

ment of the book are ordered chronologically and then alphabetically by title and comprise almost a half the entire publication.

The bibliography and an impressive index of names at the end of the book suggest a meticulous researcher who gave each segment of his research effort its rightful due. If one adds to this that the book is written in what is stylistically a

rather elegant and clear idiom, that the text is gender-sensitive, and the details almost unbelievably precise, it becomes obvious that the scholarly and wider public are confronted with a source that belongs among capital publications in the domain of the study of music not only in Bosnia and Herzegovina, but also in the region of former Yugoslavia and even the Balkans as a whole.

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**MARIJANA KOKANOVIĆ
 MARKOVIĆ***

University of Novi Sad
 Academy of Arts
 Department of Music

**International Scholarly Conference
Jugoslovenska ideja u/o muzici
 [The Yugoslav Idea in/of Music], Novi
 Sad, Matica srpska, 25–26 May 2019**

Last year saw the centenary of the founding of the first Yugoslav state, the Kingdom of Serbs, Croats, and Slovenes, providing an excellent occasion for re-exam-

ining the Yugoslav idea in/of music, which in musicological terms remains an under-researched and undefined category. On 25–26 May 2019 Matica srpska and the Serbian Musicological Society held an international scholarly meeting under the title of *Jugoslovenska ideja u/o muzici* (“The Yugoslav Idea in/of Music”) in Novi Sad, comprising eight panels with presentations by scholars from Serbia, Croatia, Slovenia, and Great Britain: 1. *Diskursi o jugoslovenskoj muzici – muzikografija/muzikologija* (“Discourses about Yugoslav Music: Musicography/Musicology”), 2. *Muzičko jugoslovenstvo: mape/teritorije/afekti* (“Yugoslavism: Maps/Territories/Affects”), 3. *Muzičko jugoslovenstvo: ideje/koncerti* (“Musical Yugoslavism: Ideas/Concerts”), 4. *Diskursi o jugoslovenskoj muzici – muzikologija/muzikografija* (“Discourses about Yugoslav Music: Musicology/Musicography”); 5. *Jugoslovenska muzička scena – institucije – diskografija* (“Yugoslavia’s Music Scene: Protagonists – Art Music”);

* Author contact information:
 marijanakokanovic@yahoo.com

6. *Jugoslovenska muzička scena – institucije – diskografija* (“Yugoslavia’s Music Scene: Institutions – Discography”), 7. *Jugoslovenska muzička scena: institucije – kulturna politika* (“Yugoslavia’s Music Scene: Institutions – Cultural Policy”), 8. *Jugoslovenska muzička scena – akteri – popularna muzika* (“Yugoslavia’s Music Scene: Protagonists – Popular Music”). Since the conference was based on three main thematic blocks (“Discourses about Yugoslav Music”, “Musical Yugoslavism”, and “Yugoslavia’s Music Scene”), individual contributions will be presented in the same way here.

The conference was inaugurated by Dr. Mirjana Veselinović Hofman (Secretary of the Department of Stage Arts and Music at Matica srpska), who highlighted the necessity of explorations initiated by this scholarly gathering, from a factual and problem-based perspective, in this day and age, when interpretations of the legacy of Yugoslavia are politicized in general, moving within a “nervous oscillation between negation and idealization”. The keynote, titled *Teze o jugoslovenskim idejama u/o muzici. Kritički pogled na muzičke prakse i narative od kraja XIX do dvadesetih godina XX veka* (“Theses about Yugoslav Ideas in/of Music: A Critical Survey of Musical Practices and Narratives from the Late 19th Century to the 1920s”) was delivered by Biljana Milanović (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade), who emphasized the importance of critically grounded Yugoslav studies for musicological research and highlighted various types of links between Serbia’s musical culture and its regional counterparts.

The thematic block titled “Discourses about Yugoslav Music” comprised two panels focused on musicography and musicology. In her presentation, *Ideja i praksa jugoslovenstva u periodu 1945–1960, prema napisima u muzičkoj periodici* (“The Idea and Practice of Yugoslavism between 1945 and 1960 in Writings in Contemporary Periodicals”), Melita Milin (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade) discussed the pursuit of equal representation of contributions from all six republics, although in practice, self-representation prevailed. In her talk, *Jugoslovenska koncepcija časopisa Zvuk* (“The Yugoslav Conception of the Journal *Zvuk*”), Ivana Nožica (Academy of Arts, Novi Sad) stressed the importance of that music periodical during its 60 years of publication, highlighting its editors’ striving to flesh out the journal’s Yugoslav conception.

In her rather interesting presentation, *Fluktuirajuće putanje jugoslovenskog muzičkog modernizma: Primer Jugoslovenskog paviljona na svetskoj izložbi „EXPO 58“ u Briselu* (“The Fluctuating Trajectories of Yugoslav Music Modernism: The Example of the Yugoslav Pavilion at the EXPO 58 World Exhibition in Brussels”), Ana Kotevska (Serbian Musicological Society, Belgrade) pointed to the under-researched overall “mixed” content of Yugoslavia’s musical programming, while the second part of her talk presented the afterlife of the Yugoslav pavillion, repurposed since the exhibition as St Paulus College in Wevelgem, and the way its pupils learn about Yugoslav and post-Yugoslav heritage. In her contribution, *Aspekti nastave Istorije jugo-*

slovenske muzike na Fakultetu muzičke umetnosti u Beogradu (“Aspects of the Yugoslav Music History Curriculum at the Faculty of Music in Belgrade”), Marija Masnikosa (Faculty of Music, Belgrade) discussed the impact of the Socialist Federal Republic of Yugoslavia’s cultural policies on the curriculum of the course stated in her title, which was taught for years at the Faculty of Music by Prof. Vlastimir Peričić, while Miloš Marinković (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade) explored the scholarly and musicological activities pursued at the annual conferences on modern Yugoslav music in Opatija (1964–1990): *Naučno-muzikološki aspekti Jugoslavenske muzičke tribine/Tribine muzičkog stvaralaštva Jugoslavije* (“Academic-musicological Aspects of the Yugoslav Music Forum / Forum of Yugoslav Music Creativity”).

Yugoslavism in music was addressed in two panels. In the first panel, Leon Stefanija (Faculty of Philosophy, Ljubljana) re-examined, in his talk titled *Mapiranje slavizma u slovenačkoj muzici do 1918. godine* (“The Mapping of Slavism in Slovenian pre-1918 Music”), the contexts of Slovenian public debates on Slavism, through a series of paradigmatic examples from Slovenian periodicals (1918–1992), interpreting the later period from the perspective of the project “Music and Ethnic Minorities: Slovenia’s (Trans)cultural Dynamics since 1991”. The contribution of Gordana Krajačić (independent scholar), *Jugoslovenski sadržaji na koncertima Muzike Kraljeve garde između svet-skih ratova* (“Yugoslav Contents in Concerts of the Royal Garde Orchestra between the two World Wars”), treated

the concert activities, conductors, and repertoire of that ensemble.

The next panel on Yugoslavism in music (ideas/concepts) opened with a presentation by Ivana Vesić (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade), *Koncept jugoslovenske integracije u javnim aktima jugoslovenskih muzičara (1918–1941)* (“The Concept of Yugoslav Integration in Public Acts by Yugoslav Musicians, 1918–1941”), surveying various interpretations of “real Yugoslavism” in the country’s musical life from the perspective of the activities of musicians from different constituent republics, especially in Belgrade, Zagreb, and Ljubljana. In her talk, *Jugoslovenska ideja u solo pesmi s početka XX veka na južnoslovenskim prostorima* (“The Yugoslav Idea in Early 20th-century Lieder in the South Slavic Region”), Verica Grmuša (Royal Holloway, University of London) discussed the collaboration of Petar Konjović and Miloje Milojević and the sopranos Maja Strozzi-Pečić and Ivana Milojević, both of whom, as she asserted, played formative roles in the creation of certain works in the oeuvres of both composers.

The four final panels were dedicated to Yugoslavia’s music scene. *Ispoljavanje ideje jugoslovenstva u stvaralaštvu Vuka Kulenovića* (“Manifestations of the Idea of Yugoslavism in the Oeuvre of Vuk Kulenović”) was the title of the presentation by Ivana Medić (Institute of Musicology at the Serbian Academy of Sciences and Arts), which highlighted various manifestations of the idea of Yugoslavism in Kulenović’s oeuvre, from his cantata *Stojanka majka Knežepoljka* (“Mother Stojanka from Knežepolje”) to *Hymnos*,

another cantata. In his talk titled *Kosmopolitska stilaska orijentacija – Stvaralačka izuzetnost Rudolfa Bručija i(li) jugoslovenska umetničko-teorijska diskurzivna praksa* (“A Cosmopolitan Stylistic Orientation: The Creative Exceptionalism of Rudolf Brucci and/or Yugoslav Art-Theoretical Discursive Practice”), Nemanja Sovtić (Academy of Arts, Novi Sad) re-examined the concept of “cosmopolitan style”, Vlastimir Peričić’s characterization of Brucci’s oeuvre, also asking to what degree that concept participated in the Yugoslav idea in/of music. Miloš Bralović (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade) offered insight into autographs left by Josip Slavenski, which are now held at the Faculty of Music in Belgrade, seeking to highlight some lesser known aspects of the composer’s poetics (*Josip Slavenski: skice, beleške, crteži* / “Josip Slavenski: Sketches, Notes, Drawings”).

In her contribution, *Tko zna gdje se sakrio sedmi kontinent... O glazbi i rasi na marginama jugoslavenske diskografije* (“Who Knows Where the Seventh Continent is Hiding... On Music and Race on the Margins of Yugoslav Discography”), Mojca Piškorić (Academy of Music, Zagreb) explored African music and musicians in Yugoslav discography of the latter half of the 20th century, while Vesna Ivković (Academy of Arts, Novi Sad), in her talk titled “*Vojvodina ton*” i (post)jugoslovenske perspektive (“‘Vojvodina ton’ and (Post)Yugoslav Perspectives”) presented the activities of that association since its founding (1964) up to the present. In his presentation, *Elektroakustička muzika u SFRJ u periodu raspada zemlje: slučaj Asocijacije umetnika elektronskih medija*

(“Electroacoustic Music in the SFRY during the Dissolution of the Country: The Case of the Electronic Media Artists’ Association”) offered an interesting view of the founding (1991) of one of the last artistic associations that aspired to be Yugoslav in character, highlighting the ideas that brought its artists together, as well as the relationship between their poetics and social circumstances.

The seventh panel featured four presentations, focusing on institutions and cultural policy. In her talk, *Prilog istoriji izvođaštva na muzičkim scenama bivših Jugoslavija* (“A Contribution to the History of Performance on the Music Scenes of Former Yugoslavias”), Nadežda Mosusova (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade) pointed to the necessity of surveying the general overlapping in the activities of protagonists on Yugoslav music scenes. Vanja Spasić (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade), in her talk titled *Domaći repertoar Opere Narodnog pozorišta u Beogradu (1970–1990)* (The Domestic Repertoire of Belgrade National Theatre Opera, 1970–1990), showed how that institution sought to bring art closer to the “working people”, with special focus on having “Yugoslav” operas on its repertoires. In her contribution, *Od zvuka ka...: Muzički program SKC-a sagledan u kontekstu samoupravnog socijalizma* (“From Sound to...: The Music Programming of Belgrade’s Students’ Cultural Centre Viewed in the Context of Self-management Socialism”), Ivana Miladinović Prica (Faculty of Music, Belgrade) explored the programmatic and aesthetic unity of artists gath-

ered around the Students' Cultural Centre in Belgrade, who, following the arrival of Miroslav Savić (1978), initiated a new orientation of its programmes in music. Predrag Đoković (Academy of Music, University of East Sarajevo) discussed the Yugoslav music performance scene's interest in early European music in the 1960s (*Pokret za ranu muziku u izvođačkom domenu šezdesetih godina prošlog veka* / "The Early Music Movement in Yugoslavia's 1960s Performance Scene"). In her talk titled *Jugoslovenko-nemačke horske nedelje* ("The Yugoslav-German Choral Weeks"), Nataša Marjanović (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade) considered the paradigm of the Yugoslav idea in relation to the repertory, participant selection criteria, as well as the impact of cooperation between the two countries (1969–1991).

The final panel, devoted to popular music, opened with Marko Aleksić's (Faculty of Music, Belgrade) contribution, titled *Jugoslovenski predstavnici na "Pesmi Evrovizije" u periodu 1981–1990: konačno formirano "jugoslovenstvo" u pop muzici?* ("Yugoslavia's Entries at the Eurovision Song Contest between 1981 and

1990: 'Yugoslavism' in Pop Music Materialized at Last?"), which highlighted the specifically Yugoslav type of pop song, seeking to link cultural "Yugoslavism" with that concept's purely musical equivalents. In the final presentation heard in this thematic block, *"Metalci, hipici i ostali manijaci" – metal muzika u Jugoslaviji* ("Metals, Hippies, and Other Maniacs: Heavy Metal Music in Yugoslavia"), Bojana Radovanović discussed the emergence and development of Yugoslavia's heavy metal music scene, bearing in mind the peculiar reception model of this genre in a socialist context.

At this conference, the Yugoslav idea in/of music was surveyed from various angles and methodological approaches, seeking to map out phenomena that played important roles in defining Yugoslav identity in music. The meeting was open to the professional and general public alike and there were discussions following each panel. We hope that this rather successful conference will prove stimulating for further explorations and that the idea of Yugoslavisms will be surveyed from beyond the historical coordinates of the Yugoslav states, deeper into the past.