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Dr. Ira Prodanov, Dr. Nemanja Sovtić, Dr. Milan Milojković: *The Composers' Association of Vojvodina – 50 Years of Existence*. Novi Sad: The Composers' Association of Vojvodina – The Academy of Arts in Novi Sad, 2022, 178 pp.

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Few and far between are professional associations in our country that have managed to achieve continuity in their activities over a substantial period of time and to make during that period a major contribution to their local cultural environment. This exclusive club includes precisely the Composers' Association of Vojvodina, which last year celebrated its golden jubilee. In anticipation of the jubilee, the musicologists Dr. Ira Prodanov, Dr. Nemanja Sovtić, and Dr. Milan Milojković compiled a body of materials relevant to the Association and published a monograph titled *Udruženje kompozitora Vojvodine – 50 godina postojanja* [*The Composers' Association of Vojvodina – 50 Years of Existence*]. The printed version of the book was published by the Association itself, whereas the electronic version was a joint publishing effort with the Academy of Arts in Novi Sad.

This monograph on the Composers' Association of Vojvodina comprises two

parts. In the opening part, the authors present the history and heterogeneous activities of the Association undertaken by its founders and, later on, other members of the Association during its half-century of activity, while the latter part of the book is reserved for a lexicographic survey of almost a hundred composers, writers on music, and musicologists who, in Vojvodina and beyond, made lasting contributions to their local environments either with their musical oeuvres or media appearances, publications, and lectures focused on those works.

The opening part of the publication comprises four chapters. The first chapter, "A History of CAV", presents key moments in the history of the Association, such as its founding documents, the formation of its steering committee, and selection of members of the Association. Out of the "mighty few" who initiated all these activities, the only one who is still active is Jovan Adamov, the Association's current president. It was thanks to his

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recollections, supported by ample documentation from private collections and archives, that the authors managed to reconstruct the Association's initial steps as well as key aspects of its activities. Thus the second chapter is focused on CAV's publishing activity. It discusses the publication of over 90 scores for various performing forces, which suggests that the Association took over an important aspect in the affirmation of the oeuvres of contemporary authors from Vojvodina by publishing their works, which was a rather marginalized pursuit during the former Yugoslav era as well as subsequently. The ensuing chapter provides information on the Association's activities in publishing sound recordings of music. It concerns almost 40 releases that CAV made over the past 50 years, despite the fact that its state, that is, provincial government support kept declining every year. Similarly to the preceding chapter, this chapter likewise discusses the dynamic of the Association's publishing activities, foregrounds the authors and works whose recordings were released, and analyses the design and joint publishing efforts that CAV undertook with PGP RTS (the music production arm of the Serbian Broadcasting Corporation) and Radio Novi Sad. The fourth chapter is focused on CAV's activities in the new millennium. Modernizing the Association has meant focusing on project planning, which has enabled the Association, in addition to its publishing activities, to stage regular annual concerts. Thanks to the conductor Tamara Adamov Petijević, these concerts have provided not only public performances of works by composers from Vojvodina, but also their

permanent recordings, audio and visual alike.

The second part of the monograph contains lexicographic units on the membership of CAV. Given that the Association comprises a large number of composers and writers on music, musicologists, and ethnomusicologists, the authors decided to include only the most crucial facts, such as those concerning their education, employment, membership in professional organizations, main works, major performances, sound recordings, and published scores. In this way, out of the dense web of heterogeneous activities that each member of the Association has engaged in, they sought to highlight the most important ones. The information gathered here will certainly serve as an initial impulse for those who decide to undertake more thorough research of the individual oeuvres of composers from Vojvodina.

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