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***Creation based on the Already Created:
Music Criticism, Essays and Studies by
Petar Bingulac***¹

The approaches to research into the Serbian musical past can be various, and one of them is certainly the study of music

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articles. They can be analysed through the prism of the cultural and artistic life of the environment in which they are created, bearing in mind the time frame encapsulating them. In this dissertation, the focus is on the contributions, in the form of texts in our artistic environment, made by one of the most important writers on music, and an expert in theology and the political sciences, lawyer and composer Petar Bingulac.

In this paper, the research subject will be a critical analysis of the entire ‘musicological’ legacy of Petar Bingulac from the perspective of critical-analytical interpretation. The goal is primarily to classify his complete available written legacy, and then to determine the genre of his writings. The selected topic was approached from a theoretical, historical, analytical and interdisciplinary point of view.

One of the first hypotheses set out in this paper relates to the fact that Bingulac's discourse reveals the frequent entwinement of spoken and written words, which is not surprising given the fact that he was a French student. In this regard, his writings strive for a concise textual formulation, a clear logic of presentation as well as expertise and professionalism.

Bingulac is an author who provides an adequate context for each problem he analyses, expressing himself as a critic, and without hesitation he provides a critical judgment about the work, author or performer. On the other hand, in his essays where he observes a certain genre or a music theme, he expresses himself as an author who analytically thinks about the musical piece, studying it within the context of the author's poetics. In addition, in his musicological legacy, his analytical views are striking, that is, his depictions of compositions about which, in some cases, Bingulac was the first to write, whereas regarding other compositions, he was the only one to offer a descriptive and critical overview. After the introductory chapter explaining the topic of the work, the hypotheses, subject and objectives of the research are presented, as well as the chosen methodology; in the first part of the work the author deals with the historical and theoretical aspects of art criticism, shedding light on three questions: 1. The literary, artistic and musical critical discourse and their inter-penetration; 2. The determination of the concept of music criticism and the setting of a typology of critical texts, as well as a critical consideration of the potential classification of writings, and 3. The ways of developing a scientific approach to the study of the written word about music and musicians in Serbia.

The second, most extensive part of the dissertation is dedicated to Bingulac's musicological legacy and has two parts. In the first segment, the author analyzes Bingulac's writings created in the inter-war period, with an emphasis on the contributions published in the magazine

Misao, but she also deals with contributions in the *Glasnik* of the "Stanković" Music Society and *Zvuk* , as well as clarifying Bingulac's position in those magazines. As for the magazine *Misao* , she brings together Bingulac's writings dedicated to various topics: choral music and choral performance, orchestral and chamber music, performances by prominent soloists, and opera and ballet works. In the second large unit, the author analyzes the post-war essays and studies of Petar Bingulac. The following topics are initiated, according to the importance of individual contributions: Bingulac's contributions under the title "Coryphées of Serbian Artistic Music"; the contribution of Bingulac's writings to an about-turn in the study of works by the founders of the national tradition; the problem circle of Serbian folk church singing in the works of Kornelije Stanković and Stevan Mokranjac; contributions to the study of the life and creativity of Petar Konjović and Stevan Hristić; contributions to the biography of Josif Marinković; a series of issues related to the creativity and poetics of Josip Slavenski (Bingulac's interpretation of Slavenski's creative poetics, questions of modernism, the original treatment of folklore material and the composer's examination of the acoustic properties of sound). She then offers an analysis of the essays on contemporary composers (topic „Caryatids of Contemporary Music“) and illuminates Bingulac's contribution to the radio medium.

Research has confirmed that in Bingulac's discourse, the 'French approach to writing' about certain musical problems is largely represented, which implies a specific interweaving of the spoken and

written narrative, in a similar way as can be seen in the writings of Miloje Milojević. The author shows that Bingulac gave each chosen problem an adequate historical, stylistic or other context. She makes the assessment that one can talk about the author's typical manner, which means that he sets the topic broadly and looks at it from different angles (historical, analytical, aesthetic), and based on this, makes a critical evaluation of the composer, work, concert or opera performance. Through the critical-analytical interpretation of Bingulac's entire legacy, the classification of his oeuvre and the typology of the genre categories of his writings are established, by distinguishing the reviews, essays and studies. She follows the transformation of the author's creative character through several phases: the interwar period when music criticism reached its peak in development up to

then (end of the twenties and beginning of the thirties), the phenomenon of the about-turn and the violent ideological changes in Serbian musical creativity, discussions that were topical in the fifties and sixties of the 20th century, right until the quality of his work in the ninth decade of the century, when he largely dedicated himself to editing radio shows and writing presentations for the Third Program of Radio Belgrade.

The dissertation consists of 331 pages, with 3 appendices, one of which shows the life and creative path of Petar Bingulac, with appended archival documentation, the second presents an interview with Petar Bingulac conducted on the Second Program of Radio Belgrade, while the third part includes an integral bibliography of Petar Bingulac's writings. The bibliographic section includes 358 items in Serbian and English.