string.*  
*ff*

129 *(string.)*  
*fff*

**I** *(string.)* *a tempo*  
Repeat this section as much as you want!  
141 *ffff*

**BIOGRAFIJA**

**BIOGRAPHY**

**F**aruk Mehić (Bihać, 2002) je mladi bosanskohercegovački kompozitor. Diplomirao je kompoziciju u klasi profesorice dr um. Tatjane Milošević Mijanović na Akademiji umjetnosti Univerziteta u Banjoj Luci, a gdje trenutno pohađa master studije. Njegove kompozicije su izvođene širom Bosne i Hercegovine, Crne Gore, Srbije, Albanije, Slovenije, Hrvatske, Italije, Danske, Kine i Sjedinjenih Američkih Država, a izdvajaju se nastupi na sljedećim manifestacijama: *34. Međunarodna tribina kompozitora* u Beogradu, *Prime Esecuzioni* festival savremene muzike u Italiji, *Minimalistička prožimanja* – 9. međunarodna konferencija o muzici i minimalizmu u Beogradu, *Dani Vlade S. Miloševića* u Banjoj Luci, *Dani Vojina Komadine* u Istočnom Sarajevu, *Contemporaneamente Fisarmonica* - festival savremene muzike za harmoniku u Italiji, *Forte Piano* - festival savremene klavirske muzike u Podgorici, *KoncertiDa* u Sarajevu, *Festival Novog zvuka* u Sinju, *BLISS* - festival kamernе muzike u Gornjem Milanovcu, Festival kulture *Zeničko proljeće*, *Belgrade Piccolo Weekend* u Beogradu, *Bašćaršijske noći* u Sarajevu, *Veče horske muzike Bihać 2024* i drugi. Također se bavi komponovanjem elektroničke muzike kao i primijenjene muzike za pozorište i film. Iz tog domena izdvaja se scenska muzika za predstavu *Trnova ružica* u režiji Andreja Drljače igrana u Dječijem pozorištu Republike Srpske, scenska muzika za predstave *Pad sa neba*, *Akobogda* i *Naša tragedija* u produkciji pozorišta Novi teatar u Novom Gradu, muzika za tri kratka animirana filma nastala tokom festivala Animacikl kao i izvedba elektroničke kompozicije *ePrelude* op. 18 no. 3 na *Koncert elektronske muzike* u sklopu rođendanskog programa Studentskog kulturnog centra Univerziteta u Banjoj Luci.

Pohađao je masterclass za mlade kompozitore u okviru projekta ARSFID, kojim je rukovodila Aleksandra Vrebalov, uz saradnju Radoslavom Vorgić Žuržovan vokalnom umjetnicom i Nevenom Sovtić pijanistkinjom. Također se usavršavao u oblasti elektroakustičke muzike kod Nikole Monopolija u okviru

Erasmus+ razmjene. Učestvovao je u projektu *U potrazi za našim muzičkim korijenima* koji je organizovao Jazz Art, finansiran od strane Western Balkans Fund, a gdje je komponovao kompoziciju *Jazz rukovet* op. 3 br. 5. Kompozicija je izvedena u Podgorici, Tirani i Banjoj Luci, a dirigovao ju je Toni Kitanovski. Dobitnik je MEP nagrade za kompoziciju *Bosanski guslar* op. 24 br. 3 u Italiji, plakete Federalnog ministarstva kulture i sporta za horsku kompoziciju *IV rukovet* op. 1 br. 4, priznanje Muzikološkog društva Republike Srpske za izuzetne rezultate tokom studija i povelje Ministarstva obrazovanja, nauke, kulture i sporta Unsko-sanskog kantona kao učenik generacije. Pored kompozitorske djelatnosti aktivno se bavi izvođaštvom (kao pijanista, harmonikaš i dirigent), orkestracijom i aranžiranjem za različite ansamble, horove i orkestre.

**F**aruk Mehić (Bihać, 2002) is a young composer from Bosnia and Herzegovina. He completed his bachelor's studies in composition under the mentorship of professor Tatjana Milošević Mijanović, DMA, at the Academy of Arts of the University of Banja Luka, where he is currently pursuing his master's studies in composition. His works have been performed across Bosnia and Herzegovina, Montenegro, Serbia, Albania, Slovenia, Croatia, Italy, Denmark, China and The United States of America, and notable appearances include: *The 34th International Review of Composers* in Belgrade, *Prime Esecuzioni* - contemporary music festival in L'Aquila, *Minimal Intersections – 9*. International Conference on Minimalist Music in Belgrade, *Days of Vlado S. Milošević* in Banja Luka, *Days of Vojin Komadina* in East Sarajevo, *Contemporaneamente Fisarmonica* - contemporary music festival for accordion in Rome, *Forte Piano*- contemporary piano music festival in Podgorica, *KoncertiDa* in Sarajevo, *Festival of New Sound* in Sinj, *BLISS* - chamber music festival in Gornji Milanovac, *The Zenica Spring* cultural festival, *Belgrade Piccolo Weekend* in Belgrade, *Bašćaršija Nights* in Sarajevo, *Evening of Choral Music Bihać 2024* among others. He also composes electronic music and incidental music for theatre and film. In this field, highlights include the music for the theatre production *Sleeping Beauty* directed by Andrej Drljača and performed at the Children's Theatre of the Republic of Srpska, incidental music for plays *Fall from the Sky*, *God willing* and *Our Tragedy* produced by the New Theatre in Novi Grad, music for three short animated films created during the Animacikl festival and the electronic composition *ePrelude* Op. 18 No. 3 performed at the *Electronic Music Concert* as part of the birthday program of the Student Cultural Center of the University of Banja Luka.

He attended a masterclass for young composers within the ARSFID project, led by Aleksandra Vrebalov in collaboration with vocal artist Radoslava

Vorgić Žuržovan and pianist Nevena Sovtić. He also specialized in the field of electroacoustic music with Nicola Monopoli as part of the Erasmus+ exchange. He took part in the project *In Search of Our Musical Roots*, organized by Jazz Art and funded by the Western Balkans Fund, where he composed *Jazz Garland* Op. 3 No. 5, performed in Podgorica, Tirana, and Banja Luka under the conductor's baton of Toni Kitanovski. He is the recipient of the MEP Award in Italy for his composition *Bosnian Fiddler* Op. 24 No. 3, a plaque from the Federal Ministry of Culture and Sports for his choral composition *Fourth Garland* Op. 1 No. 4, a recognition from the Musicological Society of the Republic of Srpska for outstanding academic achievements, and a diploma of excellence from the Ministry of Education, Science, Culture, and Sports of the Una-Sana Canton as the top student of his generation. In addition to composing, he is actively engaged in performance (as a pianist, accordionist, and conductor), as well as in orchestration and arranging for various ensembles, choirs and orchestras.



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