
IN MEMORIAM: SRĐAN HOFMAN (1944–2021)

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[E]verything is both childishly naive and perplexed, and new for every individual and already experienced, eternal for mankind. The meaning of the familiar is not necessarily always a familiar meaning. Srđan Hofman¹

The untimely departure of Srđan Hofman on 25 September 2021 is a great loss for our entire musical community and the sheer expanse of the resulting void is as yet impossible to gauge.

Hofman's brilliant creative and intellectual capacities did not only radiate through his rich and varied oeuvre, populated as it was by his vibrant, Luddite, innately glowing, analytically shaped, and masterfully structured music, but also permeated his committed and highly fruitful work in pedagogy, informing every mode of social engagement in which he wholeheartedly invested himself, when he believed in its goals. Among musicians of various professions and ages, he remains remembered as someone who – in the belief that the nature of musical art is universal, synthetic,



¹ Tijana Popović, "Multiplicity and Coherence: A Conversation with Srdjan Hofman", *New Sound*, 3, 1994, 13–14.

indivisible, and incorruptible, that the musical life of a community may develop only in a harmonious and equitable evolution of all its actors – supported and brought together composers, performers, musicologists, writers on music and media workers, organizers of musical life and sound engineers, unfailingly securing the artistic worth of the results of this polyphonic creative effort.

As musicologists, we felt and, we hope, duly appreciated the great support that Srđan Hofman lent our discipline, which was at times, within the musical profession, questioned as “non-artistic”, while in academic circles its academic, scholarly status was sometimes disregarded. From the administrative positions in which he served at the Faculty of Music as much as in places where decisions were made, such as Sokoj (Organisation of Music Authors of Serbia) and other forums where he took an active part, and equally in his published writings and interventions in various discussions, Srđan Hofman often emphasized the import not only of musicology’s scholarly but also its creative and inter-disciplinary dimension, enabling it to improve its social standing and secure more adequate funding.

As a member of the editorial board of the *NEW SOUND* International Journal of Music since its founding in 1992, I can attest that Professor Hofman, alongside Dr. Mirjana Veselinović-Hofman, amidst the dramatic circumstances brought on by the breakup of Yugoslavia, helped our publication both to preserve and renew and improve its international profile and standing, which had hitherto languished in the restrictive framework of former Yugoslavia’s “federal republic quotas”.

With this eulogy and note of appreciation, the Journal’s editorial board is not saying farewell to Srđan Hofman.

With this tribute that his closest friends, students, and colleagues made to Srđan Hofman on 2 October 2021, interspersed with quotations from interviews with the composer published in our journal, the *New Sound* is announcing future explorations and work on affirming his multifaceted creative oeuvre in general.

A.K.

My ideas are initially grains of unprecisely defined sound, or insufficiently resolved series of procedures that could perhaps be applied to some sound, or to some specific treatment of the medium, or some sonic sensation which I think might possibly be used in some way, some impulse activated by a painting, or book... On the basis of such ideas you cannot fill up note sheets. Thinking through the idea, its development, reassessing its usability, "strengthening" and trying contours of the future totality.²

Our dearest Srđan,

I'm standing here in disbelief and addressing you the way I never thought I would have to address you. We spent decades together, moving in each other's orbit, without ever thinking that it might come to an end and that someone might have to write it down for us in this way. We fight with all the misfortunes that befall us. The outcomes of our struggles are not certain and none of us can foresee them. This calamity, however, which assailed you and got the upper hand, is the worst we have seen, experienced, or felt. Until the final hour, we expected it would yield and that you would emerge victorious once more. I still cannot believe that it didn't happen. I'm still waiting for everything to come around and end the way we all wanted and expected. What is this force that set about so ferociously to take you away from us and, contrary to all our wishes and desires, succeeded in its endeavour? Had our pleas been granted, even in a small part, none of this would have transpired. You would have returned, cheerful and strong as ever, to all the endeavours that were still awaiting you.

Our dearest Srđan,

I don't know if anyone in our more recent past has done so much for our music as you did. This is not the time to enumerate all of it, but it's impossible not to mention what is most important and what makes you and your achievement eternal.

You were one of the founders and the first programme selector of the International Composers' Forum in Belgrade. Also, you were our representative at the International Society for Contemporary Music.

² Ibid., 16.

You were a vice-dean and then dean of the Faculty of Music in Belgrade and a vice-rector of the University of Arts in Belgrade. You served as our country's ambassador to South Africa.

Your truly great and special achievement is the establishment of the Electronic Studio at the Faculty of Music and, with it, the many works that have been produced in it and the new subjects that have been taught at the Studio as part of the Department of Composition.

You won our most significant awards in the domain of music, including multiple Mokranjac awards and the Gold Medal of the University of Arts, among others.

And, most importantly, apart from your brilliant creative oeuvre – your work in pedagogy. Countless are your former students who qualify today among our most eminent artists and pedagogues. I do not know a single professor from your generation or generations close to yours who could boast of such an accomplished career in pedagogy and who is so well esteemed and loved by his or her students.

I am one of those who had the honour to witness your pedagogical skills. I know that without your advice it would have been impossible to navigate the sea of problems and dilemmas that await every young composer on his or her chosen path, which no one could negotiate unless they're guided by a secure hand such as yours. One couldn't think of a situation in which you failed to act when decisions needed to be made affecting the outcome and success of a work of music. I knew – as did all those who had the opportunity to work with your assistance – that as long as one had a good idea and a sound basis, an impeccable structure would arise. It was such a great feeling to have someone you could trust all the way, whose counsel could guide and lead you to the result you imagined and sought to achieve, but didn't know how to do it and what road to take to get to your destination.

It was the sort of advice that, from the perspective of the craft, led the musical work to a desirable outcome. However, it was also the sort of advice that meant a lot in the formation of the overall character of a young artist. How to treat your performers, how to deal with success, how to deal with failure, how to negotiate apparently hopeless situations. Srđan could do all of that, he always found the best words for every situation, and had your back whenever and wherever you needed it. Never have I encountered or seen such excellence in anyone. Such power could endow only the best among all of us. What I found fascinating is the fact that Srđan already had this knowledge, breadth, and power even as a very young professor, with whom I was

fortunate enough to work, and as an experienced pedagogue with recognized artistic and pedagogical accomplishments.

I know you as the most objective kind of person, but you were able to adapt to anyone's character and to draw the best out of everybody.

Your professional integrity was so significant and great that we could all rely on it and always trust you in every respect. Of course, that was immeasurably important in the development of each one of us, our self-confidence and the necessary belief in oneself that results from an objective and honest appreciation of one's accomplishments.

Our dearest Srđan,

Each one of your works – really, every single one of them – was conceived in a special and unique way to serve as a model in terms of art, craft, and conception, matchless in its authenticity and wondrous accomplishment. Just as one would expect from a man who always gave the right advice and, when it came to his own works, he would do the same with even more energy and skill.

I attended almost (or probably) all of your many premières. Those were exciting performances that brought new, previously not experienced thrills, thanks to your creative procedures that were original and completely new, typically unexpected, in the best sense of that word.

I was privileged enough to participate as a performer in the realization of two brilliant works of yours, *Znakovi (Signs)* and *Duel*. Those were unique experiences for me. It was an opportunity to participate in the realization of a sound that could be accomplished in a virtuosic fashion only by an author who had supremely mastered the technology of making music in any media whatsoever. Your electronics was alive in the true sense of the word and could and had to be performed with ease. In my view, our little backwater has failed to say even the bare minimum of what ought to be said about your work. A lot remains for the coming generations to discover and learn.

My dear Srđan,

I cannot end this address to my model and greatest lifelong friend in a way that would suggest that our life together is over.

I cannot believe that you won't, in your modest and yet most compelling way, create more works that we would love and admire.

Our dearest Srđan,

Thank you for everything you did for us.

You remain etched in our memory, impossible to erase.

You are now pursuing your own path, the rest of us, for a while yet, our own.

We'll meet again.

Zoran Erić, composer

2 October 2021

Teaching is complex work and continually presents new challenges. This creates an obligation for me to be open to all new information and to constantly develop myself in my profession (which does not influence my creative work)... As a matter of fact, I have always felt that the development of our culture and creative surroundings for the unhampered highly professional activity of new generations of musical artists, composers, musicologists and ethnomusicologists, teachers and organizers, requires both the individual and joint efforts of us all, in all the vital points of musical life.³

Dear Professor, esteemed Professor, the best and most exceptional Professor, my Professor,

Thanks to all your achievements, you secured your place in eternity long ago! With all the things that you selflessly pursued in every professional domain of your work. With your thinking, speaking, writing, and composing. Every time and in every situation, your endeavours were sharp, 100% precise, superbly intelligent, impeccable. You knew everything, you could do everything, you had a solution for everything. At the same time, you were always calm, measured, thoughtful, benevolent, farsighted, dignified, a real gentleman, eloquent, and all of that in the common interest.

Beginning on Saturday, 25 September 2021, the world as a whole completely changed. It must have done! The news of your departure itself found me in tears, shattered, in disbelief. Albeit irrationally, I sincerely believed that you couldn't possibly leave. After an initial burst of grief, I was overwhelmed by far more powerful emotions, those of gratitude, pride, and my vivid memories of the moments I spent with you over the past 27 years. Through those

³ Ibid., 18.

memories I also felt an endless sense of privilege. Almost three decades with you – I take that as a gift from God.

Professor, at this time I want to thank you for everything! Yes, really for everything! For the unforgettable tutorials in composition and orchestration we had in Room 33 at the Faculty of Music. Every Monday, every Wednesday, every Thursday were eagerly awaited, just to see you, in yet another dynamic and, above all, inspiring class. Thank you for standing up for the Faculty of Music and thank you for serving as our dean during some of the most difficult times that our country has had to endure, the 1990s. Thank you for your work at the Rectorate, where you served as a vice-rector, thank you for Sokoj, where you served for many years as president, thank you for your diplomatic service, representing your country as its ambassador to the Republic of South Africa. Professor, thank you for the Faculty's sound studio, which has kept us, all these decades, up to the present day, in touch with developments in contemporary music globally. Thank you for the Forum, thank you for the Association! Professor, thank you for everything!

You convinced me a long time what a brilliant composer you were! I remember, for instance, how elated I felt after the première of your *Musica concertante*, with Rita Kinka, at Bemus. And, equally, following a later performance of the same piece featuring your daughter Neda, at the International Composers' Forum. Thank you for the *Signs (Znakovi)*, *Samples (Uzorci)*, *Hadedas*, *Mirrors (Ogledala)*, *Boxes of Sound (Kutije zvuka)*, *Farce (Farsa)*, *Déjà vu*, and all the other masterpieces. The personal feeling of elation I mentioned before is a perennial state that is activated whenever I see a piece of yours on the concert repertoire.

For decades, you had demonstrated to your students what a unique pedagogue you were. I am certain that the same view is shared by Predrag Repanić, Nataša Bogojević, Milica Paranosić, Jasna Veličković, Dragana Jovanović, Svetlana Savić, Marko Nikodijević, and everybody else, several dozen of us who graduated from your class. Those of us who had the opportunity to absorb your every thought, which today we hand down to the generations that will come after us. That pedagogical uniqueness and singularity were crowned by your promotion as an eternal professor, professor emeritus at the University of Arts in Belgrade.

With a truly immense feeling of gratitude, I am positive that your work will live on through the gorgeous music you gave us!

Above all, my dear Professor, you always were and remained a wonderful man! I shall remember you like that forever!

On behalf of the Faculty of Music, on behalf of your students, and on behalf of all the institutions you served, I bid you farewell at this time. May you rest in eternal glory!

Ivan Brkljačić, composer
2 October 2021

I believe that in pedagogy, it is very important to establish relationships of mutual confidence between the teacher and the student, relationships in which both sides contribute their maximum of knowledge, time and invention so that the student is enabled to realize the full potential of his talent. For me it is very important that the student write each of his compositions to the best of his abilities, in accordance with his current technical and general musical knowledge, his natural creative intelligence, inventiveness and imagination. I wish to create a situation in which the student competes with himself, not with his colleagues from the same, or from other classes, or with classics.⁴

We already sorely missed the Professor in our first Department meeting following his retirement. But he was always there for us, to speak, to offer advice and support. We all felt we had someone to talk to, because he was our voice of reason, someone who always had an idea, who could always see a solution, every detail, and, at the same time, a broader view of every problem. For all of us, the Department is like another family. He was its guardian, a man whose intelligence, knowledge, honesty, and poise we could always count on.

Now each one of us is standing here with her or his own hole in their heart. Mine is huge, devouring me completely. I'm sitting in it in darkness and still cannot accept that my father figure, who guided me through my life and profession, is gone. A man who believed in me more than I believed in myself. For more than 30 years he commanded my full confidence and admiration. I believed, like many others, that he was invincible. And truly he was: brave, just, tenacious, wise, benevolent, reliable... With his own example, he taught us how to work, how to fight for the truth, integrity, our profession, colleagues, and students.

⁴ Vesna Mikić, "A Look at the Mirror/Screen: Pop-up Interview with Srđan Hofman", *New Sound*, 44, II/2014, 19.

Here are some of the messages sent to the Professor by his students who could not be with us today, pursuing their careers across the world, in Holland, Germany, America:

“I was immensely lucky to study composition with Professor Srđan Hofman. Back in the day when I took my entrance exam and embarked on studying composition, as a ruffled teenager who wouldn’t listen to her parents’ advice, Professor Hofman taught me about the techniques of composition and the art of orchestration, but, equally, he became a very special member of my family. I wasn’t even aware of how significant his influence was on the formation of my musical being, as well as moral principles and fundamental values of life. As an extra parent, Professor Hofman shaped my way of thinking, my interests and view of the world. After moving to America, I realized what a rare thing it was to have such a professor as was our wonderful, esteemed, respected, and always modest Professor, and that the wealth of his knowledge, wisdom, and life experience had laid the foundations of my understanding of contemporary music and its role in the world.

With my respect for everything he did for me, as well as for all his students and young composers, to whom he imparted, with his selfless hard work, not only a supreme command of the craft, but also a comprehensive kind of education that is seldom acquired even at the world’s most famous universities, I want to express my endless gratitude to Professor Hofman.

Without him, my visits to Belgrade and the Faculty, concerts, forums, and festivals won’t be what they used to be. We shall all miss his figure, gentleness, and words of support and constructive criticism. Our gratitude for everything he did for us in his life will be woven into our works and the legacy he bequeaths to us.” (Nataša Bogojević)

“Dear Professor,

I’ve realized that I don’t know if I ever thanked you:

for accepting me as a ‘wild card’ refugee from musicology, for teaching me to look at the visual arts for ideas and future trends in music, for letting our composition tutorials go on for hours if necessary (which made my studies at Julliard, where everything is measured by the dollar and by the minute, seem like a walk in the park), for being a champ and leader in extracurricular activities such as dinners, parties, and travels, for your incredible sense of hu-

mour and satire, for always being authentic and true to yourself, for getting me hooked on electronics (but only after doing my homework), for introducing me to a composer's life, which blossomed with a sort of irresistible glow, although that often meant sleepless nights, tangled cables, and financial riddles with three variables.

I don't know if I ever thanked you for any of those many things and still many more, for which we are now sadly out of time.

But even if I didn't, I know that you understood.

So thank you for that, too.

Lots of love from Milica Paranosić.

P.S.: Even today, whenever I'm facing a dilemma, I ask myself: 'What would Hofman say?' You're always there, sitting in the 'jury', with your piercing glance."

"What a sad, devastating week! We're musical orphans now. I'm struggling to compose myself. I'm so sad and I'll miss him forever.

For me, meeting the Professor set the course of my entire life and its trajectory. I was only 15 when I walked into the famous Room 33 and those seven years of learning and studying are the most beautiful and significant seven years of my life. His advice was always fundamentally important to me, I learned everything from him, all I ever achieved in music I owe to him, and I'm really inconsolable that he left us.

Srdan Hofman was a unique measure of a professor, a pedagogue without rival or successor, a unique figure, after Petar Bergamo the last cosmopolitan and intellectual giant in Serbian music. A huge compositional and pedagogical oeuvre, an entire life devoted to the service of music. A supporting pillar of our musical culture, an irreplaceable loss, his absence will be painfully felt in the years before us. May he rest in eternal glory." (Marko Nikodijević)

“Dear Professor,

In our frequent conversations, although you weren’t there and could not hear them, I never told you how our first time in the electronic studio stirred up my reality and opened an entire world of imagination, passion, and love for sound.

For that reason, at this time, parting with you, I want to say: THANK YOU FOREVER, PROFESSOR.

Our conversations will never stop, as long as I can see the Moon and the Sun and hear the world we made together.” (Jasna Veličković)

As we stand here, each one of us with his or her own hole in their heart, with love, respect, and inexpressible sorrow, I believe we’ll meet you in our dreams. And at some point in the future...

Svetlana Savić, composer
2 October 2021

All my other professional, or if you wish “social” commitments, all I have done in my life is determined by my being a composer, and owing to that, a university professor. I wished, and somewhat naively believed I could influence the content of professional, even political decisions that produced direct consequences on the social position of music creators, the promotion of their works, the level of the protection of their rights, the quality of art studies, the material and social status of higher education in Serbia, particularly the status and activities of the University of Arts and the Faculty of Music.⁵

SRĐAN HOFMAN (1944–2021)

Biographical Data

Srđan Hofman was born in 1944 in Glina, in what is now Croatia.

He graduated in 1968 at the Academy of Music (today the Faculty of Music) in Belgrade, in the composition class of Professor Stanojlo Rajičić, a full member of the Serbian Academy of Sciences and Arts and a long-standing secretary of its Department of Arts. He earned his master’s degree in the same class in 1972.

On two relatively brief occasions, he pursued further training abroad: in Darmstadt in 1974 and in Stuttgart and Cologne in 1975, as a fellow of the DAAD.

From 1968 to 1974, Hofman worked as a professor of theoretical subjects at Josip Slavenski High School of Music in Belgrade.

He joined the Composition Department of the Academy/Faculty of Music in Belgrade in 1974, where he progressed through all the academic ranks, from teaching assistant to full professor and professor emeritus.

Many of our most renowned composers earned their undergraduate, master’s, and doctoral degrees in Professor Srđan Hofman’s class. Among other works, he supervised eight doctoral artistic projects: seven in Composition at the Faculty of Music in Belgrade and one in Multimedia Art at the Interdisciplinary Doctoral Study Programme at the University of Arts in Belgrade. Many of his former students have pursued successful careers at institu-

⁵ Ibid., 12.

tions of higher education in the country and the region. At the Faculty of Music in Belgrade, they include Dr. Anica Sabo, full professor, retired; Predrag Repanić, MA, full professor; Svetlana Savić, DMA, full professor and chair of the Department of Composition; Dragana Jovanović, DMA, full professor; Ivan Brkljačić, DMA, full professor and vice-dean for teaching; Marko Stojanović, DMA, assistant professor; and Vladimir Korać, DMA, assistant professor. Elsewhere, they include Ana Gnjatović, DMA, associate professor at the Faculty of Art of the University of Priština (Zvečan – Kosovska Mitrovica) and the doctoral study programme in Multimedia Art at the University of Arts in Belgrade; Aleksandar Perunović, DMA, assistant professor and Nina Perović, DMA, a prominent artist and academic fellow, both of whom teach at the Music Academy of the University of Montenegro in Cetinje; whereas Slavko Šuklar, MA, previously taught as an associate professor at the Academy of Arts of the University of Novi Sad and now teaches at the Academy of Music in Velenje (part of the University of Maribor in Slovenia).

Among Professor Hofman's former students who are now living and working abroad, successful careers in composition have been pursued by Nataša Bogojević (USA), Milica Paranosić (USA), Jasna Veličković (Netherlands), and Marko Nikodijević (Germany).

In addition to his work as a composer and professor of composition at the Faculty of Music and multimedia art at the University of Arts, Srđan Hofman was the founder and director of the Electronic Studio at the Faculty of Music in Belgrade.

He also pursued theoretical research relating to issues in contemporary music and authored a large number of articles published in academic journals, as well as a book-length study, *Osobenosti elektronske muzike* [The Characteristics of Electronic Music], Knjaževac: Nota, 1995.

As a keynote speaker, he participated in international academic conferences in the US (*Modern Music Conference*, Texas State University, San Marcos, 2011) and Serbia (*Music Identities on Paper and Screen*, Faculty of Music, University of Arts, Belgrade, 2012).

From 1983 to 1989 Srđan Hofman served as a vice-dean and from 1989 to 1998 as dean of the Faculty of Music in Belgrade. From 2002 to 2006 he served as Serbia's ambassador to South Africa and from 2007 to 2009 as a vice-rector of the University of Arts in Belgrade.

In performing his duties, Hofman acted as a dedicated, resolved, and fervent agent in promoting the field of art music and culture in general, maintaining, as he emphasized himself, "that the development of our culture and

securing the conditions for unhampered and appropriately professional activities of new generations of musical artists, composers, musicologists ethnomusicologists, pedagogues and organizers, entail the individual and collective efforts of all of us, in every vital juncture of musical life”.

Hofman was a member of the jury at the International Jeunesses Musicales Competition as well as Serbia’s most prestigious prize in the field of music creativity, the *Stevan Mokranjac* Award.

He was one of the founders and the first programme selector of the International Composers’ Forum in Belgrade. He also served as secretary of Serbia’s national ISCM (International Society for Contemporary Music) chapter. He also served as president of the Composers’ Association of Serbia, as a member of the Presidency of Sokoj (Organisation of Music Authors of Serbia), and chairman of its Board.

The creative oeuvre of Srđan Hofman comprises a large number of works, most prominently the following:

- orchestral works (5 pieces: *Preludio* per orchestra da camera; *Movimento energico*; *Symphony in Two Movements*; *Concerto dinamico*; and *Episodi concertanti Concert Episodes* for violin and orchestra);
- vocal-instrumental works (5 pieces: *Cantus de morte* for mezzo-soprano, orator, mixed choir, and orchestra; *Hexagons – Ritual: musical scene* for six groups of girls, Orff instruments, and conductor; *Games* for mixed choir, orator, and piano; *Makamba – Ritual* for Female Choir and Chamber Ensemble; and *Mirror* for mezzo-soprano, violoncello, piano, and chamber orchestra);
- chamber works (11 pieces: *Variations* for flute, viola, and piano; *String Quartet*, *The Legal Code of Succession – four letters* for clarinet and two string sextets, *Hexagons – Farce* for violin, violoncello, and piano; *The Eyes of Sutjeska – melodrama* for an orator and string orchestra; *Moving Mirrors* for two pianos – four performers; *It’s Coming!* – *Sound Objects* for eleven strings; *Refrain* for wind quintet; *Replica* for violin and piano; *Hadedas – presentation and three developments* for violoncello and piano, *Music Toys* for amplified violoncello and double-bass; and *Through Boxes of Sound 1* for clarinet, violin, piano and tape);
- solo works (5 pieces: *Hexagons – Monodrama* for violoncello, *Hexagons – Pastorale* for solo violin; *A Comic* for solo double bass; *Time Machine* for piano; and *Recitative and Toccata* for organ);
- choral works (2 pieces: *Imprints of Sound* for mixed choir and *What Have I Said?* for mixed choir);

- electro-acoustic works (10 pieces: *Déjà vu* for saxophone/clarinet and magnetic tape; *Who Am I? – Fairytale* for mezzo-soprano, eight actresses, female choir, chamber orchestra and magnetic tape; *Rebuses I & II* (electronic music); *Samples* for flute, clarinet, AKAI 1000 HD sampler and Apple Macintosh computer (or audio file); *Musica concertante* for piano, 13 strings and electronics; *A Nocturne of Belgrade Spring AD 1999* for chamber ensemble, live electronics, and audio tape; *Looking at “Mirrors” by Anish Kapoor* for two amplified harps and Logic Pro sound processors; *Through Boxes of Sound 2* for Piano and Electronics);
- incidental music for theatre plays (for two plays, in collaboration with Zoran Erić: *Calling the Birds* and *Rose of the Wind* by Haris Pašović).

Srđan Hofman has won numerous awards, including the following:

- the October Prize of the City of Belgrade for young artists (1968);
- First Prize at the Third International Composers’ Forum (1994) for *Musica concertante*;
- First Prize at the Fourth International Composers’ Forum (1995) for *Signs*;
- the most important award for musical creativity in Serbia – the *Stevan Mokranjac* Award for 2010 for *Looking at “Mirrors” by Anish Kapoor*;
- the same award for a second time – the 2015 *Stevan Mokranjac* Award for *Through Boxes of Sound 1*;
- the Composer of the Year award of the *Музика класика (Muzika klasika)* journal for *Mirror* (2012);
- the Composers’ Association of Serbia award;
- the Great Plaque of the University of Arts in Belgrade.

Apart from regular concert seasons, Hofman’s works have been performed at major festivals in Serbia and abroad, where they were invariably selected from a large pool of pieces from across the world, attesting thereby to Hofman’s high esteem, the artistic value of his accomplishments, and the mark that his creative work and pursuits have left in Serbia and abroad alike. Among others, these events include the following:

- Music Biennale Zagreb, Croatia (*Ritual*);
- World (New) Music Days, Germany (*Rebuses*);
- World (New) Music Days, Sweden (*Samples*);
- Electronic Art Festival, Helsinki, Finland (*Samples*);
- World (New) Music Days, Romania (*Duel*);
- Electro-acoustic Music Festival in Bourges, France (*Déjà vu*);
- 18th International Accordion Festival in Vilnius, Lithuania (*Hadedas*);

- World Harp Congress in Sydney, Australia (*Looking at “Mirrors” by Anish Kapoor*);
- Bemus (five times): *Moving Mirrors, Musica concertante, Makamba; Signs; Mirror*;
- Yugoslav Music Forum in Opatija;
- International Composers’ Forum in Belgrade;
- Ohrid Summer Music Festival, etc.

Monodrama and *Farce* were also performed as compulsory works at international competitions organized by Jeunesses Musicales Serbia.

The critical reception of a concert entirely dedicated to works by Srđan Hofman held on 13 November 2019 is a mighty and striking testament to the undisputed standing, value, and significance of his compositional activities in general, for Serbian art music and culture as a whole.

An excerpt from a review of the concert by Zorica Premate published in *Politika* on 16 November 2019:

“[...] the great hall of the Russia House, packed to capacity, hosted the first evening solely dedicated to one of the undisputed doyens of our musical creativity and most accomplished professors of composition at the Faculty of Music in Belgrade, Srđan Hofman, a selection of whose works were performed by artists who had already established themselves as excellent interpreters of his music [...] Srđan Hofman celebrated his 75th birthday as a professor emeritus, together with his many colleagues, current and former students in the audience, whose master’s and doctoral degrees he supervised, as well as select musicians and ensembles [...] This procession of remarkable achievements of Serbian music [*Pastorale, Through Boxes of Sound 1, It’s Coming!, Signs, Makamba, Looking at “Mirrors” by Anish Kapoor, and Mirror*] outlined his journey from late-avant-garde explorations of ways of reinventing the work of music in terms of compositional technique and setting up an algorithm for its unfolding in time, via the mid 1980s and the exuberant 1990s that saw the magic of Hofman’s postmodern turn in full bloom, all the way to the second decade of the 21st century, in which this *magister ludens* has continued to impress us with his freedom in addressing his old and new points of interest: ‘mirrors’, ‘boxes’... in fact, the secrets of the musical flow itself and its inherent semantic drama. His vast musical home is defined by his playful and restless imagination, rigorously selected and effective tools, a high degree of vital energy and the ease of a gentleman.”

A List of Major Works

Among the many orchestral, vocal-instrumental, chamber, solo, choral, and electro-acoustic works in Srđan Hofman's compositional oeuvre, which have been performed by some of the most renowned artists in Serbia and abroad – soloists, conductors, chamber and symphony orchestras, choirs, chamber ensembles – the following works should be singled out:

- ***Episodi concertanti*** for violin and orchestra from 1972, premièred in 1974 by Jovan Kolundžija and the RTB (Radio Television Belgrade) Symphony Orchestra conducted by Maurice le Roux (sound recording by PGP – the music production branch of the Radio Television of Serbia – the Serbian Broadcasting Corporation);
- ***Concerto dinamico*** for orchestra from 1971, premièred in 1974 by the Belgrade Philharmonic Orchestra led by Volker Wangelheim;
- ***Cantus de morte*** for mezzo-soprano, orator, choir, and orchestra from 1978, premièred in 1980 by mezzo-soprano Aleksandra Ivanović, orator Jovan Miličević, and the RTB Symphony Orchestra conducted by Oskar Danon;
- ***Makamba – Ritual*** for female choir and instrumental ensemble from 1997, premièred the same year by the *Collegium musicum* female choir conducted by Darinka Matić Marović;
- ***Mirror*** for mezzo-soprano, violoncello, piano, and chamber orchestra from 2012, premièred the same year by Ana Radovanović, Srđan Sretenović, Neda Hofman Sretenović, and the *St. George Strings Chamber Orchestra* (Гудачи Светиої Ђорђа / *Gudači Svetog Đorđa*);
- ***It's Coming! Sound Objects*** for eleven strings, composed and premièred in 1981 by *Dušan Skovran* String Orchestra (Гудачки оркестар “Душан Сковран” / *Gudački orkestar “Dušan Skovran”*) conducted by Aleksandar Pavlović (sound recording by PGP);
- ***Refrain*** for wind quintet, composed in 1983 and premièred in 1984 by the Belgrade Wind Quintet (Београдски дувачки квинтет / *Beogradski gudački kvintet*);
- the cycle ***Hexagons: Hexagons – Monodrama*** for violoncello from 1975 performed by Ivan Poparić; ***Hexagons – Pastorale*** for solo violin from 1975 performed by Dragutin Bogosavljević; ***Hexagons – Farce*** for violin, violoncello, and piano from 1976 performed by *Akademski trio* (Academic Trio; CD recording released by *Novi Zvuk, SOKOJ*); ***Hexagons – Ritual: musical scene*** for six groups of girls, Orff instruments, and

- conductor from 1978 performed by the *Collegium musicum* female choir conducted by Darinka Matić Marović;
- ***Moving Mirrors*** for two pianos – four performers from 1979, performed by Belgrade Piano Studio (Београдски клавијски студио / Beogradski klavirski studio; CD: *Srđan Hofman – Electro-acoustic Music*, SOKOJ CD 203);
 - ***Hadedas – Presentation and Three Developments*** for violoncello and piano from 2004, premièred in 2005 by Srđan Sretenović and Neda Hofman Sretenović (CD recording released by *New Sound* no. 26);
 - ***Music Toys*** for amplified violoncello and double bass from 2008, performed by Srđan Sretenović and Slobodan Gerić;
 - ***Through Boxes of Sound I*** for clarinet, violin, and piano from 2015, performed by *Trio Pokret* [The Motion Trio];
 - ***Imprints of Sound*** for mixed choir from 1982, premièred in 1983 by the RTB Choir conducted by Mladen Jagušt;
 - ***What Have I Said?*** for mixed choir from 2007, premièred in 2011 by the *Liceum* Choir conducted by Miloje Nikolić;
 - ***Who am I – Fairytale*** for mezzo-soprano, eight actresses, female choir, chamber orchestra, and magnetic tape from 1986, premièred in 1987 by mezzo-soprano Aleksandra Ivanović, the *Collegium musicum* female choir, and *Dušan Skovran* Chamber Orchestra conducted by Aleksandar Pavlović;
 - ***Déjà vu*** for saxophone (clarinet) and magnetic tape from 1985, premièred in 1986 (CD SOKOJ 203);
 - ***Samples*** for flute, clarinet, *AKAI 1000 HD* sampler and *Apple Macintosh* computer (or Audio File) from 1991, premièred by Laura Levai Aksin, Nikola Srdić and Srđan Hofman (CD SOKOJ 203);
 - ***Signs*** for flute, violoncello, piano, and live electronics composed and premièred in 1994 by Ljubiša Jovanović, Sandra Belić, Nataša Veljković, and Zoran Erić;
 - ***Rebuses I & II***, electronic music composed in 1988–1989 (sound recording by PGP; CD SOKOJ 203);
 - ***Musica concertante*** for piano, 13 strings orchestra, and electronics from 1993, premièred in 1994 by Rita Kinka, Aleksandar Pavlović, and *Dušan Skovran* Chamber Orchestra (CD SOKOJ *New Sound*, 4-5);
 - ***Duel*** for piano and live electronics written and premièred in 1996 by Neda Hofman and Zoran Erić (CD SOKOJ *New Sound*, 8);

- **Looking at “Mirrors” by Anish Kapoor** for two amplified harps and *Logic Pro* sound processors (2010), performed by Ljiljana Nestorovska and Milena Stanišić;
- **Through Boxes of Sound 2** for piano and electronics from 2016, performed by Neda Hofman.

All the works listed above have been recorded and broadcast by RTS (Radio Television of Serbia – Serbia’s public broadcaster) and many of them have been released on vinyl recordings and CDs.

An excerpt from the jury’s ruling of the 2010 Stevan Mokranjac Award

Looking at “Mirrors” by Anish Kapoor for two amplified harps and *Logic Pro* sound processors

“By virtue of his accomplishments in the domain of electro-acoustic music, Srđan Hofman has established himself in Serbian musical culture as one of its leading authors, with his captivating innovation and proficient ‘command’ of the expressive potentials of his chosen media. Hofman materialized the idea to re-signify Kapoor’s intriguing work from the Guggenheim Museum in Bilbao (*Mirrors*, 2010) in his own peculiar, complex way, using the full potential of two harps whose sound is ‘reflected’ and transformed in the computer sound generated during performance, by transferring the sound produced onstage into a computer programme prepared in advance. The impressive sonic result, the balanced dramaturgical arc of the work, its solid logic of musical organisation, and expert use of expressive abilities single out Hofman’s piece as a work of masterful and mature compositional writing, an exciting and inspiring sonic quest across the expanses of combining traditional instruments with computers.”

An excerpt from the jury’s ruling of the 2015 Stevan Mokranjac Award

Through Boxes of Sound 1 for clarinet, violin, and piano

“*Through Boxes of Sound 1* was commissioned by *Trio Pokret* and premièred on 28 September 2015. Finding that Hofman’s inspired, witty, playful, intelligent, and expert response to last year’s Forum’s thematic challenge – *Sound Boxes* – is a work characterized by remarkable compositional mastery, the jury agreed that his piece from last year’s production stands out by its modernity and exploration of new sonorities. It is captivating by virtue of the inexorable logic of its musical flow, the clarity of its micro- and macro-formal planning, its combinations of instrumental timbres, which are masterful and

fascinating. Therefore, Hofman's boxes of sound may be heard as stories about the little things that actually make up our entire life, because they encompass a competent musical memory. They are nostalgic and attest to the timelessness of the skills Hofman used to accomplish the effect of ease of that which always was and remains deep and powerful."

An excerpt from Tijana Popović Mladenović's article on *Through Boxes of Sound 1 and 2* in Zorica Premate (Ed.): *Tribine: Novi zvučni prostori (Zbornik)* [Forums: New Spaces of Sound – Proceedings]. Belgrade: Centar za muzičku akciju, RTS izdavaštvo, 2019.

"The diptych *Trough Boxes of Sound 1 & 2* by Srđan Hofman encapsulates, it seems, some rather specific sonic memories. Peculiar sonic 'images', memories, or some acoustic *déjà vu* phenomena in the domain of sound and about the memory of sound. Sonic memories of a lived sonic experience, his own or someone else's/*other's*, at any rate, an experience etched, wilfully or not, right into the sonic wrapping of the self belonging to the 'owner' of the box. What stands out is [...] the impressive sophistication and mastery with which the composer constructs the main structures of the work and their causal relations, that is, establishes the structure of each chord, the logic of their mutual relations and voice leading, with which he forms fields of sound that are shorter in duration and especially those that are longer, with micro-changes in their structure, securing at the same time textural clarity and consistency in treating every element of that texture in every section, and executing a rather peculiar reduction of rhythmic, melodic, and harmonic material down to a few basic representatives that are reiterated in a certain transformed, variant modality throughout the piece." (pp. 302, 308)

An excerpt from *Fragmenti o muzičkoj postmoderni* [Fragments about Musical Postmodernism], Novi Sad: Matica srpska, 1997, by Mirjana Veselinović-Hofman

Déjà vu for clarinet, harpsichord, chamber orchestra, and magnetic tape (1985)

(premiered as part of the *Musica viva* cycle at Cvijeta Zuzorić Art Pavilion, Belgrade, 1986, Radio Belgrade 3)

"***Déjà vu*** is a piece of music about music inasmuch as it constitutes a piece of music about a memory of music: unconscious rather than conscious, more often undisturbed than interrupted, clear rather than faint, more disturbing

than serene. I remember that I could (can) remember an experience I've never had, because it is nonetheless inscribed somewhere inside me, it simply *is* in me – this might be a free interpretation of the composer's idea in this work.” (p. 88)

Rebus 1

(premièred in 1988 at the Yugoslav Music Forum in Opatija)

“...his compositional technology in the electronic piece **Rebus 1** [...], avant-garde in the context of Serbian music, by virtue of its consistently set-up serialist thesis as the basis for shaping the work's musical parameters, generates in **Rebus 1** certain traditional musical patterns, thereby highlighting the author's postmodern 'praise' for tradition [...]" (pp. 112–113)

Samples (1991) for flute, clarinet, AKAI 1000 HD sampler and Apple Macintosh computer

(premièred in Cetinje in 1991)

“[...] Hofman retains the integrity of his musical language [...] simultaneously setting up a relation of a specific sort of interdependence between his chosen elements of tradition. Thereby he appears to give shape, by musical means, to a sort of discussion of nature and the meaning of some of the possible mutual relations between individual musical, sonic contents or principles, borrowed from the musical past. Thus, for instance, in **Samples** (1991) for flute, clarinet, AKAI 1000 HD sampler and Apple Macintosh computer, Hofman takes a rather peculiar perspective on the relationship between two types of musical experience: musical folklore and art music. At the same time, he posits folklore precisely as the generative domain of his work.” (pp. 116–117)

“[...] It is precisely this power of his to break the acoustic 'atom' and enable the elements obtained thereby to fuse into a new acoustic particle, to accomplish, as he puts it himself, 'the complexity of timbre, variety, variability, and control in creating electronic sound from a degree when it ceases to be typical (electronic!) and turns into any imaginable (or unimaginable), new or *familiar* sound from the acoustic environment', i.e. a sample from whatever context, it is precisely that guarantee of boundless freedom in working with sound that binds Hofman to the electronic medium.” (p. 122)

***Musica concertante* for piano, 13 strings, and electronics (1993)
First Prize at the 3rd International Composers' Forum (1994)**

“The question is [...] whether by using the electronic medium, that is, the full span of its technological capabilities, while we are still struggling to follow, grasp, and explicate postmodernism in theoretical terms, we might actually be already coming out of it, through a spiral-shaped turn back to the logic of modernism? That problem, in a rather sharp and clearly pointed way, is actualized in Hofman’s *Musica concertante* for piano, 13 strings, and electronics (1993). The work is based on several facts from musical tradition, which are taken from the domain of genre, form, harmonic and sonic (timbral) construction.” (p. 123)

“[...] That balance [*the right measure* of the ratio between discovery and invention] is essentially established and consistently animated in Hofman’s *Musica concertante*, but, perhaps precisely due to that masterful degree of postmodern permeation affecting all of its inductive and deductive methods, it simultaneously emerges as a sort of turning point in the current condition of Serbian music: as a possible announcement of a renewed domination of the semiological nature and vision of modernism.” (pp. 131–132)

Selected Bibliography on the Author

Regarding the oeuvre of Srđan Hofman – his compositional poetics, aesthetics, and stylistic features, individual works, orientations in terms of genre and media, innovative creative breakthroughs, especially in the field of electro-acoustic music, which he helped inaugurate in our part of the world, as well as his authentic, unique “writing”, the mark left by his spirit, and the sound of his time – there is an impressive number of published texts: from reviews published in the daily and periodical press, essays, articles, and scholarly studies in Serbian and foreign academic journals and essay collections, musicological collective monographs, lexicographic and encyclopaedic units, and an incipient monograph entirely dedicated to him, all of which attest to the perennially intriguing and provocative effects that his accomplishments make on those who listen to and interpret his music.

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Compiled by Tijana Popović Mladjenović

Data on the Works of Srđan Hofman

orchestral:

Preludio per orchestra da camera

(1, 2, 1, 2, 3, 3, archi)

1967

Opatija, 18 Oct. 1967

Živojin Zdravković, Belgrade Philharmonic

duration: 8’

score in author’s possession, RB (Radio Belgrade) material

recording: RB

Movimento energico

(a 3)

1968

Opatija, 26 Oct. 1968

Živojin Zdravković, Belgrade Philharmonic

duration: 9'

score: in author's possession, RB material

recording: RB

Симфонија у два става

Symphony in Two Movements

(a 3)

1969

Belgrade, 3 Nov. 1969

Živojin Zdravković, Belgrade Philharmonic

duration: 13'

score: in author's possession, RB material

recording: RB

Concerto dinamico

(a 3)

1971

Belgrade, 26 Feb. 1974

Volker Wangelheim, Belgrade Philharmonic

duration: 16'

score: in author's possession; RB material

recording: RB

Концертјанџне еџзоге за виолину и оркестар

***Episodi concertanti* for violin and orchestra**

(a 2)

1972

Belgrade, 17 April 1974

Jovan Kolundžija, Maurice le Roux,

RTB Symphony Orchestra

duration: 18'

score: in author's possession, RB material

piano reduction, author's edition

sound recording: RB

LP: PGP

chamber:

Варијације за флауту, виолу и клавир

Variations for flute, viola, and piano

1966

Sarajevo, 22 Dec. 1966

Eleonora Džak, Franc Avsenek, Aleksandar Kolarević

duration: 7'

in author's possession

sound recording: RB

Гудачки кваријет

String Quartet

1967

Belgrade, 26 March 1973

Serbian String Quartet

duration: 13'

sound recording: RB

Законика наследовање – четири слова за кларинет и два гудачка секстета

The Legal Code of Succession – four letters for clarinet and two string sextets

1974

Belgrade, March 1975

Vladimir Žikić, Mladen Jugušt,

Belgrade String Orchestra

duration: 16'

in author's possession

sound recording: RB

Хексајони – **Фарса** за виолину, виолончело и клавир

Hexagons – **Farce** for violin, violoncello and piano

1976

Opatija, November 1976

Akademski trio (Academic Trio)

duration: 7'50"

in author's possession

sound recording: RB

CD: *Novi zvuk* SOKOJ

Очи Суџјеске – мелодрам за рецитатора и гудачки оркестар
The Eyes of the Sutjeska – *melodrama* for an orator and string orchestra
1976

Belgrade, 1977

Jovan Miličević, Angel Šurev,

Belgrade Chamber Orchestra

duration: 9'

Vasko Popa

sound recording: RB

Покрејина оїледала за два клавира – четири извођача
Moving Mirrors for two pianos – four performers
1979

Belgrade, 9 Oct. 1979

Belgrade Piano Studio

duration: 8'15"

in author's possession

author's edition

sound recording: RB

LP: PGP

CD: Srđan Hofman: *Electro-acoustic music*, SOKOJ CD 203

Долази – звучни објекти за једанаест гудача
It's Coming! *Sound Objects* for eleven strings
(3, 3, 2, 2, 1)

1981

Belgrade 1981

Aleksandar Pavlović,

Dušan Skovran Belgrade String Orchestra

duration: 14'

in author's possession

sound recording: RB

LP: PGP

CD: *Антилопија српске музике 20. века за њугаче* (Anthology of 20th Century Serbian Music for Strings)

Рефрен за дувачки квинтет

Refrain for wind quintet

1983

Belgrade, October 1984

Belgrade Wind Quintet

duration: 11'

in author's possession

sound recording: RB

Реплика за виолину и клавир

Replica for violin and piano

1990

Novi Sad, April 1993

Maja Jokanović, Nevena Popović

duration: 8'

in author's possession

Хагегас – *Излајање и три развоја* за виолончело и клавир

Hadedas – *Presentation and Three Developments* for violoncello and piano

2004

Belgrade, 2005

Srđan Sretenović, Neda Hofman-Sretenović

duration: 17'30"

in author's possession

CD: *New Sound*, 26/2005

CD: Ансамбл за нову музику *Градилишће / Construction Site Contemporary*

Music Ensemble, 2024

Музичке играчке за озвучене виолончело и контрабас

Music Toys for amplified violoncello and double-bass

2008

Belgrade, November 2008

Srđan Sretenović, Slobodan Gerić

duration: 7'30"

in author's possession

CD: Срђан Сретеновић, *Виолончело + 1* (Srđan Sretenović, *Violoncello + 1*)

solo:

Хексаїони – Монодрама за виолончело

Hexagons – Monodrama for violoncello

1975

Belgrade, 29 April 1975

Ivan Poparić

duration: 6'30"

in author's possession

sound recording: RB

CD: Ансамбл за нову музику *Градилишће / Construction Site Contemporary*

Music Ensemble, 2015

Хексаїони – Пасторала за виолину соло

Hexagons – Pastorale for violin solo

1975

Opatija, November 1975

Dragutin Bogosavljević

duration: 6'

in author's possession

sound recording: RB

Времейлов за клавир

Time-machine for piano

1994

Ohrid, 2 August 1994

Neda Hofman

duration: 7'

in author's possession:

sound recording: Electronic Studio at the Faculty of Music, Belgrade

Recitative and Toccata for organ

2004

Pretoria, 2004

Wim Wiljoen

duration: 8'30"

in author's possession

vocal-instrumental:

Cantus de morte за мецо-сопран, рецитатора, мешовити хор и оркестар
Cantus de morte for mezzo-soprano, orator, mixed choir, and orchestra
texts: Meša Selimović, Omar Khayyam, Akhenaten, Federico García Lorca, Vasko
Popa, Desanka Maksimović
1978

Belgrade, 17 Dec 1980
Aleksandra Ivanović, Jovan Miličević, Oskar Danon,
RTB Choir and Orchestra
duration: 40'
in author's possession, RB material
sound recording: RB

Хексаіони – Рийуал: музичка сцена за шест група девојака, Орфов
инструментаријум и диригента
Hexagons – Ritual: musical scene for six groups of girls, Orff instruments, and con-
ductor
1978

Zagreb, May 1978
Darinka Matić Marović, *Collegium musicum*
duration: 8'
in author's possession

Игре за мешовити хор, рецитатора и клавир
Games for mixed choir, orator, and piano
poetry by Vasko Popa
1984

Priština, 21 Nov. 1984
Enver Petrovci, Teuta Pllana, Rafet Rudi,
RT Priština Choir
duration: 10'
score: RP
sound recording: RP

Макамба – Ритуал за женски хор и камерни ансамбл
Makamba – *Ritual* for female Choir and Chamber Ensemble
(flute, clarinet/bass clarinet, French horn, trombone, percussion, piano, double bass)

1997

Belgrade, May 1997

Darinka Matic Marović

Collegium musicum

duration: 8'30"

in author's possession

CD: *New Sound*, 10, Belgrade 1997 (CD 110/1997)

Second Prize at the 1997 Composers' Forum

Оїлегалo за мецосопран, виолончело, клавир и камерни оркестар

Mirror for mezzo-soprano, violoncello, piano, and chamber orchestra

2 Fl, 2 Cl, Strings (5, 4, 3, 2, 1)

David Taylor: *Reflections*, Sylvia Plath: *Mirror* (fragments)

2012

Belgrade, Oct. 2012

Ana Radovanović, Srđan Sretenović, Neda Hofman Sretenović, St. George Strings

Chamber Orchestra

duration: 17'

in author's possession

sound recording: RB

"Composer of the Year" award of *Музика класика* journal

choral:

Оїписци звучања за мешовити хор

Imprints of Sound for mixed choir

1982

Belgrade, October 1983

Mladen Jagušt

RTB Choir

duration: 10'

in author's possession

sound recording: RB

Шта сам ја рекао? за мешовити хор
What have I said? for mixed choir
poetry: Bai Hua, Ai Qīng, Zhou Can
2007

Belgrade, October 2011
Miloje Nikolić
Liceum choir
duration: 10'
in author's possession
sound recording: RB

electro-acoustic:

Déjà vu за саксофон (кларинет) и магнетофонску траку
(верзија за саксофон /кларинет/, чембало, камерни гудачки оркестар и магнетофонску траку)
Déjà vu for saxophone (clarinet) and magnetic tape
(version for saxophone /clarinet/, harpsichord, chamber string orchestra, and magnetic tape)
1985

Belgrade, 1986 (*Musica viva* cycle, Cvijeta Zuzorić Art Pavilion, Radio Belgrade 3)
duration: 13'50"
in author's possession
sound recording: RB
sound recording: RT Novi Sad
CD SOKOJ 203
LP: PGP

Ко сам ја? – *бајка* за мецосопран, осам глумица, женски хор, камерни оркестар и магнетофонску траку
Who Am I? – *Fairy tale* for mezzosoprano, eight actors, women's choir, chamber orchestra, and magnetic tape
poetry: Mila Šuljagić
1986

Opatija, 1987
Aleksandra Ivanović, Aleksandar Pavlović,
Collegium musicum, Dušan Skovran Chamber Orchestra
duration: 42'
in author's possession
sound recording: RB

Ребуси I & II (електронска музика)

Rebuses I&II (electronic music)

1988/89

duration: 9'03"

Opatija 1988 (Rebus I), 1989 (Rebus II)

sound recording: Electronic Studio at the Faculty of Music in Belgrade

LP: PGP

CD: SOKOJ 203

Узорци за флауту, кларинет, AKAI 1000 HD и Apple Macintosh компјутер (или аудио фајл)

Samples for flute, clarinet, AKAI 1000 HD sampler and Apple Macintosh computer (or audio file)

1991

Cetinje, 14 June 1991

Laura Levai Askin, Nikola Srdić, Srđan Hofman

duration: 11'19"

in author's possession

sound recording: Electronic Studio at the Faculty of Music in Belgrade

CD SOKOJ 203

Концертантна музика за клавир, 13 гудача и електронику

Musica concertante for piano, 13 strings, and electronics

1993

Belgrade, 17 May 1994

Rita Kinka, Aleksandar Pavlović

Dušan Skovran Chamber String Orchestra

duration: 15'30"

in author's possession

sound recording: Electronic Studio at the Faculty of Music in Belgrade

CD SOKOJ *New Sound*, 4-5, 1994/1995 (CD 104/105)

First Prize at the 1994 Composers' Forum

Знакови за флауту, виолончело, клавир и живу електронику

Signs for flute, violoncello, piano, and live electronics

1994

Belgrade, 15 October 1994

Ljubiša Jovanović, Sandra Belić, Nataša Veljković, Zoran Erić

duration: 13'31"

in author's possession

sound recording: Electronic Studio at the Faculty of Music in Belgrade
CD SOKOJ *New Sound*, 6 (CD 106 / 1995)
CD SOKOJ 203
First Prize at the 1995 Composers' Forum

Дуел за клавир и живу електронику
Duel for piano and live-electronic
1996
(version for two pianos and percussion – 2009)

Belgrade, May 1996
Neda Hofman, Zoran Erić
duration: 12'22"
in author's possession
sound recording: Electronic Studio at the Faculty of Music in Belgrade
CD SOKOJ *New Sound*, 8 (CD 108 / 1996)
Third Prize at the 1996 Composers' Forum

Ноктюрно београдској пролећа јодине 1999. за камерни ансамбл, живу електронику и магнетофонску траку
A Nocturne of Belgrade Spring AD 1999 for chamber ensemble, live electronics, and audio tape
1999

Belgrade, 1999
conductor: Biljana Radovanović
duration: 12'
in author's possession
sound recording: Electronic Studio at the Faculty of Music in Belgrade

Гледајући у "Огледала" Аниша Кајпура за две озвучене харфе и процесоре програма *Logic Pro*
Looking at "Mirrors" by Anish Kapoor for two amplified harps and *Logic Pro* sound processors
2010

Belgrade, November 2010
Ljiljana Nestorovska, Milena Stanišić
duration: 11'20"
in author's possession
sound recording: Electronic Studio at the Faculty of Music in Belgrade
Stevan Mokranjac Award for 2010

Кроз куџије звука 1 за кларинет, виолину, клавир и траку
Through Boxes of Sound 1 for clarinet, violin, piano, and tape
2015

Belgrade, October 2015

Trio Pokret

duration: 8'45"

in author's possession

sound recording: RTS

CD: Construction Site Contemporary Music Ensemble, 2016,

ISBN 978-86-89621-04-4

Stevan Mokranjac Award for 2015

Кроз куџије звука 2 за клавир и електронику
Through Boxes of Sound 2 for piano and electronics
2015

Belgrade, October 2016

Neda Hofman

duration: 9'

in author's possession

sound recording: Electronic Studio at the Faculty of Music in Belgrade

CD: Construction Site Contemporary Music Ensemble, 2016,

ISBN 978-86-89621-04-4

Без јаве – У њојрази за “Пјероом” Арнолда Шенберга
за флауту, кларинет, виолину, виолончело, мецо-сопран, клавир и
електронику

Without Waking – In Search of Arnold Schoenberg's “Pierrot”

for flute, violin, violoncello, mezzo-soprano, piano, and electronics

setting of *Prestanak jave* (Awake No More), a poem by Vladislav Petković Dis
2017

Belgrade, 6 Oct 2017

Construction Site Contemporary Music Ensemble

duration: 16'30"

in author's possession

sound recording: Electronic Studio at the Faculty of Music in Belgrade

miscellaneous:

Incidental music for theatre plays *Dozivanje ptica* [Calling the Birds], 1989 and
Ruža vetrova [Rose of the Wind], 1990 by Haris Pašović (in collaboration with
Zoran Erić).

fragments on CD SOKOJ 203