

response to this production, particularly to the impressive Spaceship scene. The site-specific Staatsbankberlin productions (2001, 2005), the State Opera of South Australia production (2014), and other performances, are discussed comparatively. Different interpretations of the Spaceship scene reveal the directors' understanding of the opera, Novak concludes.

In Knee Chapter 5 ("Critical excavations"), Peter T'Jonck focuses on Lucinda Childs's contribution, and writes on her collaboration with Glass on another projects, *Dance*, which led to her choreography for *Einstein* in 1984. Frits van de Waa analyses the critical receptions, particularly in relation to the premiere and the 2012–15 revival.

Published over forty years after the legendary performances at the Avignon Festival, this book offers an abundance of fresh debates and fond reminiscences of the work. This review has been able to highlight only some of the topics addressed in this impressive collection. Simply put, this edited compilation is a ground-breaking and multifaceted examination of a landmark piece of theater, and it is written in a very approachable and clear style. Not only is a highly valuable contribution to the study of opera studies, but also to an array of other artistic disciplines.

Cited Works

Glass, Philip: *Words without Music: A Memoir*. New York: Norton, 2015.

Article received on December 23rd 2020
Article accepted on December 28th 2020
UDC: 78.071.1(497.11)"18/19"(049.32)

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On the Margins of the Musicological Canon: the Generation of Composers Petar Stojanović, Petar Krstić and Stanislav Binički, Biljana Milanović (ed.), Belgrade, Serbian Musicological Society, Institute of Musicology of the SASA, 2019, 378 pages, ISBN 978-86-80639-52-9

On the Margins of the Musicological Canon: the Generation of Composers Petar Stojanović, Petar Krstić and Stanislav Binički [Na marginama muzikološkog kanona: kompozitorska generacija Petra Stojanovića, Petra Krstića i Stanislava Biničkog] is a thematic collection of papers published by the Musicological Society of Serbia (MSS) and Musicological Institute of the SASA initiated by the international scientific meeting of the same name organized by the MSS from December 1st – 2nd, 2017 on the occasion of the 140th anniversary of the birth and 60th anniversary of the death of Petar Stojanović (1877–1957) and Petar Krstić (1877–1957), and the 145th anni-

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versary of the birth and 75th anniversary of the death of Stanislav Binički (1872–1942).

The main intention of this Collection of papers, according to the editor Dr. Biljana Milanović, is to fill the gaps in the scientific literature on Stojanović, Krstić, and Binički. The focus of 'older' musicology on musical creation has left other aspects unexplored, so the multiple contextualizations in the studies published in this collection critically re-examine the established canons and focus on neglected aspects of musical activities of this generation of Serbian composers. The result is a collection of twenty studies by musicologists and music theorists from Austria, Bosnia and Herzegovina, the Czech Republic, Croatia, Portugal, and Serbia.

The revaluation of well-known topics in science implies a starting point conditioned by the questioning of epistemological, methodological, and representational frameworks of previous research ranges, which results in a larger number of questions, new approaches, and methods. The versatility of used research perspectives, methodological approaches, and sources, brings a multitude of new facts that are viewed in the Collection in different contexts: the relationship of central and marginal personalities and practices in European contexts of the second half of the 19th and the first half of the 20th century; the reception of the mentioned generation of Serbian composers in different musical and socio-political frameworks of the regional context; the relationship of national and universal music in individual compositional poetics; social engagement through

various activities in which composers positioned themselves as key figures in the Serbian musical culture of their time.

Lubomír Spurný in the work "Nationalism and Modernism. Czech (Exterritorial) Modern Music" considers national stereotypes within Czech-German musical relations, as well as the reception of individual Czech composers of the first half of the 20th century, in relation to two opposing views – Vladimir Helfert (*Czech Modern Music: a Study of Czech Musical Creativity*, 1936) and Theodor Adorno (*Philosophy of New Music*, 1949). To establish a broader metanarrative of Southern European culture, Ivan Moody's in his work "Cosmopolitanism as Nationalism or How to Create a National Opera" discusses the possibilities of a parallel view of the operatic works of composer Stanislav Binički in Serbian, Alfred Keil in Portuguese and Manuel de Falla in Spanish music who created the foundations of a distinctly national opera tradition. Considering the relationship between the centre and the periphery, Lada Duraković in her paper "Compositional Practices of Small Milieux at the Turn of the 20th Century: The Case of Pula (Croatia)" connects Pula musicians Giulia Smareglia and Alfred Martinz with their contemporaries Binički and Krstić, and concludes that the composers' activity depends on the performing possibilities of their environments while noticing the common characteristics of individual composers' qualities. Sonja Cvetković in her paper "Reconsidering the Status of Petar Stojanović's Artistic Personality from a Historical Perspective in Central European and National Music Contexts" re-examines the established views and

concludes that Stojanović's work is characterized by the intersection of personal creative experiences formed under the influence of Central European cultural models.

In two co-authored papers, Marijana Kokanović Marković and Vera Merkel Tiefertaler question how Stojanović was integrated into the musical life of Vienna. The period of Stojanović's schooling is reconstructed based on statistical reports of the Conservatory in the paper "Education and Artistic Activities of Petar Stojanović in Vienna (1896–1904)" alongside the analysis of Stojanović's initial composing and performing steps on the Viennese music scene. In the paper "The Reception of Petar Stojanović's Operettas in the Viennese Press: Socio-Cultural and Political Aspects", the authors analyze the reception of Stojanović's operettas, *Liebchen am Dach* and *Der Herzog von Reichstadt* by the Viennese audience at the time of their performance, considering cultural and political implications. Vesna Peno in her paper "The Engagement of Petar Krstić as a Conductor in the Saint Sava Church in Vienna" based on, until now unprocessed archival material from the "Cor" fund of the Archives of the Serbian Church of St. Sava in Vienna, describes the circumstances under which Krstić began and ended his activity during his studies in Vienna as the choirmaster in this church, where he led a choir of his compatriots. Based on the critiques published in the daily press, Sofija Jovanović in her paper "Petar Stojanović's Cooperation with Czech Violinists" reconstructs lesser-known facts about Stojanović's performing and creative work in the context of collaboration

with the Czech violinists František Ondříček, Jan Kubelik and Oscar Nedbal with a focus on the reception of Stojanović's *Concerto for violin and orchestra* no. 2 performed by Jan Kubelik in Prague. In the paper "Musical Contributions of Petar Stojanović, Petar Krstić and Stanislav Binički to the Repertoire of the Croatian National Theatre in Osijek Since its Inception in 1907 Until World War II", Sunčana Bašić provides a chronological list of works by Serbian composers in the repertoire of the theater in Osijek with data on performers and an analysis of the reception of their works based on articles in the daily press. Lana Pačuka in her paper "Guest Serbian Artists on the Sarajevo Concert Podium: The Case of Stanislav Binički and Petar Stojanović" describes the concerts of Stanislav Binički as the head of the King's Guard Orchestra during 1919 and Petar Stojanović in 1922, 1924, and 1931 organized by the Sarajevo Philharmonic.

Thomas Aigner in the work "Floribella and Triglav. Music Manuscripts of Compositions by Petar Stojanović in the Vienna City Library" provides an insight into two, according to the existing list of Stojanović's works, unknown compositions. Through a detailed analysis, Aigner comes to conclusions about the possible time of origin and purpose of the listed compositions, opening some other questions that provoke some other new research. An analytical review of Stojanović's program composition *Sava* inspired by Václav Smetana's *Vltava* is provided by Sanda Dodik and Gordana Grujić in the paper "Symphonic Poem *Sava* by Petar Stojanović – Analytical Review". Considering Stojanović's violin

concerto as a paradigm of his entire opus, Srđan Teparić in his paper “Concert for Violin and Orchestra No. 2 in G Major by Petar Stojanović – Integration of Serbian Music into Stylistic Canons of European Late Romanticism” analytically conclude the individual compositional language of Stojanović, which does not deviate from the usual norms of the historical epoch of romanticism. Igor Radeta in the work “The Phenomenon of Adaptation in the Poetics of Petar Stojanović: The Example of Sonatina for Oboe and Harp and the Second Sonata for Violin and Piano Op. 95” through a comparative analysis of these works concludes the differences and similarities between the composition, which are two scores of the same musical idea, as well as the change and manner of manifestation of sound thinking whose final form is the Second Sonata for Violin and Piano Op. 95.

Based on archival material, segments of the legacy of the composer and singer and melographer, Lazar Lera, Nataša Marjanović in her paper “Composer Petar Krstić and the Tradition of the Serbian Church Chant” sheds light on Krstić’s contribution to Serbian church music in the context of Russia-Serbia ties, church-musical circumstances, and the cultural and musical life of the Serbian diaspora in America. Biljana Milanović in the work “Activities of Petar Krstić and Stanislav Binički in the Association of Serbian Musicians” provides an insight into the activities of two musicians who were among the main actors in the history of the little-known first association of professional musicians in Serbia, founded in 1907 to improve the status of musicians. The significant efforts that

Krstić undertook with prominent creative work in the fight for the emancipation of music and musicians, i.e. solving the economic and social problems of musicians through a series of activities such as creating a network of institutions and legislation, spreading an awareness of the music profession and professional organization, music education, etc. are described in the paper “Petar Krstić and the Struggle for Emancipation of Yugoslav Musicians and Musical Life in the Interwar Period” by Ivana Vesić and Dragan Teodosić. Gordana Krajačić in her paper “Stanislav Binički and Military Music” gives an overview of Binički’s concert activities with the Belgrade Military Orchestra and the King’s Guard Orchestra, emphasizing the most important performances in the concert life of Belgrade until the First World War. In the paper “Stanislav Binički (1872–1942) in the Great War: Preserving National Identity and Musical Links with the Homeland” Maja Vasiljević, based on many years of research of archival material and periodicals, describes the significant creative and organizational activities of Binički in wartime circumstances that had a dual function: the preservation of the national identity and cultural diplomacy. An overview of the various activities of Binicki during his engagement as the director of the Opera (1920–1924), which in addition to the director’s function included conducting, composing, and translating opera librettos, based on the repertoire analysis and reception in the press, is given by Marijana Dujović in her paper “The Activities of Stanislav Binički in the Opera of the National Theater in Belgrade”.

The collection of papers, as well as many other activities, is the result of many years of efforts undertaken by the Musicological Society of Serbia to re-affirm unpublished, unperformed, or rarely performed compositions by Serbian composers of the past. Related to this is the long-term activity of the MSS in establishing cooperation between musicologists and performers from which valuable projects have emerged, such as *Anthological Pieces of Serbian Music* (2009, 2010) and *Reaffirmation of the Forgotten Serbian Music* (2019). The collection of papers significantly contributes to the completion of scientific knowledge about the roles and significance of Stojanović, Krstić, and Binički in the history of Serbian music, but also their significance in the wider regional context, given the time and geographical framework of this generation of composers in the wider ex-Yugoslav framework and therefore this valuable publication can be an example of similar scientific endeavours in the region, and beyond.

Article received on October 23rd 2020
Article accepted on November 30th 2020
UDC: 781"1917/1945"(049.32)

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Srđan Teparić, *Resemantizacija tonalnosti u prvoj polovini XX veka* (1917–1945)

[*Resemantization of Tonality in the First Half of the 20th Century* (1917–1945)]

Belgrade, Faculty of Music, 2020, 238 pages, ISBN 978-86-81340-09-7

Resemantization of Tonality in the First Half of the 20th Century (1917–1945) is the title of the first monograph by Srđan Teparić, Ph.D, Assistant Professor at the Department of Music Theory at the Faculty of Music in Belgrade, where he teaches Analysis of Music Styles, Directions and Methods of Music Theory and Analysis, History of Music Theory and Semantic Analysis of the 20th- and 21st-Century Music. This monograph is pioneering in its significance and scope for several reasons. To begin with, it originated from the first doctoral dissertation (supervised by Prof. Ana Stefanović) defended at the Department of Music Theory of the Faculty of Music, which was established as scientific only in 2008. Teparić's starting point was the reflection on the musical (and, specifically, har-

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