

---

---

## RESEARCH AND TRADITION

---

---

Article received on September 4<sup>th</sup> 2022  
Article accepted on November 30<sup>th</sup> 2022  
Original scientific paper

UDC 821.111.09 Лотон Мијатовић Е.  
78.071.1 Рот-Рони К.  
DOI 10.5937/newso2260199K

***Marijana Kokanović Marković\****

University of Novi Sad  
Academy of Arts  
Department of Musicology and Ethnomusicology

### **UNION IS STRENGTH – “A BALKAN HYMN” BY KALMAN ROTH-RONAY AT THE HAGUE PEACE CONFERENCE (1899) IN THE CONTEXT OF ANGLO-SERBIAN CULTURAL AND POLITICAL RELATIONS**

**Abstract:** The London-based Hungarian violinist and composer Kalman Roth-Ronay composed “A Balkan Hymn” *Union is Strength*, a setting of verses by Elodie L. Mijatović, the wife of the Serbian diplomat, historian, and writer Čedomilj Mijatović (Serbian Cyrillic: Чедомиљ Мијатовић). The piece is dedicated to the “Balkan nations”; it was published in London, where the Mijatović couple had been living since 1889. With their joint efforts in translating and journalism, they made a significant contribution to cultural exchange between England and Serbia. Čedomilj Mijatović advocated the idea of forging a “Balkan federation”, a view shared by Elodie, which is also evident in the lyrics of *Union is Strength*, “A Balkan Hymn”, which was probably performed at the First Peace Conference in The Hague (18 May–29 July 1899), which

---

\* The author’s contact details: marijanakokanovic@yahoo.com

included a number of concerts staged for the delegates by The Hague City Council and the Société des Bains. The Kingdom of Serbia was represented by Čedomilj Mijatović, Dr Vojislav Veljković (Војислав Вељковић), and Colonel Aleksandar Mašin (Александар Машин). In The Hague, Elodie Mijatović presented Vojislav Veljković with a copy of Kalman Roth-Ronay's Balkan hymn with her congratulations, no doubt for his well-noted address at the conference, which is borne out by the dedication on the title page. Several months after the conference was concluded, in January 1900, Roth-Ronay was decorated in Belgrade with the Order of Saint Sava, fourth class.

**Keywords:** Balkan anthem, Kalman Roth-Ronay, Elodie L. Mijatović, Čedomilj Mijatović, Vojislav Veljković, Anglo-Serbian cultural and political ties.<sup>1</sup>

## Introduction

The focus of research in this study is *Union is Strength*, “A Balkan Hymn” written by Elodie Lawton Mijatovics/Mijatovich<sup>2</sup> and set to music by the Hungarian violinist and composer Kalman Roth-Ronay<sup>3</sup> for voice, violin, and piano. It was “dedicated to the Balkan Nations” and published in London by Weekes & Co.<sup>4</sup>

Elodie L. Mijatović was the wife of Čedomilj Mijatović, a diplomat, historian, and writer.<sup>5</sup> Together, they made a significant contribution to cultural

---

<sup>1</sup> My thanks to Prof. Mirjana Veselinović Hofman, Ph.D., for supplying me with a score of Roth-Ronay's piece as well as for encouraging me to research this topic. I am also grateful to Mr Ljubomir Stevović, who made the score available from his personal archive.

<sup>2</sup> Elodie L. Mijatović (1825–1908) was born in England but spent her youth in Boston, Massachusetts, where she was an active advocate of the abolitionist movement and published several works of literature. She returned to Europe in 1863 and married Č. Mijatović in April of the following year. For more detailed information, see: Слободан Г. Марковић (Slobodan G. Marković), “Мижатовић, Елоди Лотон (Mijatovics/Mijatovich Elodie Lawton)”, *Српски биографски речник*, 6, Мар–Миш, ed. Ч. Попов (Č. Popov), Novi Sad, Матица српска, 2014, 401–402.

<sup>3</sup> According to John Merrick, K. Roth-Ronay's (1869–1933) great-great-grandson, his parents were Heinrich Roth and Rosa, née Auer. Radix Fórum:Fórum magyar családtörténetészeknek, <https://www.radixforum.com/vezeteknevek/roth> (5 September 2021).

<sup>4</sup> 14 Hanover Street, Regent Street, W.

<sup>5</sup> Č. Mijatović (1842–1932) began studying law at the Lyceum in Belgrade, before continuing his studies in Munich, Leipzig, and Zurich. He taught as an adjunct lecturer and then professor of political economy and finance at the Higher School (*Велика школа*) in Belgrade (1866–69). From 1869 he was employed at the Ministry of Foreign Affairs and

exchange between Britain and Serbia. Čedomilj Mijatović served three terms as the Minister Plenipotentiary of the Kingdom of Serbia to the Court of Saint James's (i.e. head of Serbia's diplomatic mission in Great Britain). The high standing he enjoyed is illustrated by the fact that during the 1880s *The Times* provided regular coverage of his diplomatic activities.<sup>6</sup> In addition, with his literary and publishing efforts Mijatović aided the cause of "creating a more comprehensive and favourable image of Serbia and the Serbs in Great Britain".<sup>7</sup> Between 1868 and 1901 he translated a number of important works of travel literature, historiography, novels, memoirs, sermons and other religious works from English to Serbian. In English, he published a novella set in Serbia's past (*Boyana*, 1885) and, as a historian, books about the collapse of the Byzantine Empire (*Constantine, the Last Emperor of the Greeks*, 1892) and the May Coup, which saw the demise of the Obrenović (Обреновић) dynasty (*A Royal Tragedy: Being the Story of the Assassination of King Alexander and Queen Draga of Serbia*, 1906). His studies, focused on medieval and more recent Serbian history, were published in respectable English periodicals, and he also authored a comprehensive monograph about Serbia (*Serbia and the Servians*, 1908), in which he strove to familiarise his English readers with Serbian history, Serbia's politics and government at the time, its rich cultural tradition, as well as folk and fine literature. As a publicist, his reports from London helped inform the Serbian public about events and developments in Britain, just as he informed his English readers about the social and cultural life of Serbia.<sup>8</sup>

---

in 1871 he successfully represented the Principality of Serbia at the London Conference. He occupied the post of finance minister in several cabinets and served as personal secretary to Prince Milan Obrenović (Милан Обреновић) in 1875. As a cabinet minister, he advocated developing ever closer ties with Austria-Hungary. He served multiple terms as Minister Plenipotentiary of the Kingdom of Serbia to the Court of Saint James's (1884–1885, 1895–1900, 1902–1903). He also served as Minister of the Kingdom of Serbia at the courts in Bucharest (1894) and Constantinople (1900). For more detail, see: Слободан Г. Марковић (Slobodan G. Marković), "Мијатовић, Чедомиљ", *Српски диографски речник*, 6, Мар-Миш, ed. Ч. Попов (С. Попов), Нови Сад, Матица српска, 2014, 406–408.

<sup>6</sup> The digital archive of this renowned daily newspaper contains more than 300 articles mentioning Mijatović. Слободан Г. Марковић (Slobodan G. Marković), "Додаци", in: Чедомиљ Мијатовић, *Успомене балканској дипломатије*, translated and edited by Slobodan Marković, Belgrade, Радио телевизија Београд, 2017, 334.

<sup>7</sup> *Ibid.*, 335.

<sup>8</sup> For more details, see: Симха Кабиљо-Шутић (Simha Kabiljo-Šutić), *Посредници*

Elodie Lawton Mijatović met her future husband in Leipzig in 1863<sup>9</sup> and married him the following year. She quickly learned Serbian and became an active translator. She translated Serbian folk tales, as well as poems about the Battle of Kosovo, which she published in a collection titled *Kosovo* (1881), dedicated to Princess Natalie Obrenović (Наталија Обреновић). She was the first woman historian in Serbia, publishing her book-length study *The History of Modern Serbia* in 1872 as a scholarly monograph. During the Serbian-Ottoman Wars (1876–1878) “she pursued dynamic activity seeking to further the Serbian cause in the public opinion of England”.<sup>10</sup> In the domain of literary work in her native language, she was active as a poet, translator, and author of short autobiographical novels.<sup>11</sup>

From 1899 on, with two brief interruptions (1894 and 1900–1901), the Mijatović couple lived in London. At the time, writings by Elodie L. Mijatović were published in *The Eastern and Western Review*, *The Speaker*, and *The Life*.<sup>12</sup> It was certainly at this time that she also met K. Roth-Ronay, who was renowned not only as an excellent violinist, but also as the London correspondent of the highly regarded Viennese magazine the *Neue musikalische Presse*.<sup>13</sup>

---

*деју култура. Сјудије о српско-енглеским књижевним и културним везама*, Belgrade, Институт за књижевност и уметност, 1989, 19–20.

<sup>9</sup> Elodie and Čedomilj Mijatović met in Leipzig at a soirée hosted by Friedrich Arnold Brockhaus, a bookseller with whom both of them were collaborating at the time. Бранислав Станојевић (Branislav Stanojević), “Елодија Л. Мијатовићка”, *Женски свет* (*Ženski svet*), VIII/10, 1893, 146.

<sup>10</sup> Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомил Мијајовић, викијоријанац међу Србима*, Belgrade, Правни факултет Универзитета у Београду, 2006, 69.

<sup>11</sup> Симха Кабиљо-Шутић (Simha Kabiljo-Šutić), *op. cit.*, 20.

<sup>12</sup> Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомил Мијајовић, викијоријанац међу Србима*, *op. cit.*, 69.

<sup>13</sup> This monthly magazine was founded in 1892. Apart from covering the music life of Vienna, it also published contributions by its correspondents from London (K. Roth-Ronay), Budapest (Viktor von Herzfeld), Berlin (Rudolf Fiege), Prague (Viktor Joss), and Dresden (Carl Söhle). For more details, see: Sandra McColl, *Music Criticism in Vienna 1896–1897: Critically Moving Forms*, Oxford, Clarendon Press, 1996, 12–13.



**Photo 1:** Elodie L. Mijatović

Source: Бранислав Станојевић (Branislav Stanojević): *Госпођа Елодија Л. Мијајковићка*. Talk by Branislav Stanojević at the Serbian Girls’ Association of Novi Sad (Српско новосадско девојачко друштво; reprinted from *Сцражилово* – “Stražilovo”). Novi Sad, Српска штампарија дра Светозара Милетића, 1893.

### **Kalman Roth-Ronay – A Violinist and Virtuoso**

Kalman Roth-Ronay received his first violin lessons from Frederic Raczek<sup>14</sup> in his native Veszprem and then from his uncle Leopold von Auer (Hungarian: Auer Lipót), a renowned Hungarian violinist, pedagogue, composer, and conductor.<sup>15</sup> In 1881 Roth-Ronay enrolled at the Gesellschaft der Musik-

---

<sup>14</sup> F. Raczek was a violin virtuoso, who, upon retirement, lived in Veszprem, where he remained active as a violinist at the Cathedral. E. van der Straeten, “Kalman Ronay”, *Strad*, Vol. XV, No. 169, 1904, 90.

<sup>15</sup> Born in Veszprem, Hungary, trained at the Conservatories in Budapest and Vienna. Auer worked as concertmaster in Düsseldorf (1863–1865) and then Hamburg (1866–1868), whereupon he moved to Russia, where he taught the violin at the Conservatory in Saint Petersburg (1868–1917). His students included several famous violin vir-

freunde conservatory in Vienna, where his violin professor was Jakob Moritz Grün, regarded as a distinguished violinist and pedagogue, who taught a number of virtuosi and orchestra musicians.<sup>16</sup> Roth-Ronay studied harmony and counterpoint with Robert Fuchs. At the age of 15, he was awarded a gold medal by the Vienna Conservatory (1884). He continued his studies at the Leipzig Conservatory, where his violin teacher was Adolph Brodsky (Адо́льф Давидович Бродский),<sup>17</sup> while Salomon Jadassohn and Oscar Paul taught him harmony and composition. From 1886 to 1888 he pursued further training with Joseph Joachim in Berlin, who gave him “the breadth of style and nobility of phrasing, in which he stands unequalled”.<sup>18</sup> Thanks to these excellent pedagogues, he became an extremely well-regarded violinist: “His Hungarian origins endowed him with a brilliant and fiery temperament, his uncle Leopold von Auer, Grün, and Brodsky imparted the grace and lightness of his bow and sweetness and singing quality of his tone, and Joachim the classical repose and breadth of style and conception”.<sup>19</sup>

Upon completing his studies, he embarked on a tour of Hungarian cities and towns. Wherever he appeared, he was received with universal enthusiasm. In Vienna, Emperor Franz Joseph decorated him with a Knight’s Cross

---

tuosi: Mischa Elman, Konstanty Gorski, Jascha Heifetz, etc. He emigrated to the US in 1918. Boris Schwarz, *Great Masters of the Violin*, New York, Simon and Schuster, 1983, 408.

<sup>16</sup> Born in Pest, up until his hiring in Vienna, Grün worked as the principal violinist at the Weimar Hofkapelle (1858–1861) and then the Hofkapelle in Hanover, at the same time giving public performances in Holland, Germany, and England. From 1868 on he occupied the post of concertmaster at the Vienna Court Opera, where he remained active until 1909. Among others, his students included Carl Flesch, Luigi von Kunits, Franz Kneisel, Oskar Back, and Hans Wessely. Robert Lach, *Geschichte der Staatsakademie und Hochschule für Musik und darstellende Kunst in Wien*, Wien, Ed. Strache Verlag, 1928, 137. Also, Grün was the violin professor of our Petar Stojanović.

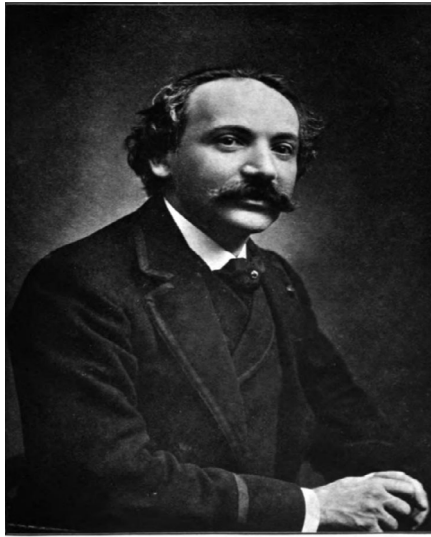
<sup>17</sup> Russian violinist, pedagogue, and conductor. Born in Taganrog. He studied violin at the Vienna Conservatory with Josef Hellmesberger the Elder. From 1874 to 1878 Brodsky taught at the Moscow Conservatory. In Vienna, he premiered P. I. Tchaikovsky’s Violin Concerto in D major in 1881. From 1883 to 1891 he taught at the Leipzig Conservatory. In October 1891 he secured the position of concertmaster at the New York Symphony Orchestra, where he remained for the next three years. Then he moved to Manchester, England, where he taught at the Royal Manchester College of Music until the end of his life. Theodore Baker, Alfred Remy, “Brodsky, Adolf”, in: *Baker’s Biographical Dictionary of Musicians*, New York, G. Schirmer, 1919, 119–120.

<sup>18</sup> E. van der Straeten, op. cit., 90.

<sup>19</sup> Ibid.

of the Order of Franz Joseph.<sup>20</sup> In 1892, he was introduced to Sir Augustus Harris,<sup>21</sup> who admired his playing and encouraged him to come to London and accept the position of concertmaster at the Royal Opera House in Covent Garden (1893–94).<sup>22</sup>

Roth-Ronay was also active as a violin professor at the Guildhall School of Music in London.<sup>23</sup> He published several songs and composed sonatas for violin and piano as well.<sup>24</sup> As a renowned violinist and music pedagogue, Elodie L. Mijatović hired him to set her "Balkan Hymn" *Union is Strength* to music



KÁLMÁN RÓNAY.

**Photo 2:** Kalman Roth-Ronay

Source: "Kálmán Rónay". *The Strad*, No. 183, 1905, 88a.

---

<sup>20</sup> Ibid.

<sup>21</sup> British actor, impresario, and dramatist. At the age of 27, he secured a lease on the Theatre Royal Drury Lane and from 1888 also ran the Royal Italian Opera House in Covent Garden. He modernised its productions and repertoire, abandoning the old convention of performing operas only in Italian. At both institutions he sought to hire renowned conductors (Hans Richter, Gustav Mahler) and singers (Emma Albani, Nellie Melba, Adelina Patti). For more, see: E. D. Parker, *Opera under Augustus Harris*, London, Saxon & Co., 1900.

<sup>22</sup> Ladislaus Takács, *Der Ungarn in der Welt*, Budapest, Georg Vajna & Company, 1934, 128.

<sup>23</sup> Ibid.

<sup>24</sup> Rupert Hughes (ed.), "Roth – Ronay, Kalman", in: *Music Lovers' Cyclopedia*, New York, Doubleday, Doran and Company, 1912, 633.

### ***Union is Strength* (“A Balkan Hymn”) at the First International Conference in The Hague**

The Hague Conference<sup>25</sup> took place from 18 May to 29 July 1899 at the initiative of the Russian Tsar Nicholas II Romanov (Николай II Александрович), with delegations from 26 states. Čedomilj Mijatović represented the Kingdom of Serbia, travelling to The Hague with his wife Elodie. In addition to Mijatović, Serbia’s delegation also included Colonel Aleksandar Mašin (Александар Машин), brother-in-law of the Queen, Draga Obrenović (Драга Обреновић), and Dr Vojislav Veljković (Војислав Вељковић),<sup>26</sup> professor of administrative law at the Higher School in Belgrade.<sup>27</sup> In The Hague, Mijatović had the opportunity to meet important diplomats from various countries and, in his view, taking part in this conference was the high point of his diplomatic career: “At the time, I regarded this mission, and I still regard it as the highest honour made to me during my entire career in public service. The very idea behind the conference, since it originated from Tsar Nicholas II, was truly a great and noble one, and made an impact on my Serbian, basically Slavic soul.”<sup>28</sup> Mijatović wrote that during his stay in The Hague he met “some of the most capable statesmen, diplomats, jurists, and representatives of armies and navies from Europe, America, and Asia”,<sup>29</sup> and

---

<sup>25</sup> The conference resulted in the adoption of four conventions and three declarations, which came into effect on 4 October 1900. Their purpose was to restrict or ban the use of certain novel (at the time) technologies in warfare (aerial bombardment, chemical weapons, cross-tipped or “dum dum” bullets). The participants also agreed to establish a Permanent Court of Arbitration in The Hague, which exists to this day.

<sup>26</sup> V. Veljković (1865–1931) earned his doctorate in law in Paris and taught as a professor at the Higher School in Belgrade from 1896 to 1899. He was appointed secretary to King Alexander I Obrenović (Александар I Обреновић) in 1899 but resigned the following year because he disapproved of the King’s marital plans. He served several terms as a cabinet minister. He was one of the founders of the Democratic Union (*Демокрајска заједница*) and the Democratic Party (*Демокрајска странка*). For more details, see: Милош Ковић (Милош Ковић), “Вељковић Војислав”, *Српски биографски речник*, 2, В–Г, ed. Ч. Попов, Novi Sad, Матица српска, 2006, 137–138; Слободан Г. Марковић, “Напомене”, in: Чедомилј Мијатовић (Čedomilj Mijatović), *Успомене балканској дијломаџе*, 219.

<sup>27</sup> *Conférence internationale de la paix. La Haye 18 mai – 29 juillet 1899. Première partie.* (Séances plénières), Ministère des affaires étrangères, La Haye, Imprimerie Nationale, 1899, 7.

<sup>28</sup> Чедомилј Мијатовић (Čedomilj Mijatović), *Успомене балканској дијломаџе*, translated and edited by Слободан Марковић (Slobodan Marković), Belgrade, 2017, 213.

<sup>29</sup> Ibid.



he was also informally presented to the young Dutch Queen Wilhelmina (Helena Pauline Maria).<sup>30</sup>

In The Hague, Mijatović befriended William Thomas Stead,<sup>31</sup> a prominent British journalist, "Russophile and friend of Balkan Christians", who covered the conference for *The Review of Reviews*, a British monthly magazine. In an article titled "Members of the Parliament of Peace", he wrote the following lines about Čedomilj Mijatović: "Among the small countries' representatives, M. Mijatović of Serbia stands out prominently as the most ardent European of them all [...]. He is not only a proper European, but also a Cosmopolitan."<sup>32</sup> Stead was especially impressed by Mijatović's proposal that delegates from Asia be allowed to vice-chair the conference committees.

A key issue at the conference concerned the establishment of arbitration between states, with which Mijatović agreed. Vojislav Veljković was more reserved regarding the issue of mediation, informing to that effect Vladan Đorđević (Владан Ђорђевић), the prime minister in Belgrade. He was concerned that mediation might be used unfairly against small countries. At the conference, Mijatović demonstrated pacifist leanings and argued that Serbia should support "all proposals going in that direction",<sup>33</sup> while Veljković was again more reserved and his reservations were shared by Prime Minister Đorđević and King Alexander I Obrenović. The final act was signed on 29 July 1899 by the representatives of 26 countries, whereas the Serbian delegates did not have the permission to "sign any conventions or declarations straight away".<sup>34</sup> Only toward the end of October that year was Čedomilj Mijatović authorised "to sign all the conventions adopted at the conference, albeit with certain exemptions".<sup>35</sup>

---

<sup>30</sup> Ibid., 216-217.

<sup>31</sup> W. T. Stead (1849-1912) advocated British-Russian friendship and maintenance of international peace, and fought against child prostitution. He was killed in the *Titanic* shipwreck disaster on 15 April 1912. His son Anfred Stead was likewise a journalist, occasionally lobbying for Serbia and Romania in Great Britain. Слободан Г. Марковић (Slobodan G. Marković), "Напомене", in: Чедомилј Мијатовић (Čedomilj Mijatović), *Успомене балканској дипломатије*, 219.

<sup>32</sup> W. T. Stead, "Members of the Parliament of Peace", *The Review of Reviews*, vol. 19 (1899), 533. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомилј Мијатовић, викторијанац међу Срђима*, op. cit., 219.

<sup>33</sup> Ibid., 221.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid., 222.

In his memoirs, Mijatović later wrote that he, as well as Vojislav Veljković and Aleksandar Mašin, were aware that “in the future, despite the efforts made at the Conference, the interests of small nations would be sacrificed to those of the great powers, just as they have been in the past”.<sup>36</sup> They agreed with V. Veljković’s proposal that they should address the conference in a plain language and frankly, “allowing our colleagues from the great powers to understand that we are not blind”.<sup>37</sup> The task of addressing the conference was entrusted precisely to Veljković, because “he spoke perfect French”, having earned his doctorate in law in Paris.<sup>38</sup> Veljković addressed a plenary session of the Conference devoted to “restricting and limiting the use of warfare”.<sup>39</sup> In his speech, Veljković argued that the constraints adopted at the conference would be respected by small nations, while the great powers “will not hesitate to disregard their obligations completely whenever they deem it conducive to their interests to leave them aside”.<sup>40</sup> According to Mijatović, Veljković’s remarks made quite an impression: “It was like a bomb had detonated in that beautiful hall, whose walls were covered with oil paintings by the great Dutch masters”.<sup>41</sup> Veljković’s speech caused Germany’s representative Dr Phillipp Zorn to protest against the airing of such views. This was followed by remarks from the chairman, the French delegate Léon Bourgeois, who asserted that “neither moral nor international law recognises any differences between great and small nations”.<sup>42</sup> Veljković received many congratulations for giving an excellent speech, as well as the “fervour of his attractive boldness”.<sup>43</sup>

In The Hague, Elodie Mijatović presented Vojislav Veljković with a copy of Kalman Roth-Ronay’s “Balkan Hymn”, also congratulating him, undoubtedly for his remarkable speech at the conference, which is borne out by her dedication on the title page of the score. She wrote her dedication in the upper right-hand corner of the page (“To Dr V. Velkovich with congratulations and frank good wishes from Elodie L. Mijatovich”) and the date and place on the left-hand side (“20<sup>th</sup> July/99, The Hague”). The text of the “Bal-

---

<sup>36</sup> Чедомилј Мијатовић (Čedomilj Mijatović), *Успомене балканској дипломатије*, op. cit., 215.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid., 216.

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

kan Hymn" makes it evident that Elodie L. Mijatović, like her husband, shared Veljković's views concerning the position of "small" nations *vis-à-vis* the great powers, which he courageously and unreservedly stated at the conference. In the lyrics she wrote for *Union is Strength*, "A Balkan Hymn", she called for unity among Balkan nations ("Hand in hand, ye Balkan Nations"), asserting that their power rested precisely in unity ("Union gives a strength that's peerless"), especially against the great powers ("Peace among you, kindly feeling, To the mightier nations round"). In fact, she thereby endorsed the political *creed* of her husband as well, who advocated the idea of a Balkan federation, as well as pacifism ("Watchful eye and weapon ready, But no fever in the blood!").

*Union is Strength*

Hand in hand, ye Balkan Nations  
Wait and work to win at last,  
One is aims and aspirations,  
Future greater than the past,  
  
Heart, to heart firm, frank and fearless,  
Look your false foes in the face,  
Union gives a strength that's peerless,  
To true workers God gives grace,  
  
Peace among you, kindly feeling  
To the mightier nations round,  
Hearty goodwill, honest dealing  
Must at length be honour crowned!  
  
Wait, wait, working, thinking, praying,  
Doubting dreamers gain no prize.  
Treason still is self betraying,  
Faltering footsteps cannot rise.  
  
Step by step, strong, sober, steady,  
Seeking still the highest good;  
Watchful eye and weapon ready,  
But no fever in the blood!  
  
Side, by side ye Balkan nations,  
Wait and work and win at last.  
All your holiest aspirations,  
Let your future shame your Past!

Čedomilj Mijatović openly advocated the notion of forging a Balkan-wide federation, including in articles he wrote for *The Times*: “I hope and trust that Providence, which shapes history, leads the Balkan nations toward forming a United States of the Balkans.” In his view, the main obstacle to achieving the idea was “Bulgarian-Greek antagonism”, but he believed that it was “local and transient in nature”.<sup>44</sup> As late as the eve of the First Balkan War, he was still a firm believer in the idea of a Balkan federation that would extend the same rights to all of its constituent nations: “Our political ideal is the formation of a Balkan confederation, wherein all of us, Christians and Muslims, Serbs, Bulgarians, Greeks, Albanians, Romanians, and Turks would participate with equal rights.”<sup>45</sup>

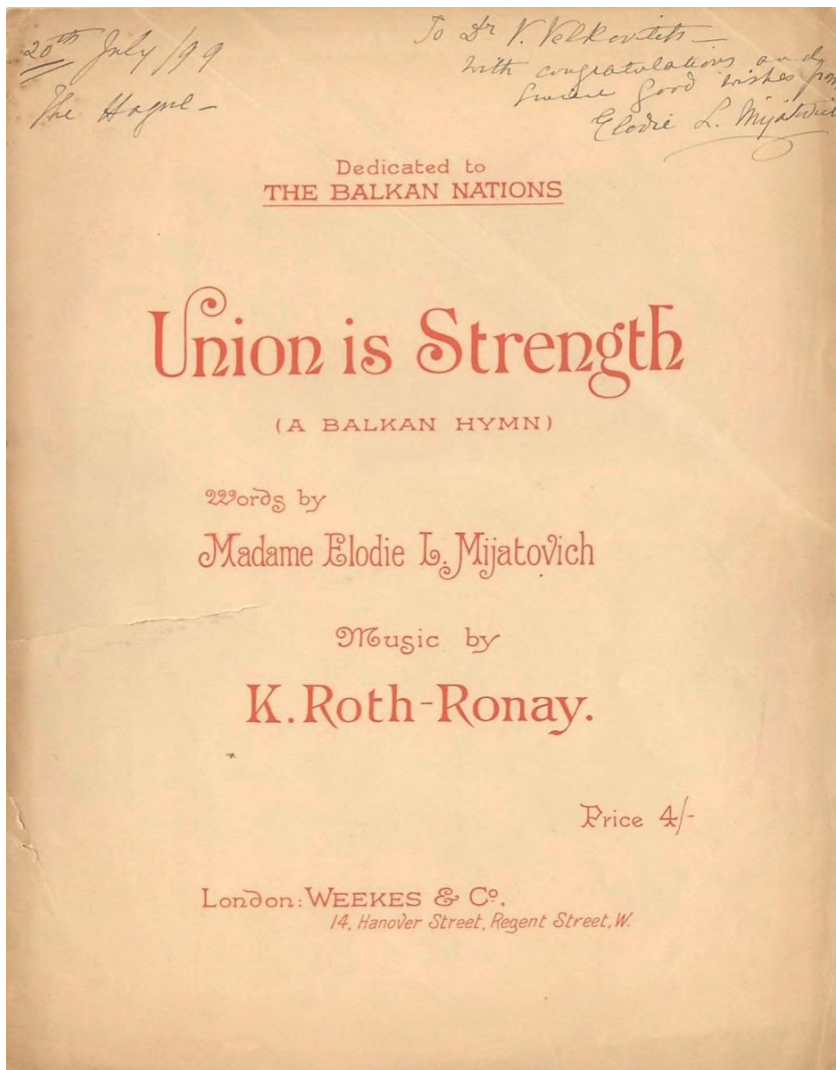
Kalman Roth-Ronay set the verses by Elodie Mijatović to music in his “Balkan Hymn” for voice, violin, and piano. The piece has a ternary form, opening with a relatively brief introductory section in the instrumental parts, which is restated right before the reprise of section A. The “hymn” is characterised by a solemn march-like melody, underscored by dotted rhythmic figures and frequent fourth leaps. The tempo and performance indication of *Allegro energico*, in the opening and closing sections of the form in G major, adhere to the character of an anthem as well as the lyrics by Elodie Mijatović. The middle section B modulates to the mediant E<sup>b</sup> major in a contrasting tempo (*Poco meno mosso*), character, and musical expression (*pp, dolce espressivo*), befitting the lyrical content at that point (“Peace among you, kindly feeling”). The piece features no elements of folk music, which would evoke the various Balkan nations, to whom the anthem is dedicated. However, the Iambic dotted rhythm in the vocal and violin parts (bb. 16, 23, 76) betrays the composer’s Hungarian ethnicity. For the most part, the vocal and violin parts follow the same melody in the opening and closing sections, whereas in the contrasting section B they are provided with independent melodic lines of their own. The piano follows the vocal and violin melodic line in the framing sections, whereas in section B it mostly doubles the violin part.

---

<sup>44</sup> The article was published as a reaction to the adoption of a Constitution in Turkey. Chedo Mijatovich, “The New Era in Turkey”, *The Times*, August 4, 1908, 6 f. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомилъ Мијаѿовић, викиѿоријанац међу Србима*, op. cit., 324.

<sup>45</sup> Chedo Mijatovich, “The Balkan and Islam”, *The Times*, September 21, 1912, 5 b. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомилъ Мијаѿовић, викиѿоријанац међу Србима*, op. cit., 325.

**Examples 1 and 2:** Kalman Roth-Ronay: *Union is Strength* (A Balkan Hymn),  
Weekes & Co, 14 Hanover Street, Regent Street, W.



2

*Dedicated to the Balkan Nations.*

## Union is Strength.

(A BALKAN HYMN)

Words by MADAME ELODIE L. MIJATOVICH. Music by K. ROTH-RONAY.

Allegro energico

The musical score is arranged for Violin (obligato), Voice, and Piano. It is in 3/4 time and G major. The tempo is marked 'Allegro energico'. The score consists of three systems of music. The first system shows the beginning of the piece with a violin melody and piano accompaniment. The second system introduces the vocal line with the lyrics 'Hand in hand, ye Balkan Na-tions, Wait and work to win..... at last, One in aims and as - pi-'. The third system continues the vocal line with the lyrics 'ra-tions, Future great-er than the past, One in aims and as - pi- ra-tions, Fu-ture'. The piano part provides a rhythmic and harmonic foundation throughout. Dynamics include *fz*, *f*, and *mf*. The score is numbered 'W. 4170.' at the bottom left.

It is possible that “A Balkan Hymn” was performed during the conference in The Hague, given that E. Mijatović had a printed score with her and that Roth-Ronay was decorated the following year with the Order of Saint Sava (*Орден Свѣтої Саве*) in Belgrade. In addition, at the time of The Hague conference the city also hosted a public performance by Johannes Wolff,<sup>46</sup> a

<sup>46</sup> Johannes Wolff (186–1931) was born in The Hague. He learned to play the violin in Rotterdam and Dresden. He continued his training at the Paris Conservatoire, where he made a name for himself performing H. Vieuxtemps’s *Violin Concerto No. 4*. This was

renowned Dutch violinist who taught violin at Guildhall in London, where Roth-Ronay was likewise employed.

Apart from the sessions, the Dutch government organised a rich social and cultural programme for the conference participants. There were receptions, dinners, soirées, and tea parties almost every day.<sup>47</sup> In his memoirs, Čedomilj Mijatović recorded that lunch was served for all participants "in the magnificent Huis de Bosch, where the meetings took place", and that there were balls, concerts, and theatre plays.<sup>48</sup> Mijatović also asserts that "the most popular participant at the conference, in the high society of the Dutch capital, was Lord Fisher",<sup>49</sup> who was unrivalled in his "refined and elegant waltz dancing".<sup>50</sup>

During The Hague conference, there were also concerts for the delegates, organised by The Hague city council and the Société des Bains, whose general manager was the violinist Bernhard Goldbeck, who also managed the Kurhaus hotel.<sup>51</sup> During his time, between 1893 and 1915, the hotel was frequented as a favoured holiday destination by the German royal family, nobility, as well as wealthy industrialists. It was renowned for its concert hall, which hosted every famous musician and philharmonic orchestra at the time. The Berlin Philharmonic was the season's favourite.<sup>52</sup> At one of the concerts,

---

followed by concert tours of Norway, Sweden, Russia, and Germany, before settling in England, where the Queen and other members of the royal family held him in highest regard. Members of other European royal houses were likewise impressed by his musical skills. "Johannes Wolff", *The Strad*, Vol. 5, No. 51, 1894, 73374.

<sup>47</sup> Verena Steller, *Diplomatie von Angesicht zu Angesicht. Diplomatische Handlungsformen in den deutsch-französischen Beziehungen 1870-1919*, Paderborn, Ferdinand Schöningh, 2011, 283.

<sup>48</sup> Чедомиљ Мијатовић (Čedomilj Mijatović), *Успомене балканској дипломатије*, op. cit., 214-215.

<sup>49</sup> Sir John Arbuthnot Fisher, 1st Baron Fisher of Kilverstone, 1841-1920, a British admiral of the fleet from 1892 and subsequently First Sea Lord (1904-1910). He reorganised and strengthened the British navy. For more details, see: Ian Johnston and Ian Buxton, *The Battleship Builders: Constructing and Arming British Capital Ships*, Barnsley, Seaforth Publishing, 2013, 104.

<sup>50</sup> Чедомиљ Мијатовић (Čedomilj Mijatović), *Успомене балканској дипломатије*, op. cit., 215.

<sup>51</sup> The Kurhaus was built in 1885.

<sup>52</sup> Arthur Eyffinger, *The 1899 Hague Peace Conference. "The Parliament of Man, The Federation of the World"*, The Hague, London, Boston, Kluwer Law International, 1999, 106-107.

Mijatović met, through William Stead, Margarethe Lenore Selenka (1860–1922),<sup>53</sup> an anthropologist, zoologist, peace activist, and feminist.<sup>54</sup>

On 17 June 1899, the Dutch government staged a festival of music and art to honour the conference, featuring, among others, the violinist Johannes Wolff, who enjoyed the favour of the British Queen Victoria and Russian Tsar Nicholas II. Dancers wearing historical costumes presented *tableaux vivants* from famous works exhibited in Dutch galleries, such as Rembrandt van Rijn's *The Night Watch* and Jan Havickszoon Steen's *A Village Wedding*. The evening was rounded off with a performance of a military orchestra playing the Dutch and Russian national anthems, with the press describing the event as “an exceedingly brilliant assemblage”.<sup>55</sup>

### Roth-Ronay in Belgrade

Thanks to articles in the Serbian, Austrian, and English press, we know that in January 1900 the violinist Roth-Ronay gave a concert in Belgrade and that King Alexander I Obrenović decorated him with the Order of Saint Sava fourth class.<sup>56</sup> That year, Roth-Ronay embarked on a concert tour, performing in Belgrade, Sofia, Bucharest, and Constantinople. Shortly before his concert in Belgrade, he gave a successful performance in Vienna's Concordia-Club, branded “a true sensation” in respectable Viennese weeklies.<sup>57</sup>

At the time, Elodie and Čedomilj Mijatović were living in Belgrade and it was probably their lobbying that made it possible for Roth-Ronay to perform in Serbia's capital city at all and then receive his decoration from the King. It is a well-known fact that Elodie and Čedomilj Mijatović had close

---

<sup>53</sup> Ute Kätzel, “A Radical Women's Rights and Peace Activist: Margarethe Lenore Selenka, Initiator of the First Worldwide Women's Peace Demonstrations in 1899”, *Journal of Women's History*, Vol. 13, No. 3, 2001, 46–69.

<sup>54</sup> Чедомилъ Мијатовић (Čedomilj Mijatović), *Успомене балканској дипломатије*, op. cit., 217–218.

<sup>55</sup> Arthur Eyffinger, op. cit., 333.

<sup>56</sup> See: Мирко Рош (Mirko Roš), “Музика. Калман Рот Ронај. – Аделаида Зелда. – Београдско Певачко Друштво. – Венцл Недела”, *Нова искра* (Nova iskra), II/3, 1900, 95–96; “Theater- und Kunstnachrichten”, *Neue Freie Presse*, Nr. 12 710, 1900, 6; E. van der Straeten, op. cit., 90.

<sup>57</sup> “Concordia-Club”, *Neue Freie Presse*, Nr. 12 708, 1900, 6; “Concordia-Club”, *Neues Wiener Journal*, VIII/ Nr. 2231, 1900, 4; “Concordia-Club”, *Wiener Zeitung*, Nr. 7, 1900, 9.



relations with members of the Obrenović royal family.<sup>58</sup> In this way they helped forge ties between Serbian and English culture in the domain of music as well, since Roth-Ronay was based in Britain, as an artist, pedagogue, and publicist.

Roth-Ronay's visit to Belgrade was discussed in writing by Mirko Roš (Мирко Рош), who reviewed his concert at the Royal Serbian National Theatre in Belgrade on 2 January 1900 for *Nova iskra* (Нова искра). Roš asserts that Roth-Ronay "is not only an excellent violin virtuoso", but also an artist to whom "art comes naturally", and that his performance made an extraordinary impression:

The remarkable ease and confidence with which he swipes over those four strings, his complete poise and boldness in the most difficult passages, his entirely academic manner of playing, the remarkably fine shading, nobility, and breadth of his tone, his refined musical taste in every respect, innate capability that allows him to unlock every secret of the tone poet, to immerse himself in the spirit of the artwork – the composition – itself, all of this reveals his talent, not only as a virtuoso, but as an artist as well. His fingers do not get ahead of reason, nor does his reason get ahead of his feelings – it is all in perfect harmony.<sup>59</sup>

The concert programme that Roth-Ronay performed in Belgrade was focused on Pablo de Sarasate. Apart from Sarasate's *Faust Fantasy*, op. 13 and *Bolero*, op. 30, he also played F. Chopin's *Nocturne*, op. 9, no. 2 in a violin arrangement by Sarasate, as well as *Introduction et Rondo Capriccioso*, op. 28 by Camille Saint-Saëns. Saint-Saëns had dedicated this famous piece precisely to Sarasate, who was the first to perform it in public. Roš asserts that Ronay's rendering of Chopin's *Nocturne* was highly successful and that the artist "did not play but sang", with his "fiery Hungarian temperament clearly coming through in Sarasate's *Bolero* as well as in Saint-Saëns's *Rondo capriccioso*, skittish in content and form alike".<sup>60</sup>

Vienna's *Neue Freie Presse*, whose Viennese correspondent was Roth-Ronay, carried an item about his decoration in Belgrade: "Violin virtuoso Roth-Ronay performed at a soirée given by the Serbian prime minister before

---

<sup>58</sup> Čedomilj Mijatović was a friend and supporter of the Obrenović royal house; therefore, after the May Coup, he was the only Serbian diplomatic representative who resigned. Слободан Г. Марковић (Slobodan G. Marković), "Мијатовић, Чедомиљ", *Српски биографски речник*, 6, 407.

<sup>59</sup> Мирко Рош (Mirko Roš), op. cit., 95–96.

<sup>60</sup> Ibid.

the king of Serbia and was decorated with the order of St. Sava”.<sup>61</sup> Four years later, London’s *The Strad* wrote that “the unfortunate king Alexander decorated him personally with the Officer’s Cross of St. Sava”,<sup>62</sup> stressing the tragic fate of King Alexander Obrenović.

Following Belgrade, Roth-Ronay continued on his triumphant tour. In Constantinople, the Sultan, Abdülhamid (Abdul Hamid) II, was delighted with his playing, inviting him back to Yıldız Palace several times. Shortly before his departure, Roth-Ronay was “nominated a commander of the Medjidie Order”.<sup>63</sup> In Bucharest he had the honour of befriending the Romanian Queen Elisabeth (Pauline Elisabeth Ottilie Luise zu Wied), who was also a gifted pianist. In the royal palace they joined forces in playing sonatas for violin and piano by J. S. Bach, Beethoven, Brahms, and other composers. When he returned in 1904 from another tour of “oriental countries”, she invested him with the noble title of “a Chevalier of the order of the Crown of Roumania”.<sup>64</sup> Following additional successful tours and receiving more prestigious awards, Roth-Ronay was appointed a professor of violin at the Hampstead Conservatoire in London, where he enjoyed success as a violin teacher.<sup>65</sup>

\* \* \*

Without doubt, Elodie and Čedomilj Mijatović made a significant contribution to the forging of ties between Serbian and English culture. They took it upon themselves “as their mission to familiarise the English public with Serbian history and national heritage”.<sup>66</sup> Čedomilj Mijatović had a rich experience in diplomacy, “which included a thorough familiarity with the Balkans and a very good knowledge of Europe”.<sup>67</sup> Following the Balkan Wars, the political map of the Balkans underwent significant changes, providing more impetus to the Yugoslav idea. It is a fact that already as a young man Mijatović had stressed the importance of Serbo-Croatian cooperation, among other places, in his correspondence with Franjo Rački (9/21 August 1878), with

---

<sup>61</sup> “Theater- und Kunstdnachrichten”, *Neue Freie Presse*, Nr. 12 710, 1900, 6.

<sup>62</sup> E. van der Straeten, op. cit., 90.

<sup>63</sup> The Order of the Medjidie was a military and civilian order of the Ottoman Empire. It was established by Sultan Abdülmeceid I in 1851.

<sup>64</sup> E. van der Straeten, op. cit., 90.

<sup>65</sup> *Ibid.*, 90–91.

<sup>66</sup> Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомилъ Мијатјовић, висторијанац међу Србима*, op. cit., 71.

<sup>67</sup> *Ibid.*, 324.

World War I further reinforcing his beliefs.<sup>68</sup> Regarding the need to transcend the confines of the Yugoslav and Balkan region and think in broader, global geopolitical terms, Mijatović expressed his creed in a piece concerning the League of Nations, which was "published probably in 1919". He viewed the establishment of the League of Nations as a big step toward attaining a "noble goal – the reshaping of all nations into a single human family". In the same text, he gave credit to the Russian Tsar Nicholas II, "for providing the initial idea that led to such a goal" and to the US president Thomas Woodrow Wilson for establishing the League of Nations.<sup>69</sup> A similarly minded piece by Mijatović was published in *The Times* in 1908: "Although we are still far from forming a United States of Europe, a common identity based on shared moral principles, the identity of European civilisation, and common interest in terms of preserving peace and progress have already united the conscience of various nations that inhabit Europe into a single overriding conscience"<sup>70</sup>

For her committed efforts in cultural mediation between England and Serbia, Elodie Mijatović was awarded by the Red Cross Society and made an honorary member of the Serb Women's Charitable Association of Novi Sad (*Добројворна задруга Српкиња Новосајкиња*). She also received major decorations from members of the Obrenović royal house. For her literary work, King Milan [Милан] decorated her with an Officer's Cross of Saint Sava, Queen Natalie presented her with a medal, and King Alexander deco-

---

<sup>68</sup> Thus in a letter to *The Times* (1914) he described his hope that Great Britain and its allies would help "deliver justice for the Serbs and their brethren the Croats and Slovenes, so that they may together form a free and independent state or at least a union of self-ruling national states". Chedo Mijatovich, "Serbians and Mr. Lloyd George", *The Times*, September 23, 1914, p. 9 f. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијатовић, викторијанац међу Србима*, op. cit., 325

<sup>69</sup> Mijatović provided his own proposals regarding what the future activities of this organisation might be: "1. Establish in every country an association for the promotion of peace, harmony, and brotherhood among nations; 2. Establish a permanent League of Christian Churches; 3. Establish a League of Teachers and Professors, which would discuss the scientific and moral order of the world; 4. Establish a League of Writers and Poets from all countries in the world; 5. Establish a League of Journalists from the whole world." Chedo Mijatovich, "The League of Nations", АЈ, Фонд Чедо Мијатовића (Čedo Mijatović Legacy), ф. 2. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијатовић викторијанац међу Србима*, op. cit., 326.

<sup>70</sup> Chedo Mijatovich, "The Agram Trial and the Servian Nation", *The Times*, August 4, 1908, p. 6 f. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијатовић, викторијанац међу Србима*, op. cit., 324.

rated her with a Commander's Order of the Cross of Takovo [Таковски крсти].<sup>71</sup>

The multifaceted activities of Čedomilj and Elodie Mijatović remain a fertile soil for original research. An example that confirms this is the almost unknown "Balkan Hymn" by the violin virtuoso Kalman Roth-Ronay, which illustrates the synchronicity of the social activities undertaken by the Mijatovići, in politics and culture alike.

### Works Cited

- Baker, Theodore and Alfred Remy: "Brotsky, Adolf", *Baker's Biographical Dictionary of Musicians*. New York: G. Schirmer, 1919, 119–120.
- Eyffinger, Arthur: *The 1899 Hague Peace Conference: "The Parliament of Man, The Federation of the World"*. The Hague, London, Boston: Kluwer Law International, 1999.
- "Johannes Wolff", *The Strad*, Vol. 5, No. 51, 1894, 73–74.
- Johnston, Ian and Ian Buxton: *The Battleship Builders: Constructing and Arming British Capital Ships*. Barnsley: Seaforth, 2013.
- Кабильо-Шутић, Симха: *Посредници двеју култура. Студије о српско-енглеским књижевним и културним везама*. Београд: Институт за књижевност и уметност, 1989.
- Kätzel, Ute: "A Radical Women's Rights and Peace Activist: Margarethe Lenore Selenka, Initiator of the First Worldwide Women's Peace Demonstrations in 1899", *Journal of Women's History*, Vol. 13, No. 3, 2001, 46–69.
- Ковић, Милош: "Вељковић Војислав", *Српски биографски речник*, 2, В–Г, ур. Ч. Попов. Нови Сад: Матица српска, 2006, 137–138.
- Lach, Robert: *Geschichte der Staatsakademie und Hochschule für Musik und darstellende Kunst in Wien*. Wien: Ed. Strache Verlag, 1927.
- Марковић, Слободан Г.: *Проф Чедомил Мијатовић, викијоријанац међу Србима*. Београд: Правни факултет Универзитета у Београду, 2006.
- Марковић, Слободан Г.: "Мијатовић, Елоди Лотон (Mijatovics/Mijatovich Elodie Lawton)", *Српски биографски речник*, 6, Мар–Миш, ур. Ч. Попов. Нови Сад: Матица српска, 2014, 401–402.
- Марковић, Слободан Г.: "Мијатовић, Чедомил", *Српски биографски речник*, 6, Мар–Миш, ур. Ч. Попов. Нови Сад: Матица српска, 2014, 406–408.
- Мијатовић, Чедомил: *Успомене далканској дипломатије*. Превео и приредио Слободан Марковић. Београд: Радио Телевизија Београд, 2017.
- McCull, Sandra: *Music Criticism in Vienna 1896–1897*. Oxford: Clarendon Press, 1996.
- Parker, E. D.: *Opera under Augustus Harris*. London: Saxon & Co., 1900.

---

<sup>71</sup> Ibid., 69.

- Radix Fórum: Fórum magyar családtörténéseknek, <https://www.radixforum.com/vezeteknevek/roth>
- Рош, Мирко: "Музика. Калман Рот Ронај. – Аделаида Зелда. – Београдско Певачко Друштво. – Венцл Недела", *Нова искра*, II/3, 1900, 95–96.
- Станојевић, Бранислав: *Госпођа Елодија Л. Мијатовићка*. Говорио у Српском новосадском девојачком друштву Бранислав Станојевић (прештампано из „Стражилова“). Нови Сад: Српска штампарија дра Светозара Милетића, 1893.
- Станојевић, Бранислав: "Елодија Л. Мијатовићка", *Женски свет*, VIII/10, 1893, 145–147.
- Steller, Verena: *Diplomatie von Angesicht zu Angesicht. Diplomatische Handlungsformen in den deutsch-französischen Beziehungen 1870-1919*. Paderborn: Ferdinand Schöningh, 2011.
- Straeten, E. van der: "Kalaman Ronay", *Strad*, Vol. XV, No. 183, 1905, 88–91.
- Schwarz, Boris: *Great Masters of the Violin*. New York: Simon and Schuster, 1983.
- Takács, Ladislaus: *Der Ungarn in der Welt*. Budapest: Georg Vajna & Company, 1934.
- "Theater- und Kunstdnachrichten", *Neue Freie Presse*, Nr. 12 710, 1900, 6.
- Hughes, Rupert (ed.): *Music Lovers' Cyclopaedia*. Toronto: The Musson Book Co., 1912.
- "Concordia"-Club, *Neue Freie Presse*, Nr. 12 708, 1900, 6.
- "Concordia"-Club, *Neues Wiener Journal*, VIII/Nr. 2231, 1900, 4.
- "Concordia"-Club, *Wiener Zeitung*, Nr. 7, 1900, 9.
- Conférence internationale de la paix. La Haye 18 mai – 29 juillet 1899. Première partie.* Séances plénières), Ministère des affaires étrangères. La Haye: Imprimerie Nationale, 1899.

## Summary

The focus of research in this study is *Union is Strength*, "A Balkan Hymn" written by Elodie L. Mijatović (Serbian Cyrillic: Елоди Л. Мијатовић) and set to music by the Hungarian violinist and composer Kalman Roth-Ronay for voice, violin, and piano. The piece was dedicated to "the Balkan nations" and published in London by Weekes & Co. Starting from 1899, Elodie and Čedomilj Mijatović (Чедомиљ Мијатовић) were living in London, where they made a significant contribution to the forging of ties between Serbian and English culture, with their joint efforts in translation work and journalism. Čedomilj Mijatović served three terms as Minister (chief diplomatic representative) of the Kingdom of Serbia to Great Britain. Between 1868 and 1901 he translated important works of travel writing, historiography, novels, memoirs, and sermons and religious works from English to Serbian. His wife Elodie translated Serbian folk tales to English, as well as poems about the Battle of Kosovo, while in the domain of literature in her native language she was active as a poet, writer, and author of brief autobiographical novels. Čedomilj Mijatović adhered to the idea of forging a

“Balkan federation”, as did Elodie, which is also evident in the text of *Union is Strength*, “A Balkan Hymn”, which was probably performed during the First Peace Conference at The Hague (18 May–29 July 1899), when The Hague City Council and the Société des Bains staged numerous concerts for the conference delegates. The delegation of the Kingdom of Serbia included Čedomilj Mijatović, Dr Vojislav Veljković (Војислав Вељковић), and Colonel Aleksandar Mašin (Александар Машин). In The Hague, Elodie Mijatović presented Vojislav Veljković with a copy of “A Balkan Hymn” by Kalman Roth-Ronay, with congratulations undoubtedly referring to his successful address at the conference, which is borne out by the dedication on the title page of the score. In January 1900 the violinist Roth-Ronay gave a concert in Belgrade, whereupon King Alexander I Obrenović (Александар I Обреновић) decorated him with the Order of Saint Sava fourth class.