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CONVERSATIONS

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MUSIC BEYOND HUMAN

A CONVERSATION WITH MICHEL VAN DER AA¹

My first encounter with the Dutch composer and director Michel Van der Aa's (b. 1970) music was at the Gaudeamus Music Week, when I heard his most recent piece at that time: *Here [In Circles]* (2002) for soprano, cassette recorder and ensemble.² I remember the soprano Barbara Hannigan in Amsterdam's Paradiso, conscientiously rewinding and fast-forwarding excerpts of her own singing with the ensemble while she continued to sing alongside,

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¹ This conversation was audio recorded in Michel Van der Aa's studio in Amsterdam on 18 September 2019. I am grateful to Katarina Kostić who translated it for the issue of the *New Sound* in Serbian.

² Before studying composition (with Diderik Wagenaar, Gilius van Bergeijk and Louis Andriessen), Van der Aa trained first as a recording engineer at the Royal Conservatory in The Hague. In 2002 he broadened his skills with studies in film direction at the New York Film Academy, and in 2007 he participated in the Lincoln Center Theater Director's Lab, an intensive course in stage direction. From Michel van der Aa's official biography at: <https://www.vanderaa.net/biography/>, Accessed: June 6, 2020.



Michel van der Aa
(Photo by Priska Ketterer [2017])

in-between and against the live and recorded sound. This experience called into question not only the conventional status and function of soloists, ensembles and live performances, but also the engagement and perspective of the listening spectator. I remember the unusual aura surrounding that concert performance, as well as the intriguing sense of disturbance that was felt as if all the clichés of singing, performing and listening were elegantly, but irreversibly, dismantled.

When I later encountered other pieces by Van der Aa I continued to be intrigued by his insistence on reinventing borders and challenging the common protocols of the fields in which he works. His creations, even when not belonging to the genre of music theatre or opera, involve a certain multimedia-based theatricality. A typical example is *Up-Close* (2010) for solo cello, string ensemble and film, in which the film character's destiny seems to be unexpectedly related to the reality of the concert performance itself. In 2003, when I saw Van der Aa's chamber opera *One* for soprano, video and soundtrack (2002) at Music Biennale Zagreb, it felt as though this unique and disquieting piece sharply intensified the live-mediatized divide I had registered in *Here [In Circles]*. There was Barbara Hannigan again, this time enmeshing her live singing with her video/audio double to the point at which it was impossible to say where the boundaries of her voice and body were lo-

cated. The video screen looked like a kind of mirror for the live performer and vice versa. *Here [In Circles]* seems like a study for the opera *One*, just as *One* would later become the prototype of Van der Aa's second and more complex opera *After Life* (for 6 singers, ensemble, video and electronic soundtrack, 2005–06), based on the film by Hirokazu Kore-Eda. The story of both film and opera is organized around the following question: What was the most decisive moment of your life? Protagonists choose their key moment, and only one chosen memory travels forward with its 'owner' to eternity.

After creating operatic works such as *One*, *After Life*, *The Book of Disquiet* (a music theatre piece for actor, ensemble and film based on the homonymous work by Fernando Pessoa, 2008), and the 3D opera *Sunken Garden* (2011–2012), Van der Aa accomplished the *tour de force* of composing, filming, editing, and rehearsing several operas of about one minute in duration, each commenting on certain media and political events. These pieces, commissioned by the Dutch broadcasting network VARA, comprise "With My Ear to the Ground" (2010),³ "Van het Vergeten" (*About Forgetting*, 2010),⁴ "Willem Holleeder" (2012),⁵ "God, Vaderland en Oranje" (*God, Homeland and Oranje*, 2012),⁶ "Vlucht MH370" (*Flight MH 370*, 2014),⁷ all designed to be performed live during their talk show. The libretti are in Dutch and the subjects depicted are public events that attracted strong media attention. These miniature operas can also be perceived as intense and brilliant singing caricatures.⁸

Beyond all multimedia interventions in Van der Aa's oeuvre, his poetics may be characterized as an attempt to interrogate identity and its uniqueness, constantly revealing the elusiveness of our sense of identity and the multiple

³ Scored for mezzosoprano (Tania Kross), actor (Thom Hoffman), positive organ (Jeroen Bal); composition, film: Michel van der Aa, libretto: Nico Dijkshoorn.

⁴ Libretto: Adriaan van Dis; composition, film: Michel van der Aa; design: Maarten Cornet.

⁵ Text: Tommy Wieringa; music: Michel van der Aa; performers: Tiemo Wang and vocalists VocaallAB.

⁶ Libretto: Felix Rottenberg; pictures: Museum Geelvinck Hinlopen Huis aan de Keizersgracht in Amsterdam.

⁷ Libretto: Beatrice de Graaf; baritone: Martijn Sanders; soprano: Nora Fischer; string quartet: Het Dudok Kwartet; double bass: Marijn van Prooijen; music: Michel van der Aa.

⁸ I wrote in more details about one-minute operas by Michel van der Aa in: "Singing beyond the TV Screen: Documentary, News and Interviews as Operatic Material", *Dramaturgias*, 10, 2019, 91–109. <https://doi.org/10.26512/dramaturgias.v0i10>

perspectives from which it might be perceived. This is signalled by the titles of several of his compositions—*See-Through* for orchestra (2000), *Second Self* for orchestra and soundtrack (2004), *Imprint* for baroque orchestra (2005), *Mask* for ensemble and soundtrack (2006)—all alluding to the multi-faceted nature of identity and calling into question its uniqueness. This quest for identity in Van der Aa's output is intensified in turn by his examination of the impact of new media on composition, by his strategic choice of musical language, and by the economy of the expressive means used.

After composing the 3D opera *Sunken Garden* and the digital, interactive song cycle *The Book of Sand* (2015),⁹ Van der Aa intensified his opera-music-multimedia explorations in his most recent piece—the virtual reality installation *Eight* (2018–19)—by 'zooming' in on the possibilities of virtual reality in music theatre. *Eight* lasts for about fifteen minutes, only one person can go through it at a time (you have to reserve a unique time slot to experience it), and there are no live performers. As we enter the curving path of the installation, a virtual woman—the actress and fifties + model Vakil Eelman (who also appeared in Van der Aa's *Up-Close*)—makes an inviting gesture with her hand to indicate that the visitor should follow her. A bit further down the path a younger version of the same character is embodied by a virtual figure based on the appearance of Kate Miller Heidke. Finally, in a scene under the table, the virtual little girl Livia Kolk sings *a capella*. I understood all three figures to represent the same character, but at different stages of her life.

Although it was created before the COVID 19 pandemic, *Eight*'s virtual reality, solitary listening / spectating experience and technologically reinvented 'live-ness' strongly resonates with questions that have been raised about the performing arts in an age of isolation.¹⁰ Recently Van der Aa published the album *Time Falling* in collaboration with Kate Miller Heidke. It includes music from *Eight*. This is his first indie-pop album, and it seems to continue the process of questioning those porous borders between popular and classical, human and cyborg, real and virtual, and live and mediatized.¹¹

⁹ *The Book of Sand* is available at: <http://thebookofsand.net/>, Accessed: May 1st, 2020.

¹⁰ I wrote about *Eight* in more details in the text: "*Eight, aus Licht, and The Unbearable Lightness of Being Immersed in Opera*", *The Opera Quarterly*, 35/4, autumn 2019, 358–371 <https://doi.org/10.1093/oq/kbaa003>.

¹¹ Several songs from the album *Time Falling* are available online: <https://disquietmedia.net/catalogue/time-falling/>; <http://disquietmedia.net/timefalling/>; <https://www.youtube.com/watch?v=mdB6cwDCgsE>; <https://www.youtube.com/watch?v=E7FhhdyCD0>; <https://www.youtube.com/watch?v=I3x7xQwgBdg> Accessed: June 21st, 2020.

* * *

Your latest piece is the virtual reality installation Eight, which I saw at Muziekgebouw aan't IJ in Amsterdam in 2019. I knew that it is supposed to be seen by one person at a time, but I didn't expect that I would be kind of alone in the building. There was a lady at the entrance. She told me where to go and then I realized that I was alone there. It became kind of creepy but also interesting. There is often a certain loneliness in your pieces. Where does this come from? Why it is important for you?

I think it really depends on the audiences if you feel the loneliness in the pieces. Often I focus on the individual stories, on the very humanistic stories, stories that are about larger themes in life. Loneliness is definitely one of those themes, for example people who are at the edge of life, like in *After Life*. I think I really like this confrontation with yourself in a piece. When you enter *Eight* there's the woman that you meet and during these fifteen minutes you work out a relationship with her. This journey is part of a larger aesthetics that I have in my work.

So, the 'solitary viewer situation' was definitely pre-conceived for Eight. I was in doubt about it for a day. When I saw Eight it was a public holiday in Holland, so I thought that maybe the building was closed for visitors... Then I asked a colleague who had visited it a few days before and he said it was the same when he was there...

It's such a different way of presenting a work. It's the first VR piece that I did. Of course I did *The Book of Sand*, which was a digital song cycle online. You can see it behind your computer, which is in your own safe home space. When I walked up to the Muziekgebouw to see *Eight*, getting up all these stairs, and then there's this chair for you to wait... I love the whole ritual of getting in there. This is something that the designer Theun Mosk and I thought about a lot. How do we want people to get in? How do we get them into this mindset that will work for peace? That's why everybody is just expected to be there early and sit and read the text and be by themselves for a bit in order to become more open to face what they're about to face.

We had a lot of feedback from the audience, also in France and Aix-en-Provence when we had the piece there. They asked us every day to write down for each visitor what they thought of the piece. So we had a great log of feedback and I think there were a number of people who didn't have any experi-

ence with VR before. They were completely flabbergasted by the possibilities of it, by the fact that you lose yourself into this virtual space. But what I liked about it is that most reactions were about this personal journey and not about technology. I don't want technology to be the main subject of my work. It's just a vehicle that allows me to get my themes across. When you work with new technology, there's always that risk that people will go in expecting to be entertained by the VR and not expecting the actual content. For *Eight* we really wanted to create this world, which is a perfect blend of a virtual space and physical space. We wanted to have this tactile relationship with VR.

We wanted to do a piece about infinity. How can you create infinite spaces? And VR, of course is a perfect vehicle for that. But what we really missed in the VR pieces that we used to see before was that the piece most often makes you sit in a chair, and look around, and that was it. In *Eight* we wanted to walk around freely and to actually touch things and interact with the space. And this creates this very strange sensation of being in a virtual space, as you can actually touch it. In your brain there is a discrepancy because of it, which we find very interesting.

I think you easily accept being in a fictional space – if you're not really there, if you observe it from a distance. But once you're in there, you have to actually physically walk, touch things to move the story forward. That's a whole different ordeal, and it makes you somehow much more connected to the space, much more connected to the story in a way and creates much more confusion about what was real and what was not real.

I almost walked out. I was so overwhelmed that I felt I couldn't deal with it anymore. Not because I didn't like it, but because I was too excited about it.

We had more people like that. I taught a group of students in Aix-En-Provence who were all directors and film-makers and scenographers and there were two of them that found it also overwhelming. I sort of realized that this is where we're heading. This has much more to do with the way we deal with this second layer in our lives now, instead of dealing with it through a window of your computer. Suddenly it becomes this all-around-experience. And I think our children take it for granted, they take their Apple glasses and they are there, they meet with their friends and they do their games and they live through this. I am one hundred percent convinced that it will be like that in ten years' time. I get excited because it gives me so many new possibilities. I think it's important for artists to be involved in this technology as well, to say what we want to say.

On the pathway in Eight I encountered details related to your previous works, like the lamp from Up Close or wandering around in a weird space like in One, or meeting some of your heroines from previous pieces like Kate Miller Heidke... There is one layer of interpretation in Eight for someone who sees your work for the first time and another one for those who do know the context of your previous works. That is intriguing: it is like you are all the time creating one piece but dividing it into separate moments.

I like these hyperlinks to other works on the micro-level so to speak, or meta-level. I have been doing this quite a lot in other pieces too. There are always these objects that are returning: the glass jars and the branches, of course...

There was the moment under the table that was from the Book of Sand. And the ghosts that appear in the cave. I think that they are also from The Book of Sand.

Yes. These are the Nederlands Kammerkoor people and they actually carry branches in the forest and they break the branches. That's something I started doing a while ago and I kind of enjoy building up the pyramid like that...

For me as a music critic it was intriguing how you interfered with my way of being when I was there. Normally I would take my notes, and I would decide what I would like to see and how in any particular moment, but in this case, it was quite authoritarian, like 'take it or leave it', or 'you're in or you're out'. So this disturbed me in a way.

There's no way to have a distance, it appears. Or you are in it or you are out.

I tried to disobey when I was under the table. When the cloth fell down I felt claustrophobic and then I decided to be half under the table and half out of it. That offered some relief. But still I couldn't resist more...

What was really challenging for us is that we had to take into account all these possibilities of the things that the audience could do. Like you say, not everybody will sit down under the table. Some people keep standing next to the table. This was built as a game engine, so we had to make parallel options for all the choices a person could make. Somebody would turn around to walk back in the hallway the other way around and not follow our direction, you know, so we had to have a solution for that. So there are so many routes in a way you could take through the piece. But the 'normal' route is of course the preferred one.

Only later did I suddenly realize that this piece was about me! (not about me personally, but about any of us who saw it). I was the one who was choosing the memory, as in After Life. I was the one who was wandering around as in One. I was the one who was under the table as in The Book of Sand. I was the main character of an opera, and this kind of change of perspective was shocking.

This happens also because we arranged that the characters keep on looking at you. Or they follow where you are with their eyes. If you move, she'll move with you, with her eyes. So there's this connection we tried to create. And on the other hand, one of the most difficult things in *Eight* was how the characters should look. Initially, we tried to make them super realistic and that didn't work at all. The more realistic we imagined them, the more distant they became. That was the uncanny valley syndrome. At a quite late stage we rolled back on that. I told them: ok, now I want you to glitch about this, I want to have these transparent areas that you can literally see through – seeing the inside, seeing through them, and seeing the space... That for me made them almost elements of the space rather than actual representations of someone. In a way this also connects to what you said. I mean, you being subject of the opera is also because of that. You're the most realistic person in there. And these are all reflections of you and where you are in the space. And the space itself is a very important character. It was going from being closed in the cave, to enormous spaces with enormous views, extreme changes in space. The space is a protagonist.

Most of the time I wasn't focused on music; I think I was overwhelmed. But I remember the atmosphere. However I don't remember the music in a way that I normally do because there were so many other things.

I think that's something I learnt from it. Already while making it I started simplifying the music. I started with very complex ideas. A lot of details, lots of choral music, lots of surrounds. It was way too much. You couldn't cope with it anymore. I decided to go back to a very, very simple, almost indie-pop-like-track with abstract moments, a *capella* choral moments. But overall, some of it is quite direct and quite focused. That's something that we knew from the beginning it would be like: this kaleidoscopic amount of information you give the audience. You don't experience every layer every moment.

And Eight is deceptive in terms of space and time. I know that it lasted about 15 minutes, but the feeling was that it was much longer. Also, I know more or

less the dimensions of the space. But it felt much more spacious. And the shape of the path must have been the Arabic number eight?

You do walk around 8, but not all the time. It's only half of a circle in there. Literally half of the circle and a little bit of space in front of it.

I thought about the title. Why Eight? I thought that the girl singing in Eight is probably eight, and that the path might be in the shape of the number eight.

It is also 8 in terms of infinity. And eight choir members are there, so the number comes back in lot of aspects of the piece. We actually started it for an actual shape of 8 and then we thought: do we really need this form of the number eight? Because we are working with virtual reality, we can trick the audience into thinking that they are walking in this enormous space.

There is a strong focus on female protagonists in your pieces. In some of the interviews I read, you said it's about your affinity towards the female voice.

It is almost like an unconscious thing. It has to do with the voice for sure. I think in this case, I really wanted to work with Kate Miller Heidke. She felt like the perfect person for this project. Often I link a project to a performer. I think they're amazing performers and that's why I write for them. The next opera I write is for Roderick Williams and Julia Bullock who are completely different characters again. It really depends on the piece, and on the subject.

There is also a kind of almost post-human beauty that your performers have, distanced beauty. Even the fado singer Ana Moura in The Book of Disquiet - a completely different character – somehow started looking as if she is a genuine part of Michel van der Aa's universe.

Maybe I'm looking for this archetypical person. In *The Book of Disquiet* it had to do with the text of Fernando Pessoa. I really don't have a clear answer to this question. It's very much instinctive. I think in *Eight* we tried to make them really look timeless in a way.

On the other hand, the male characters are also vulnerable and often somewhat tragic characters. In your one-minute television operas unusual male characters are brought centre stage – the right wing politician Geert Wilders, the pilot of the flight MH 370, the Malaysia Airlines plane that disappeared, or the Chilean miner who was trapped underground for weeks.

Also, vulnerable women. Maybe this circles back to the humanistic themes. I want to see a piece where they can relate on a personal level and I would like to bring them to a state where for each one of them I will have his or her own memories or links to what they're seeing here. This sounds maybe like an open door. But I think by being sometimes less concrete, you push your characters to the windows but they have to open the windows themselves. I think that my most successful music theatre pieces are the most abstract ones.

The themes that you use, do they have any relationship with personal experiences?

Not that I know of. They are the subjects that have always fascinated me. You know, it is man versus machine, a balance that we are dealing with on a daily basis. And also mortality, and loneliness. I think that each one of us to a certain extent deals with it in our own life and therefore they're for me interesting themes to connect with an audience, things that I think about a lot or things that I feel honest and truthful to share in a way.

When you say humanist I immediately think about post-humanism. What it means to be human is re-thought in relation to 'others', such as machines, monsters, or animals... Through questioning what it means to be a human today I understand your themes as inclined towards post-human horizons.

My next opera is about that. Maybe by confronting people with what it is to be not human you determine what is human. I look for these limitations in order to find the outline of what is a human being. This can be very extreme, as in *One*. It can be because of VR representations you see of yourself in a way, or it can be because you are thinking about what moment you would choose from your life to take with you to the afterlife. Relating the subject of the opera to the audience and initiating sort of a personal journey for the piece, I think that's the ultimate dream for me as a maker. The subjects of my operas are very much in line with that dream.

*How do you understand the process in which the human voice changes? In *One* I perceived Barbara Hannigan as a kind of cyborg voice where you cannot really decide if the voice is coming from the machine/recording or her body. Can a human body produce that voice? Or can it produce it only with the help of a machine... Are there any other vocal examples that you are intrigued by in these divisions?*

Yes, as in *Blank Out*. In the first part of the opera we see a woman as she sings single words, completely disconnected. And then records herself. And then this is played back. And an alter ego appears in the 3D film and the live person then asks the words. And finally, whole sentences are appearing. It's a recollecting of a memory of the drowning of her child. This is a very interesting sort of structural event. These are very much links to the emotional content of the story. At these moments the technology works. It makes sense in terms of the larger context of the story. I am looking for the edges where technology confronts the human being. But the function has to be clear. It needs to shine a light on something that I couldn't do otherwise, that I couldn't do without technology. That is a very important starting point for me always.

I connect the figure of the anti-diva to what I call postopera, with the singer providing some kind of different relationship between the body and the voice, a different kind of representation between the body and the voice.

Kate Miller Heidke is such an incredible down-to-earth human being, so nice to work with. In that sense she is also an anti-diva. Maybe this is one of the attractions I have to Kate's voice. I mean, when we first worked together in *Sunken Garden*, that was a very difficult film shoot, with incredible time pressure and a sort of bizarre schedule. She was so incredibly open minded and super positive – an amazing singer, but also an absolutely wonderful collaborator. And the same is true for Roderick Williams, who has the same kind of super positive, open-minded attitude to collaboration, which I really need as a creator to feel free to write. I don't want to feel boxed in by the performer. You have to have this understanding.

There is the adjective 'operatic'. We all use it sometimes. It's intriguing that if you ask someone what is operatic, you get unclear answers. What is 'operatic' for you?

Maybe sort of larger-than-life emotions, which I try to avoid because actual life matters are big enough. I think it has to do with the exaggeration of what was needed in the old days, because of the distance to the audience, and the way the opera was staged. That type of performer is still very much needed in that repertoire. But in the new repertoire, we're looking for a different type of performer, and in that sense operatic becomes something different for new creative artists, I think.

And is there anything without which opera cannot exist? Is there any essential element that must be there?

There needs to be singing. It would be nice not to have those restrictions.

Recently you founded DoubleA Foundation. One of its tasks is to reinvent what opera can be today.

In my work, I come across interesting new collaborators all the time. And I thought, well, you've got to formalize that a little bit more. As a maker, you need to be able to do research and to take risks. And I found that when I come up with a new project I already have to decide on the technology that I will use early on. Then you find your partners and you start making it. When you're making it, you run into walls, and sometimes you need to do things differently and things become more expensive or you need to have another team. After some time this became such a hurdle for me that I wanted to disconnect the pre-production process from the actual product, actual performance. So this is one of the reasons I reset as a DoubleA so we can do research and development with a lot of different people and come with ideas that sometimes will lead to an actual production and sometimes not. It's also a schooling system for young professionals to tour internationally and to work on a very high level and to learn from people who have done that already.

I understand some of your pieces as political statements, although they're not overtly political. But for example, Eight in that sense could also be read through the lens of power relations.

We had to find a lot of smaller departments in order to produce it, as it doesn't really fit anywhere. It's not a live performance for my publisher, for example. And it's not a pre-recorded experience either, because it's very interactive...

For the gallery, it might be too performative...

Exactly. And also the music is not 'pure' contemporary, it is indie-pop, or it is too short or whatever, you can find other things. And also there are certain types of reviewers who go to see my work, and immediately they start separating the layers... And I think there's only one way to experience a piece like this: to see it as a whole of interconnecting parts.

This happens also because most often, critics come from one single field, and they might be afraid of getting out of their comfort zone...

If you see the works nowadays, they are more and more multimedia. I don't like the term cross-genre because it implies that you have to actually cross certain boundaries and I don't really see the boundary anymore, so there's no crossing needed. It's all there. So that's an interesting question.

So Eight questions power relations?

Not actively but it's a natural result of the choices I make. And in that sense, the piece starts fitting in less and less. And then this is something I do feel and this is one reason we started the foundation in order to gain control again in our situation. In my perfect world, I would be able to produce my own works and sell them to people who want to have them and not be dependent on opera houses or festivals anymore as co-creators. The same is true of releasing CDs. I'm really wondering whether I should release any more hard copies. This is all because nobody buys them anymore.

I'm now finishing a new album with tracks from *Eight*. It will be an indie-pop sound. I'm very biased. It's definitely contemporary, but not in the way we used to think. I can't send it to classical critics because it's really not up their alley... I've become less and less comfortable with all these divisions. It is about the decisions I made in my works, the types of work I make. It becomes very difficult for this type of work to fall into any particular category. This is their strength and weakness at the same time.

You also made five one-minute operas for television, small but deep pieces. I understand them as critiques, even caricatures of how we live today in capitalist realism. The characters are Geert Wilders, Willem Holleeder, and the former Dutch queen Beatrix, among others. Those one-minute operas are more openly political statements.

Yeah, I think the *MH 370 Flight* is the last one they ever did, which is a pity because it is probably the most watched TV show in Holland. It gave me a new audience also. People saw me and heard me and came to my shows after that. On the other hand when I see those pieces again, being a perfectionist, I am like "Oh my God", we could have done it so much better.

It was a kind of experiment...

Yes, but when you put them online people don't know that. You need to know the context of them in the show.

It was interesting to see this kind of One setting in one-minute opera with the queen character.

They called me and said: Can you do this with the queen tonight? They call in the morning and then we have to shoot it and then edit the film. I have to write the music and then rehearse it in the afternoon live in the studio. And then in the evening it goes live. Nora (Nora Fischer, the singer, J.N.) pretty much had to do it in one go. It is so stressful!

Did they suggest the subjects of the operas, or did you pick them up?

Yes, they suggested it. When I did a few I had a way in and I sometimes suggested something to them. There was Jochem Valkenburg who was still there and commissioned the Chilean miners piece, and I suggested the last one, the flight MH 370. They didn't do an opera for a long time and I thought that was an important possibility, so it was going back and forth.

It seems that more and more people from different art fields are becoming interested in opera. For example Venice Biennale last year gave an award to the operatic installation Sun and Sea, There are many more installations that take opera as their theme, for example Opera of Prehistoric Creatures by Marguerite Humeau. Why do you think there is this increased interest in opera nowadays?

It allows for all these things to happen. Whether you call it music theatre or opera I don't mind, but it's the perfect vehicle to allow for all these layers of media to create a ritual in time together with an audience and storyline that become very personal. I can imagine why people choose it. If you look at contemporary opera, this is going well, in terms of commissions and new productions ...

There are also two different worlds of opera, conventional opera, and postopera if you wish, just as there is classical ballet and modern dance...

I think opera will move increasingly to festivals rather to opera houses for productions of new opera. I think there's a shift that has been going on for a long time. And I think it will be more and more clear, given the situation that

I and other creative artists are in, that if your self-produce your work it's easier to get festivals to take it then opera houses, because you already offer them your whole production trajectory. I think there's a shift probably going on there. Festivals like Opera Forward or Operadagen Rotterdam are way more interesting than the opera houses. That's where the adventure happens. They also in a way move it outside of the normal structure. It's places like the Festival d'Aix, NY Armory, or the Lucerne Festival where super exciting things are happening, not opera houses.

If you are an intendant of an Arts Festival or music festival, you are less restricted in what you can choose. You can react very fast. And in an opera house or in the orchestra you have to plan three years ahead. These kinds of time span encourage a more retrospective approach...

Is there anything from the opera tradition that you took with you as a kind of special memory or influence? I remember seeing you at Stockhausen's Aus Licht last year at the Holland Festival...

I never really enjoyed conventional opera. And also I'm like really not into Stockhausen at all. But in *Aus Licht* suddenly something happens and you think this is the most brilliant thing ever. It moves between these extremes for me but in the end as a whole, I loved being there. It was also an amazing production. It was great to see all these conservatory students, who were working on it for three years. It was so moving to see the dedication of these people. We have to support that, of course. I go to opera regularly, not a lot but regularly, either to see composers that I like or to follow directors that I like – Simon McBurney, for example. When he does something I try to see it. I am aware of what's happening. But I enjoy plays and dance as much as I enjoy opera and film.

How about your film influences?

I'm a huge fan of Charlie Kaufman's screenplays and his films. I love his mind, also David Lynch, definitely, and Atom Egoyan. Those are some of the film directors that I like. But I also enjoy some Netflix binge-watch series. We're watching succession now. I think a lot of interesting stuff is going to move from film to TV series.

Is it true that your parents had a small opera house?

Yes, an operetta house. I sang there when I was between seven and ten years old. I started as an extra somewhere in the back and later I had single roles.

So you were pre-destined to write music theatre?

Oh, definitely, my love for theatre absolutely was born there. It was in a small village in northern Holland. I saw people in the village come together and in their free time paint mountains on the backdrops and make fire from the runner fan with strips of paper and a red lamp, an image I used in *After Life*. That aspect of music theatre when you have very simple objects that become something super-poetic like these moments that are filmed in *After Life*. Or in *Blank Out* the woman recreates her own house, looking not only at the high end part of the film output but also making the physical screen surface and the live creation of the footage another layer of 'reality' in the work. The screens in my work are always more than screens, the same way the VR walls are not only virtual walls but they are actually there. Screens and afterlives are magnifying glasses through which we see the memories of the people.

Let me ask you your question at the end: What was the most decisive moment of your life?

I was nine years old and we lived in an old house in Schoorl in northern Holland. It was at the beginning of the summer holiday. The summer holiday lasted six weeks, an eternity for a child. So there was all this free time and freedom, and my mom always used to make pancakes on Saturday evenings. Our house was on the edge of the dunes. We were playing hide-and-seek with the neighboring children and I was hiding behind my favorite shrub. I was smelling the pancakes already and knowing that there were six more weeks of holiday ahead of me. That was sort of the perfect feeling of belonging: happiness, freedom, uncomplicated sort of possibilities, eternity. If I were to choose a moment to stay in forever and ever it would be that one, with that mindset, with eternal possibilities, and with time suspended.

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FROM KERMAN TO MERZBOW: NOTES ON THE METAMORPHOSES OF MUSIC ANALYSIS AT THE TURN OF THE MILLENNIUM

Abstract: This paper aims to delineate changes in the approach to music analysis over the last decades of the nineteenth century and to examine different possibilities in analysing works which have a characteristic that virtually excludes the use of traditional methods. The starting point is Joseph Kerman's criticism of music analysis, formulated in the 1980s, which – together with successive discussions – reflects a tendency towards abandoning the excessively academic and formalizing approach to analysis, moving from an attempt at an objective analysis of a work towards an interpretation that also focuses on the listener. Since the mid-twentieth century, elec-

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troacoustic music has been one of the areas where the use of traditional analysis was inconvenient. Since electroacoustic music began to lose its exclusive, academic character in the 1990s in relation with the development of computer technologies, the question of its interpretation and finding suitable listener strategies has kept coming to the fore. This paper shows the possibilities of approach to this music in relation to its specificities. The last part of the paper focuses on a specific example from one fringe genre: *noise music*, specifically the subgenre *japanoise*. In its peak period in the 1990s, this sound production was probably the furthest away from what is usually associated with the term *music*. Based on an analysis of a selected composition, the inadequacy of the traditional approach and certain alternatives to grasping such music will be demonstrated. The very end of the paper features some current results which relate to, or result from, the study's conclusions.

Keywords: analysis, electroacoustic music, japanoise, Merzbow, noise music, organicism

“How We Got into Analysis...

...and How to Get Out”. This how Joseph Kerman titled a study¹ in which he attacked the contemporary approach to music analysis. He states that analysis strives to be a science, but in reality, it is more of an ideology, “a fairly coherent set of ideas brought together [...] in the service of some strongly held communal belief”.² By that, he meant the belief in the concept of organic unity, as manifested predominantly in instrumental music of the great German tradition from Bach to Brahms. Kerman shows how analysis gradually became a means to uncover this hidden unity as a fundamental force believed to instil value into the masterworks. There is a clear connection between ideology, analysis, organicism, and aesthetic value: “From the standpoint of the ruling ideology, analysis exists for the purpose of demonstrating organicism, and organicism exists for the purpose of validating a certain body of works of art”.³ Organicism thus became an implicit criterion of aesthetic value of music in general. This is pointed out by Kerman towards the end of his study: “What is important is to find ways of dealing responsibly with other kinds of aesthetic value in music besides organicism”.⁴

¹ Joseph Kerman, “How We Got into Analysis, and How to Get Out”, *Critical Inquiry*, 7(2), 1980, 311–331.

² *Ibid.*, 314.

³ *Ibid.*, 315.

⁴ *Ibid.*, 331.

Kerman was neither the first nor the only scholar who brought attention to the necessity of changing the approach to music analysis, yet his conclusions are highly debatable. It is no coincidence that Nicholas Cook has labelled this a “cruel caricature of analysis”.⁵ Nevertheless, the concept of organic unity, one of the targets of Kerman’s attack, had still been an apt topic twenty-five years later, as documented by a debate from 2004.⁶ In it, J. D. Kramer draws our attention to the opposite opinion:

Disunity needs to be appreciated not only as the absence of unity, but also as a musical experience in and of itself. [...] Analyses that seek to understand the means and purposes of musical disunity [...] do indeed offer listening strategies to deal meaningfully with the experiences of musical conflicts and inconsistencies.⁷

The shift from the conception of music analysis as a science, from positivism and formalism, was also among the motives behind discussions at the turn of the century. Analysis *as a science* was meant to produce unequivocal results: *proper* analysis (made using *proper* techniques) was meant to yield the *proper* understanding of a given work. Nicholas Cook shows how the results of an analysis, endowed with the appearance of scientific liability, became a criterion for assessing aesthetic values. One of the problematic effects is the fact called *aesthetic determinism* by Cook; it consists of an effort to derive aesthetic properties directly from the music structure, stored in a formalized musical notation, resulting in “the ‘deletion of the listener’ as a free agent; he is replaced by a theory which correlates the material properties of the music with the appropriate aesthetic response [...]”.⁸ However, current discussions against positivism (which, according to Kofi Agawu, is propagated by confidence that in the modern economic system, even academic activities should always produce unequivocal and quantifiable results) brought about another,

⁵ Nicholas Cook and Mark Everist, *Rethinking Music*, Oxford, Oxford University Press, 2010, xi.

⁶ The debate was sparked by R. P. Morgan’s article regarding the conception on the unity in the particular analyses of five authors, to which all of them reacted in the subsequent issue. See Robert P. Morgan, “The Concept of Unity and Musical Analysis”, *Music Analysis*, 22(1/2), 2003, 7–50.

⁷ Jonathan D. Kramer, “The Concept of Disunity and Musical Analysis”, *Music Analysis*, 23(2/3), 2004, 362.

⁸ Nicholas Cook, *A Guide to Musical Analysis*, Oxford – New York, Oxford University Press, 1987, 223.

more playful notion: there is no ‘proper’ analysis⁹ — each analysis is always a new interpretation of a work, a repeated reinvention of the wheel.¹⁰

On the Analysis of Electroacoustic Music

The need for creative invention as called for by K. Agawu increases in the analysis of *electroacoustic music* (hereinafter, *EA music*).¹¹ Properties essential to *traditional music* and, consequently, to its analysis (in particular, harmonic-tonal and melodic-thematic relations which, collectively, formed a basis for established, hierarchically created forms) are either absent in *EA music*, or lose their priority. Instead they are replaced by new key attributes such as the timbral and spectral properties of sound objects¹² including their changes in time, horizontal and vertical mutual relations of sound objects (as well as silence), relations between the sound objects and the spectral, acoustic and physical space, etc. The unmatched extent of the histories of *traditional music* and *EA music* are equally important, including the history of the formulation of their theories and aesthetics based on existing analyses. Moreover, the relatively short history of *EA music* takes place entirely at a time where there are no generally binding compositional and music-theory systems, standards, and rules, which would serve as a basis for more or less universally applicable analytical methods.

⁹ On the other hand, Umberto Eco shows that “[...] if it is very difficult to decide whether a given interpretation is a good one, it is, however, always possible to decide whether it is a bad one [...]” (Umberto Eco, *The Limits of Interpretation*, Bloomington, Indiana University Press, 1994, 42).

¹⁰ Kofi Agawu, “How We Got Out of Analysis, and How to Get Back In Again”, *Music Analysis*, 23(2/3), 2004, 275.

¹¹ In accordance with *The New Grove Dictionary of Music and Musicians*, this term will be used for “music in which electronic technology, now primarily computer-based, is used to access, generate, explore and configure sound materials [...]” and which altogether or to a considerable extent lacks the attributes of *traditional music* (for this term, see *ibid.*, we will adhere to it in this text, too). See Simon Emmerson and Denis Smalley, “Electro-acoustic music”, in: *Grove Music Online* [online]. [cit. 2018-09-11], <https://doi.org/10.1093/gmo/9781561592630.article.08695>.

¹² The term *sound object* (in French: *Objet sonore*, also translated as *sonic object*) was introduced in the *EA music* context by Pierre Schaeffer. See Pierre Schaeffer, *Treatise on musical objects: essays across disciplines*, transl. Ch. North and J. Dack, Oakland, University of California Press, 2017, 69, 210.

Umberto Eco postulates three possible approaches to the interpretation of text:¹³ from the viewpoint of the author (*intentio auctoris*), reader (*intentio lectoris*), and the work itself (*intentio operis*).¹⁴ While the traditional, mainly formalistic music analysis predominantly relied on the latter approach, an increased emphasis has been placed on the listener's experience in recent decades, i.e. Eco's *intentio lectoris* is increasingly involved. Composer James Andean also draws on the listener's experience, trying to define several *narrative modes*, through which the listener can perceive *EA music* and modify his/her experience of a certain work. Andean found ten different modes: *material*, *formal*, *structural*, *mimetic*, *embodied*, *parametric*, *spatial*, *studio*, *textual*, *extramusical*.¹⁵ Some of them only appear in the context of *EA music*; this primarily concerns the *spatial narrative* (in contrast to the conventional understanding, it reverses the space-sound relation – space is usually only perceived as a setting for the articulation of sound, but here, on the other hand, sound is only perceived as a means to articulate the space) and the *studio narrative* (primarily examining the technical details of sound processing; is common among listeners who themselves compose *EA music*). Others, by contrast, can be viewed as universal, but their application to *EA music* may be different than in the case of *traditional music*. This is the case of the *formal narrative* (which consists in the search of formal structure of a higher hierarchic level, e.g. *ternary form* – ABA) and, especially, of the *structural narrative* (which monitors the syntax of a language through which the particular musical work is expressed). *EA music* obviously uses different means than *traditional music* to express both the formal and syntactic aspects. The situation is especially complicated in the *structural narrative*, where in many ways, parallel development resulted – as opposed to, for instance, tonal music and its essentially unambiguous syntactic rules – in “not so much in a loss of syntax, but in its multiplication”.¹⁶ There are also genres where it is not possible to speak of *formal* or *structural narrative* at all. This may be caused, for instance, by

¹³ The term *text* is referred to in a broad sense, in terms of semiotics, and it can therefore denote a musical composition.

¹⁴ Umberto Eco, op. cit., 50.

¹⁵ For a more detailed explanation of the individual modes, see James Andean, “Narrative Modes in Acousmatic Music”, *Organised Sound*, 21(3), 2016, 192–203. Even though all the narrative modes are based on the *intentio lectoris*, the content of some of them rather falls within the *intentio operis* (*formal*, *structural narrative*) or even the *intentio auctoris* (*extramusical narrative*).

¹⁶ James Andean, op. cit., 195.

an extreme fragmentation of a music stream, where the individual elements bear no relation to each other and music becomes unpredictable in principle;¹⁷ this weakens the link between the past, present, and future course of the composition, with the increasing significance of the 'now'. So, the method of structuring time in music may be one of the points which lay out the boundaries between music, to which some analogies from the analysis of *traditional music* can be applied, and music for which wholly new methods of analytical thinking must be applied.

Given what has so far been stated in this chapter it is no surprise that no analytical methods exist for *EA music* which would be widespread and important enough to compare with, for example, Schenker's analysis.¹⁸ Nevertheless, attempts to create suitable terminology and graphic representations for the study of *EA music* have been under way practically since its beginning in the mid-20th century.

One of the first steps was taken by Pierre Schaeffer, the pioneer of acousmatic music and author of the monumental volume *Traité des Objets Musicaux Essai Interdisciplines*,¹⁹ by introducing the term *écoute réduite* (*reductive listening*). In doing so, sound should indeed be perceived as a mere sound, and the interest in its origin, significance, and place within the structure of a composition, etc., should be placed between 'brackets'. This allowed him to describe and classify sound objects purely based on their sonic qualities, releasing them from any other relationships. At the time, Schaeffer's typology and morphology was an original idea as a taxonomic system to classify and describe sound objects, and has maintained its influence in the decades since.

¹⁷ The beginnings of this approach date back to K. Stockhausen in relation to the concept of *Momentform*. Stockhausen speaks of forms, "[...] in denen nichts rastlos ein jedes Jetzt als bloßes Resultat des Voraufgegangenen und als Auftakt zu Kommendem, auf das man hofft, angesehen wird, sondern als ein Persönliches, Selbständiges, Zentriertes, das für sich bestehen kann [...]" (Karlheinz Stockhausen, "Momentform: Neue Beziehungen zwischen Aufführungsdauer, Werkdauer und Moment", in: Dieter Schnebel (Ed.), *Texte zur Musik*, vol. 1, Cologne: DuMont Schauberg, 1963, 199).

¹⁸ Gatt notes in this context: "This lack of a general consensus might be viewed as a negative attribute of electroacoustic music, when in fact it is a positive one. Although it does not provide solid grounding for a singular methodology it does allow for many different perspectives on a particular work." (Michael E. Gatt, *Tools for Understanding Electroacoustic Music. Thesis submitted for the degree of Doctor of Philosophy*, Leicester, De Montfort University, 2014, 13).

¹⁹ Pierre Schaeffer, op. cit. For French original, see Pierre Schaeffer, *Traité des Objets Musicaux Essai Interdisciplines*, Paris, Éditions du Seuil, 1966.

Spectromorphology is a system developed by Denis Smalley “as tools for describing and analysing listening experience”.²⁰ Smalley warns against overrating the pure *reductive listening*, while introducing the term *source-bonding*, which is based on ‘the *natural* tendency to relate sounds to supposed sources and causes.’²¹ On the other hand, the system builds on Schaeffer’s *typomorphology* and makes a very detailed classification of all conceivable properties of sound objects: their internal movements and structure, mutual relationships as well as distribution, and their density and movement in the spectral and physical space. Regarding analysis, such a detailed description is valuable partly by providing a very extensive set of attributes to choose from to characterize any sound object, partly by establishing the necessary terminology. Yet, it has no ambition to be an analytical method in terms of a general ‘guideline’ for analysing *EA music*.

The analysis of *EA music* is further complicated by the fact that traditional musical notation is seldom used. Graphic representations of *EA music* are most commonly created by spectrograms. There are programmes which not only to visualize, but also manipulate a track’s sound content. A frequently used tool is the Sonic Visualiser, a free, open-source application developed at the Queen Mary University of London. The spectrogram itself is widely extendable with add-on analytical functions thanks to third-party plugins. Spectrogram-based sound manipulation (duplication, moving and other alterations of the selected sound clippings) can be made, for instance, by Steinberg’s SpectraLayers commercial software. Michael Clarke and his colleagues are developing a very interesting tool intended specifically to analyse *EA music*.²² It is based on Nattiez’s semiotic analysis principle, where individual elements are isolated from the track in the *paradigmatic* stage and arranged in a *paradigmatic chart*, after which, during the *syntagmatic* stage, their distribution within the track, frequency, variations, etc., are analysed. While motivic particles usually play the role of these elements in *traditional music*, timbrally- and spectrally-defined sound objects appertain to *EA music*. A graphic interface similar to a spectrogram assists in isolating such sound objects within a track, interconnecting them with the *paradigmatic chart*, and

²⁰ Denis Smalley, “Spectromorphology: Explaining sound-shapes”, *Organised Sound*, 2(2), 1997, 107.

²¹ *Ibid.*, 110.

²² Michael Clarke, “Analysing Electroacoustic Music: An Interactive Aural Approach”, *Music Analysis*, 31(3), 2012, 347–380.

then playing them in isolation from the surrounding horizontal and vertical context, reorganizing them within the track, changing their spectral properties, and so on.²³

On the Analysis of *Noise Music*

The analysing of *noise music*²⁴ is a terra incognita, as reflected in the words of prominent theorist of *EA music* Leigh Landy: “Although I have had students attempt to analyse noise music, I am not aware of published analyses thus far. I find this unfortunate, for we seem to be postponing gaining knowledge about music that is currently innovative.”²⁵ I happened to find an analysis of a track by Merzbow (Amelides 212);²⁶ it is, however, very superficial, and the most interesting part of the article are the questions asked in the conclusion, casting doubts on the purpose of analysing something like *noise music*. Similar questions are posed later in this study.

The basic principle of *noise music* production is to allow sound from any source (a musical instrument, any other object, human voice, or a device that produces sound or noise) to pass through a feedback loop, which is then amplified far beyond the distortion threshold, modulated, and filtered. Performers employed predominantly analogue devices (including effects pedals) for to this end even in the 1990s, as they were able to use the controllers to dynamically change the values of various sound parameters in real time. The result is literally a flood of sound (or rather noise distorted to varying degrees), which vertically fills a considerable part of the frequency spectrum in a very comprehensive way, and horizontally undergoes permanent, mostly irregular and unpredictable changes in various frequency bands. In addition,

²³ A presentation with SW use examples is available on the University of Huddersfield website. See TaCEM. University of Huddersfield, 2002 [online], [cit. 2018-09-11], <https://research.hud.ac.uk/institutes-centres/tacem/>.

²⁴ In this study, the term *noise music* will denote specific music the barycentre of which lies in the 1990s, primarily in Japan. It is sometimes called *japanoise* or *harsh noise* and is associated with projects and performers like Merzbow, Incapacitants, CCCC, and Hiroshi Hasegawa. This narrow definition was chosen because the extreme nature of this type of music is most obvious in it, which suits the research aims.

²⁵ Leigh Landy, *Understanding the art of sound organization*, Cambridge, Mass., MIT Press, 2007, 129

²⁶ Panos Amelides, *Meatrapezoid Analysis*, 2012 [online], [cit. 2018-09-11], <http://www.orema.dmu.ac.uk/analyses/panos-amelides-meatrapezoid-analysis>.

it seems as if the sound was granular in nature, on a micro-level. Exceptionally, a relatively isolated sound object ²⁷ gains prominence – these objects are mostly drowned out in the surrounding noise, but they can be separated by listening (and in most cases also identified visually on the spectrogram). Yet the original sources of the sounds are rarely decipherable due to the extreme distortion and further modulation.

There are generally two types of sound objects within this kind of music production:

- Sounds resulting from the considerable amplification of noise in a narrow frequency band – these sounds retain their noise character, they seem ‘cut out’ from the noise;
- Sounds for which another origin is evident (although this usually cannot be specified), as their sound character is different.

However, there are just a handful of distinctive sound objects, as the bulk of the sound matter consists of varying noise. It is therefore necessary to propose criteria to describe and classify sound activity based almost exclusively on noise. From the vertical, static viewpoint, there are only different levels of intensity in various frequency bands, and these bands can have various widths. A higher diversity of potential criteria can be found on the horizontal axis, describing the dynamic character of sound. It is possible to propose the following subdivision:

A) noise proceeds relatively unchanged for some time (seconds or dozens of seconds), not taking minor oscillations into account, sound ‘speckling’, granulation – constant sound activity on the micro-level (in fractions of seconds);

B) long-term considerable reductions or increases of intensity in one or several layers;

C) one or several layers sounding intermittently, while the individual signals last for several seconds, or even fractions of seconds; the interruptions are not regular;

D) regular oscillations in one or several layers.

²⁷ From the spectral viewpoint, such a sound object is distinguished by a strongly represented single or several relatively narrow frequency bands, usually with continuous development over time; it is relatively sharply defined horizontally (time) as well as vertically (frequency). From the viewpoint of listening experience, one can feel as though they come from a single source different from the surrounding noise.

Examples of *noise music* analyses

Masami Akita, best known under the moniker of his long-standing project, Merzbow, is the most prominent figure in this genre. He participated in the creation, development, and definition of *noise music* to a significant degree. His discography is abundant, containing hundreds of works, and I have chosen the composition *Wing Over* from the early 1990s²⁸ – partly by random choice, and partly for being typical of the characteristics of this kind of music, as described above. The track predominantly consists of aggressively distorted noise, constantly varying on both the micro- and macro-level. It lacks regularity, repetition; one of the fundamental characteristics is the unpredictability of the development of the music in any moment of the track. From the acoustic point of view, the sound energy is arranged over the whole width of the sonic spectrum. The *spectral centroid*²⁹ lies, on an average, in the range between 3.5 and 6 kHz, being the highest of all the four compositions compared (the lowest is Mozart's Symphony No. 29 in A Major – roughly 1–2.5 kHz).³⁰ An increased presence of higher frequencies results in an aggressive sound, and unease and feelings of discomfort when listening, at least for an untrained listener.³¹ With respect to the noise character, it is no surprise that there is a high rate of so-called *spectral flatness* – the sound energy is arranged across the spectrum independently of periodical frequencies of harmonic tones. This, again, stands out especially when comparing the spectrograms of the track analysed and that of Mozart's Symphony No. 29.

The analysis was based on a basic segmentation of the work into five sections, each 3–6 minutes long; I chose this measurement because, on one hand, it is possible to work in detail with sections of this length, and, on the

²⁸ Merzbow, *Artificial Invagination: Wing Over*, Vanilla, 1991, in: Youtube [online]. [cit. 2018-09-11], <https://www.youtube.com/watch?v=MRDphofU5qY&t=876s>.

²⁹ The *spectral centroid* specifies the central frequency where lies the weighted average of all currently sounding frequency bands; each of them contributes to the mean in proportion to the signal strength it contains. The higher the value, the higher number of higher frequencies the total signal contains in the given moment and the higher its brightness is. For a more detailed explanation, see Zachary T. Wallmark, *Appraising Timbre: Embodiment and Affect at the Threshold of Music and Noise. A dissertation submitted in partial satisfaction of the requirements for the degree Doctor of Philosophy in Musicology*, Los Angeles, University of California, 2014, 57.

³⁰ See attached images.

³¹ Wallmark explains the evolutionary significance of sensitivity to higher frequencies (Zachary T. Wallmark, op. cit., 58–60).

other, the method of frequency spectrum filling can be roughly stated with such lengths (in both the horizontal and vertical direction), in accordance with the previous classification, which predominates in the given sections. It must once again be emphasized that this (or basically any other) specific segmentation is solely my selection and does not follow any fundamental structural divides within the track.

Segment 1 (0:00–5:20)

The beginning of this section (roughly until 1:25) is a very complex, varying section, with at least seven distinct sound objects and intensive movement over various frequency bands. The rate of change as well as the occurrence of identifiable sound objects is markedly lower in the rest of this section; the movement is based, in particular, on types A and B – these are actually *dominating* types of movements, but all types of sound activities occur there to a certain extent (see, for instance, rhythmic pulses in the band around 2–3 kHz at 3:50–4:00).

Segment 2 (5:20–8:47)

This section is based again on an increased density of sound objects (even extensive ones), but in addition, type B movement dominates again with a relatively high rate of change; with the exception of a relatively extensive soundscape at 6:47–7:10, with constant chirps around 1.3 kHz contrasting with the continuous sound mass in the range below 300 Hz.

Segment 3 (8:47–11:37)

This section almost exclusively comprises extensive soundscapes (several dozen seconds long), frequency bands of various width inside the soundscapes feature varying, yet steadily maintained intensity – but, as mentioned above, constant sound activities take place on the micro-level within these stable soundscapes; the only distinctive sound object which is not composed of mere noise is a sort of ‘blow-out’ to a short pause at 11:13.

Segment 4 (11:37–14:05)

Type C dominates the first part; sound activities become more varied from 13:15, which will be analysed at greater length later in this study.

Segment 5 (14:05–20:54)

The dominant type of sound movement in this section is type A, graduating towards the end (roughly from 17:20) in a very dynamic flow with frequent changes and abrupts in various bands and with several distinct sound objects.

This example continues with a detailed analysis of the concluding part of segments 4. This section was chosen because it presented relatively the highest diversity and variability in sound. It is possible to identify three individual sound objects clearly standing out from the noise background which become the forefront, a figure (please note that my aim is to metaphorically describe the sounds, rather than speculate about its actual origin):

- 13:19–13:21 (hereinafter ‘S1’) a vibrating sound resembling an ocarina, without overtones, with a fast tremolo, occupying the band around 500 Hz in the sonic spectrum;
- 13:22–13:28 (‘S2’) a metallic sound comprised of two spectral components:
 - A sharp sound with a barycentre around 4 kHz and higher;
 - A clearer sound with clean harmonics from the basic tone at approx. 230 Hz (which, in effect, is missing – in reality, the third harmonic is notably present, roughly 700 Hz) to somewhere beyond 4 kHz; it is, then, approximately Bb;
 - The second component always follows as a reverberation of the first one, while both components are arguably parts of a single sound from one source; the aggregate sounds roughly as very aggressive blows or the rubbing of metallic objects with the subsequent fading of their vibrations;
- 13:55–14:01 (‘S3’) a sound suggestive of something like a car horn or a buzzing giant fly, with a time characteristic that forms a descending glissando (during the first three seconds, the sound descends by roughly a major second interval); the sonic spectrum is once again filled with a harmonic line, the basic tone of which (once the glissando ends) is at approx. 170 Hz, i.e. approximately the tone F.

Detailed analysis of the concluding part of segments 4 (13:15–14:03)

13:15–13:18

A section lacking horizontal structuring. Vertically, the space is comprehensively filled with noise on all frequencies. Lower components (approx. 400 Hz and below) are mainly represented in the right channel. The band around 1.6 kHz is somewhat amplified; there is also a sharp, metallic treble roughly at 4–5 kHz — this sound is very similar to the first component of sound S2.

13:18–13:22

The overall noise intensity drops, the only band that remains amplified throughout is the band around 1.6 kHz. The amplified noise in the upper

band fades out for roughly 1.5 seconds, and once turned down, S1 can be heard.

13:22–13:28

This part is based on three instances of sound described above as S2. It is not a triple use of the same sample; the sound is apparently created live, as it is similar in nature each time, but with differing waveform. Roughly towards the half of the section, the lower part of the spectrum (under 200 Hz) is amplified.

13:28–13:33

Once again, some metallic sound which fills the whole spectrum relatively evenly. It is uninterrupted for two seconds, with irregular rhythmizations roughly each occurring for a half-second.

13:33–13:37

The sound continues with the rhythmic pulsing passing to the alternately amplified and attenuated bass component of the noise.

13:37–13:45

The frequency spectrum is comprehensively filled again, with heavily amplified low frequencies. Constant sound fluctuations take place in all parts of the spectrum, and a hint of a regular rhythmic pulse can be heard toward the end.

13:45–13:55

This is a very complex section internally, which could further be fragmented and examined in small parts.

13:55–14:03

The single dominating element of this section is the sound S3, which, however, appears as if it were crumbling to other parts of the spectrum. The last three seconds are relatively empty as regards sound.

We could continue in this manner to smaller and smaller time units, to levels shorter than a second, and could still encounter the same amount of unpredictability. It can even be argued that on the micro-level – if the listener properly focuses his or her attention – the sound activity is variegated the most. Another step could be to detail the measurement of energy in various layers of the spectrum in suitably selected segments of the track, followed by a statistical comparison in the hope to find some sort of order in all of the unpredictability, despite the fact that the performer's intention, in all likelihood, was not heading this way. It is, however, clear that such an approach would

oppose the spirit of *noise music* and the purpose would be debatable. For that matter, a similar question can also be asked in relation to this analysis. One partial reply could be that such an analytical description can efficiently support more adequate listening, especially in connection with a graphic depiction in the form of a spectrogram. Thanks to the detailed analysis, a listener (and an analyst even more so) is able to 'settle' the composition with ease. The main potential of the analysis will then consist of its ability to facilitate *grasping noise music as music*. But is it desirable to try to 'settle' *noise music*, to attempt to grasp it as music? And, if yes, as *what kind of music*? What is meant by a 'kind of music'?

A path to another approach to *noise music*

Let us borrow some thoughts of Greg Hainge from his book on the ontology of *noise*³² to terminologically and factually open the way to other potentialities of understanding *noise music*. In the chapters about *musique concrète* as well as about Merzbow, Hainge contrasts the terms *music* and *musicality*; the first is defined ontologically,³³ the second is delineated by a certain set of attributes and sonic qualities music can acquire. The extent and form of this 'allowed' set is always historically, culturally, or otherwise subjectively conditioned. Unfortunately, the term *music* in the general sense is used in a meaning attached to the term *musicality* – and the result is that sonic expressions that do not fit into the 'allowed' set are expelled from *music* and become *noise*. To avoid further potential confusion, Hainge uses a similar terminological manoeuvre, confronting the ontological and common sense definition of the term *noise*. Whereas the boundary between the signal and the noise, or, say, between music and noise, is arbitrary in common sense, again depending on specific historical, cultural, and various subjective conditions, *noise* in the ontological sense is an unavoidable part of every expression. This is also true of all sonic expressions:

³² Greg Hainge, *Noise matters: towards an ontology of noise*, New York, Bloomsbury, 2013

³³ Hainge's ontological definition of music is as follows:

- (i) music is sound that is
- (ii) structured,
- (iii) eminently expressive since its only form is its expressed content, and hence,
- (iv) irreducible to a secondary function (such as representation),
- (v) conditioned by an assemblage in the real world (and therefore not transcendent or ahistorical) see Greg Hainge, op. cit., 261.

White noise is a plane (that does not exist in actuality) of the sum total of all possible sonic frequencies emitted simultaneously. Any sonic expression is then necessarily the contraction into actuality of a zone of this plane or the conjugation of different points of this plane. [...] It is, however, impossible for the content of expression to separate itself from the immanent plane out of which it is formed and the differential process through which it comes to be – ‘meaningful’ expression becoming such only by contracting noise into a form that no longer seems noisy.³⁴

Imagine a person who is not used to listening to *noise music* or similar genres, but is trained in listening to, and appreciating the values of, traditional European *musicality*; what would happen if such a person comes across *noise music*? If this person would like to assume an active attitude towards this genre, they would strive to find at least some sign of *musicality* in the work. The above attempt at analysis showed – and this is one of its praiseworthy results – that it is, in principle, possible, yet on a limited scale. Using Hainge’s terminology, we can say that our hypothetical listener will try to *strip the perceived artefact of its noise character (in the common sense definition)* and attribute at least some characteristics of *musicality* to it (they will arguably speak of *music*, while having in mind what Hainge calls *musicality*). However, it seems that it is more fruitful to listen to *noise music* while perceiving its *noise* nature, rather than try to find ‘something like music’ in it.

Let us once again return to Hainge’s ontology. In his opinion, every sonic expression consists of contracting a part of the infinite virtual plane of noise into the sonorous presence. This ontological process is therefore primary in the expression of all music, but in the case of *traditional music*, it is completely obscured by secondary encoding into the language of *musicality*. This encoding then gives such music the illusion of a transcendental order and inner urgency (e.g. based on tonality, formal and tonal principles). By totally ignoring this secondary encoding, Merzbow also rejects the illusion it generates.³⁵

Merzbow and the analogue *noise music* of the 1990s in general were an example of a close relationship between expression, *noise*, and materiality of the environment in and through which it was played. Sound was created using an array of interconnected effect processors, ones that *together* generate an unpredictable mass of moving sound layers; the performer sometimes was not in full control of the behaviour of these complex and exact reactions to

³⁴ Ibid., 18.

³⁵ Ibid., 262.

manipulating the individual controllers. Yet the performer was the actor who, without a plan prepared beforehand, set the sonic activity in motion, opening a Pandora's box full of *noise* – only to be flooded with sonic spouts they actuated, then reacted to, time and again. Feedback expanded and ceased to be confined to the effect processor circuits, and absorbed the performer and other participants of the performance. The narrowest possible interconnection of sonic expression with the material nature of the medium in which it takes place, is especially clear in this case. It is not mediated by any secondary encoding, musicality, or representation.

Time, body, *symbolic order*

Perceiving *noise music* as a primary sonic expression without efforts to find a secondary encoding to the music language of European musicality leads to changes in the perception of music time in comparison with *traditional music*. Deliberately used *structural listening* in *traditional music*, as well as subconsciously applied 'proto-analytical' experience of everyday listening to average popular music (also acquired subconsciously through repeated listening to such music), benefits from a double structuring of music time – small-scale (through regular rhythm and metre) and large-scale (through a musical form made by harmony of various components of music). This time structuring has an *objective* character and the listener has to be able to decode it, at least by intuition. This is not the case with *noise music*; it has a structure but lacks form as a basis of typical musicality. This means that what has already been played in no way predetermines what is about to be heard. Husserlian retentions sink into the past, and by contrast to traditionally structured music, there is nothing here to bring them back. *Noise music* is *non-teleological music* – it contains no partial or final objectives to which any part of the composition would lead.

The method of listening which corresponds to this lack of form anticipates a focus of attention on 'now'. Resignation to the horizontal dimension deepens one's perception of the vertical dimension; the more one narrows one's 'window' of attention to the shortest possible current moment, the clearer one will perceive the number of sonic layers unceasingly pulsating over another in an unpredictable movement, fascinated by a sonic variety one would never expect in the roaring of 'mere' *noise*. The consequence of concentrating on 'now' is an experience close to Buddhist meditation: it offers the feeling

of completion and abundance in the present moment to which attention has been fully focused.

A complementary element of listening is the feeling of being ‘flooded’ with the continuous sonic matter of the track as a whole. Details, as well as the specific course of the composition, lack importance in this mode of perception – what appeals is the overall mass, the incessant flow of moving and varying sound in its totality. It fills us with its intensity relating to the volume, duration, unpredictability, discontinuity, and lack of footing. We find ourselves in the extremely extended ‘now’.

These two modes of experience, seemingly contradicting, in fact complement each other. They evoke the Bergsonian term of duration (*la durée* in French) as a form taken by the sequence of states of consciousness, when the self cannot distinguish past conditions from the present, when the self defies being ‘interrupted’ by past retentions and their return, persevering in the current ‘now’; sometimes this ‘now’ occupies a short period of time (hundreds of milliseconds to several seconds), other times it is stretched in ‘timelessness’, filling up to dozens of minutes.

In addition to changes in how we experience time, we can also observe changes to the perception of the stream of music caused by the special nature of *noise music*. The performer is often absorbed in *noise* as well as the system through which this *noise* is produced. Performance then changes into “a transformative personal struggle, in which the performer’s intentions are subverted by an out-of-control relationship with an electronic system”.³⁶

Listeners are exposed to the same flood of sound, the same intensive, primordial energy – but also the absence of any rigid anchors, meaning, representation. *Noise* is unfathomable, extreme, potentially unpleasant. One listener stated: “You can feel your whole body react when they start – the sound fills your mind completely and you can’t think. At first you are just shrinking back, until you overcome that and let it go, and then you’re in it and you’re just being blown away”.³⁷ “Noise music addresses me as matter”, said Marie Thompson and then described the physical experience:

[...] the sound expanded, filling the spectrum, creating a wall of noise. My whole body began to vibrate; my attention was turned inside, to my lungs, my stomach. The sound was, quite literally, force [...] bringing to the fore my existence as vi-

³⁶ David Novak, *Japanoise: music at the edge of circulation*, Durham, Duke University Press, 2013, 156.

³⁷ *Ibid.*, 46.

brating, affective matter. [...] It transforms the organs into a thousand ears, the ears into a vibrating, fluttering drum skin. [...] I can feel it in my lungs, my stomach, my throat; it can turn me inside out.³⁸

These reactions describe the physical feeling of one's body materiality on the one hand, and a combination of feelings of threat and intoxication on the other. This combination is suggestive of the term *jouissance*, which, in Lacanian psychology, denotes the power which forces a person to cross the borders of pleasure already attained. This suggests crossing the symbolic order, being the basis of language, meaning — and, as a consequence, also of culture, order, and law. This forms humankind, while standing outside the Self as the Other. Forming means limitation, but transgressing it turns pleasure into suffering.

How *noise music* relates to these Lacanian terms, is explained by Csaba Toth: Noise

[...] disrupts both the performer and listener's normal relations to the symbolic order by refusing to route musical pleasure through the symbolic order [...]. We can call this musical pleasure [...] *jouissance*, achieved by self-negation, by a return to the imaginary or the pre-subjective (the stage that precedes ego differentiation) — which, in our context, is a sonorous space.³⁹

In a similar vein, Simon Reynolds wrote: *noise* is “... the antithesis of meaning. If music is a language, [...] then noise is like an eruption within the material out of which language is shaped. We are arrested, fascinated, by a convulsion of sound to which we are unable to assign a meaning”.⁴⁰

While *traditional music* may be regarded as part of the symbolic order and, due to structural and social reasons, as a representation of power relations in society and their reflection in human thinking,⁴¹ *noise music* as a passing process lacking form is a destructive opposition to the influence

³⁸ Marie Thompson, “Music for cyborgs: the affect and ethics of noise music”, in: Michael Goddard, Benjamin Halligan, and Paul Hegarty (Eds.), *Reverberations: the philosophy, aesthetics and politics of noise*, London, Continuum, 2012, 213.

³⁹ Csaba Tóth, “Noise Theory”, in: Anthony Iles and Mattin (Eds.), *Noise & capitalism*, San Sebastián, Arteleku, 2009, 28.

⁴⁰ Simon Reynolds, “Noise”, in: Christoph Cox and Daniel Warner, *Audio culture: readings in modern music*, New York, Continuum, 2004, 57.

⁴¹ See Attali's description of the representation phase (Jacques Attali, *Noise: the political economy of music*, trans. B. Massumi, Minneapolis, University of Minnesota Press, 1985, 46+).

of the symbolic order. The resulting effect may not be subversive, but rather self-subversive, leading, as Simon Reynolds wrote, to at least temporary “overthrowing [of] the power structure in your own head”.⁴²

Conclusion

As Greg Hainge’s ontological analysis has shown, it is instrumental to separate the term *music* in the general sense from the meaning as defined by relational ontology. In the first case, music is defined by fundamentally arbitrary rules, historically, locally, or otherwise subjectively conditioned, termed as *musicality* by Hainge. In the other case, Hainge asserts that music is any sonic expression that fits his simple, general criteria. In this sense, even fringe sonic expressions like the *japanoise* examined in this study may be regarded as music. Since these expressions lack characteristics included in Hainge’s term of *musicality*, it is not possible to address them using the methods based on these characteristics. It is necessary to search for other ways to interpret this musical genre. This is all the more important as new types of sonic expressions are unceasingly emerging, which have little to do with the layman’s conception of music (for instance, glitch and noise music, live coding, sonification, the whole domain of sonic expressions based on field recordings, soundscape, soundwalk, etc.). These kinds of ‘music’ may also have extra-musical functions, but they can also be viewed as aesthetic objects *sui generis*. The number of such extreme music genres are expected to increase, and they will gradually lose their extreme status.

Thus, musicology finds itself in a new situation – or, more exactly, in a situation which is and will be new, over and over, ever-changing. And, it has to adequately react to this situation.

Attachment

For the purpose of comparison, we present spectrograms of four musical pieces of different genres where the spectral character is very diverse. These are:

Merzbow: *Wing Over* (noise music – the piece which was analysed in the paper)

Dennis Smalley: *Wind Chimes* (electroacoustic music)

⁴² Simon Reynolds, *op. cit.*, 57.

Meshuggah: *Bleed* (trash metal / progressive metal)

W.A.Mozart: Symphony No. 29, first movement (classicism)

For the purpose of easy comparison, all spectrograms display roughly the same length of the audio sample (just over two minutes). The value of time lies on the horizontal axis, the frequency lies on the vertical one; the value of intensity at each point is represented by colour from black (the lowest) through green, yellow to red (the highest). The sequence of red spots shows the spectral centroid at every moment of the composition.

The pictures present considerable differences in spectral characteristics of individual compositions. *Wing Over* is characterized by a complexly filled spectrum without visible regularity, with only exceptionally discernible sound objects (12:30, around 13:25, 13:55), and a very high spectral centroid. In *Wind Chimes*, on the other hand, we see a lot of silence and quite clear ‘pieces’ of sound, quite clearly bounded in both horizontal and vertical directions. Although the individual (not shown here) segments of this song look different, these basic characteristics remains the same all the time. *Bleed* is characterized by high regularity, which is disturbed only by the yellow wavy lines stretching roughly in the middle of the picture (about 1 kHz), depicting the singer’s expression. Otherwise, the spectral characteristics do not change over the whole composition, each instrument has its fixed place. In Mozart’s *Symphony 29*, we see both the lowest spectral centroid and, above all, the clear lines of higher harmonic tones culminating in the vertical direction. This results from the fact that classical music contains far less noise than other audio examples.

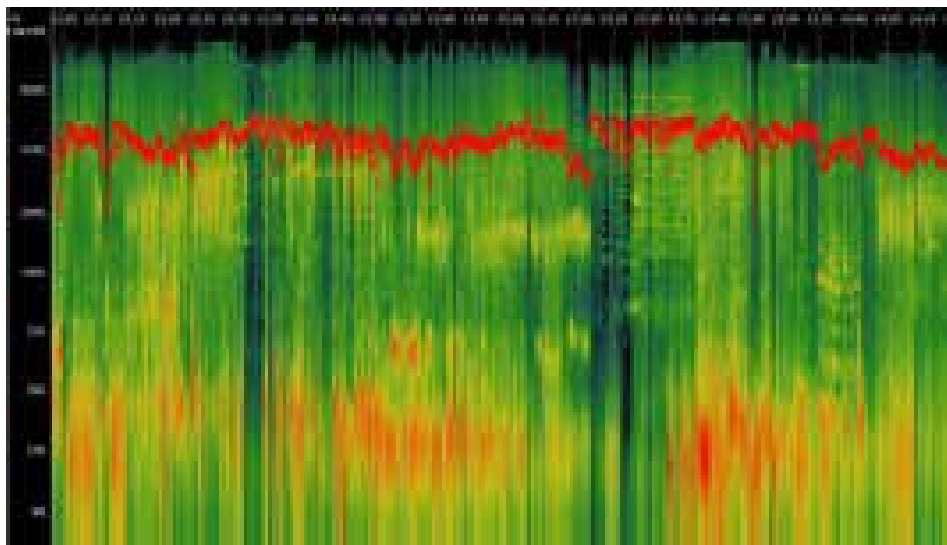


Figure 1: Merzbow – *Wing Over*

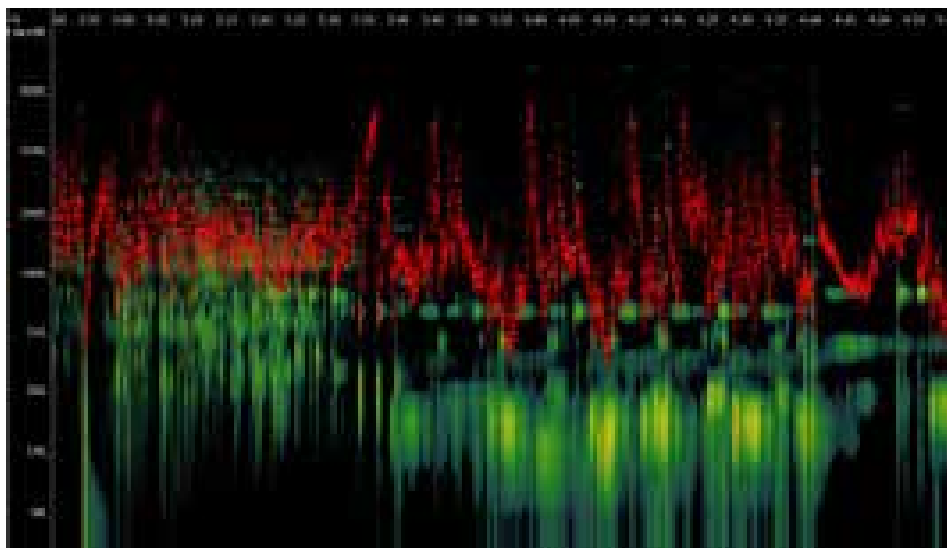


Figure 2: Dennis Smalley – *Wind Chimes*

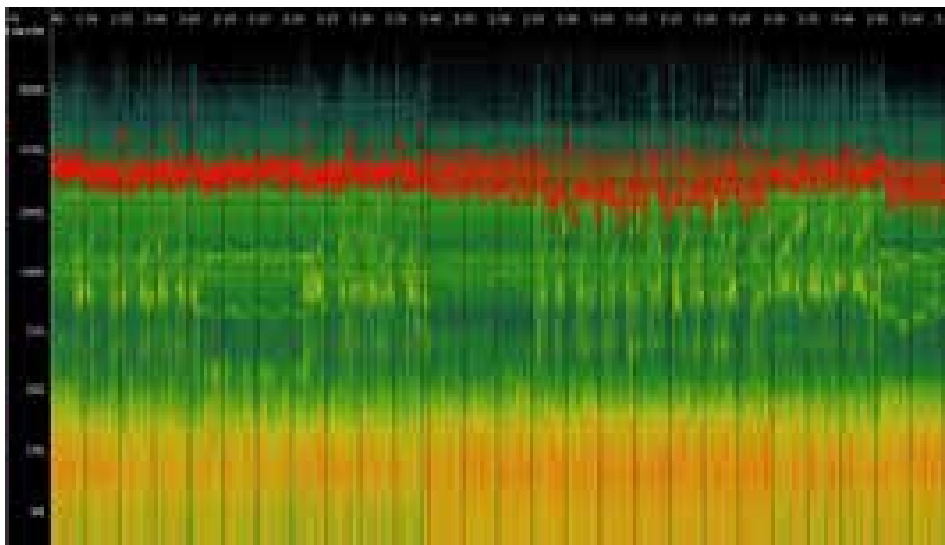


Figure 3: Meshuggah – *Bleed*

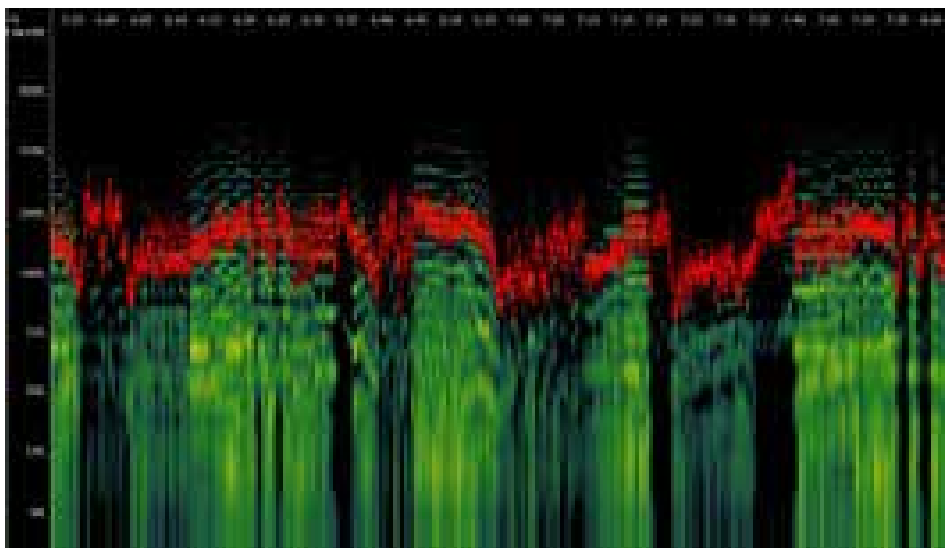


Figure 4 : W.A.Mozart – Symphony No. 29, first movement

Furthermore, there is a detailed picture of *Wing Over*, the part which was analysed.

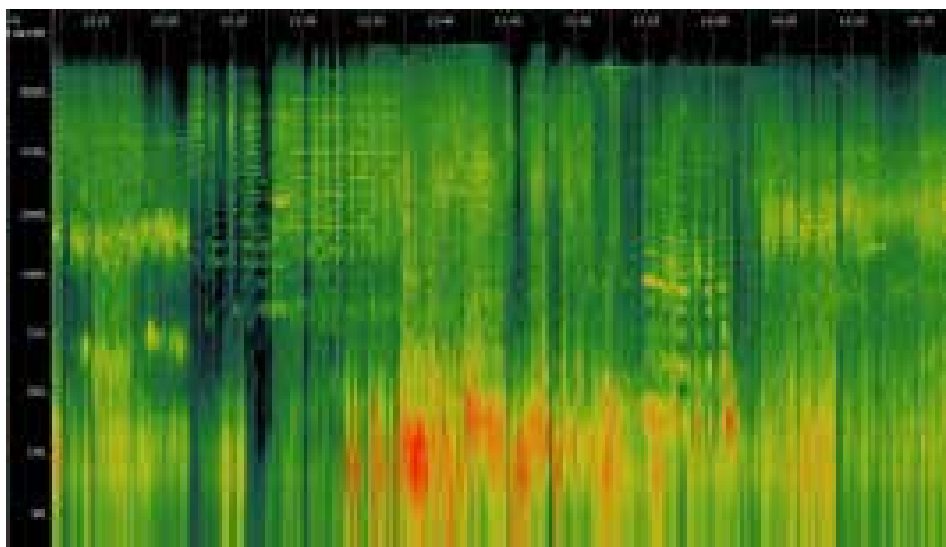


Figure 5: Merzbow – *Wing Over*, 13:13 – 14:15.

All spectrograms were created using Sonic Visualiser software, developed at Queen Mary, University of London.

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MODERATE MODERNISM AS THE *THIRD* WAY IN THE OPUS OF ALFREDO CASELLA¹

Abstract: The work of an artist is related to society, politics, and ideology, which are important aspects of the context in which the work of art is created. The multi-layered relationship between art/music and society/politics can especially be seen when we consider neoclassicism, which was for decades after the Second World War in literature defined as a stylistic movement in the service of the ruling (totalitarian) regimes. Consequently, authors of neoclassical works were criticised for returning to tradition and order, and their works for reducing expressive means. Among them, the name of Italian composer Alfredo Casella stands out, whose works were criticised because of their alleged coherence with the aesthetic requirements of the regime. Starting from the hypothesis that neoclassicism is a modernist movement, I will examine the third period of Casella's work in the context of moderate modernism, as a *third way* between the aesthetic requirements of the regime and modernistic expression that was characteristic of the composers' earlier period.

Keywords: Alfredo Casella, Neoclassicism, moderate modernism, instrumental music

The work of an artist is related to society, politics, and ideology, which are important aspects of the context in which a work of art is created. According to Miško Šuvaković, artistic music, implicitly, contains political connotations,

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¹ The initial research of the works of Alfredo Casella was done in my master's thesis *Casella's third way – Alfredo Casella between modernism and fascism* that was done under the mentorship of full-time professor, Vesna Mikić, PhD.

which, however, were not subsequently added to the musical work by discursive practice or conceptual representations, but were immanent to it, since it emerged as an artistic product and the result of social relations.² The multi-layered relationship between art/music and society/politics can be seen especially when considering neoclassicism, which in the decades after the Second World War was defined in the literature as a retrograde style that served the ruling (totalitarian) regimes.³

Composers in Italy were exposed to the mentioned criticism, where, in the period between the two world wars, there was a group of composers often called *La Generazione dell'Ottanta*, who created neoclassical compositions.⁴ Among the composers of the mentioned group, the name of Alfredo Casella stands out, whose work, as well as his engagement in the organisation of the cultural life of Italy, has long been disputed due to the alleged agreement with the aesthetic demands of the fascist regime. For example, in the article *La musica del fascismo*, published in 1982, Piero Santi states that 'neoclassicism in the work of composers in Italy is interpreted as a suitable artistic direction which expressed fascist ideas in the period between the two wars',⁵ highlighting the *Concerto Romano* and the opera *Il Deserto tentato* as two of Casella's works composed in complete harmony with the aesthetic demands of the fascist regime.⁶

² See: Miško Šuvaković, *Estetika muzike: modeli, metode i epistemologije o/u modernoj i savremenoj muzici i umetnostima*, Beograd, Orion Art, 2016, 348.

³ See: Ben Earle, *Luigi Dallapiccola and Musical Modernism in Fascist Italy*, Cambridge, Cambridge University Press, 2013, 66. These perceptions represent a consequence of the music criticism from the period of the Cold War in which the return to tradition and order between the two wars, and the abandonment of avant-garde ideas that existed before the First World War, were associated with the then dominant ideology and aesthetic demands of (retrograde) political regimes (such as Nazism and Fascism). In Italy, the authors of texts written in the 1960s, 1970s and 1980s attacked the work of composers who created between the two world wars, and when it came to Casella, there was agreement that his music was closely related to political ideas that were dominant at the time they were created.

⁴ *La Generazione dell'Ottanta* is the term used for a group of Italian composers born in the late eighties and early nineties of the 19th century. According to Italian musicologists, the main composers of this group were Ottorino Respighi, Alfredo Casella, Franco Alfano, Ildebrando Pizzetti and Gian Francesco Malipiero. Composers of *La Generazione dell'Ottanta* composed in Italy between the two world wars, creating instrumental music within the neoclassical style.

⁵ Earle, *Luigi Dallapiccola and Musical Modernism ...*, op. cit., 66.

⁶ See: *ibid.*, 66.

However, in the recent literature, there has been a revision of neoclassicism and a re-examination of the criticism directed at composers who created within this stylistic direction, and thus, a revision of the work of Alfred Casella.⁷ The aim of this paper is to consider Casella's engagement and his third creative period⁸ from the perspective of moderate modernism, which in this paper is interpreted as the *third way* between the demands imposed by the fascist regime and the modernist musical expression that was present in earlier periods of his creative work.

'The third way' of neoclassicism and fascism

According to Arnold Whittall, neoclassicism has been interpreted as a 'style present in the works of individual composers who, especially in the period between the two world wars, revived a balanced form and clear thematic processes of earlier styles in order to replace, in their opinion, over-emphasised gestures and lack of the form of late romanticism'.⁹ Thus, the term neoclassicism denotes various artistic tendencies that appeared in the interwar period whose common idea was a return to order and tradition, which was in contrast to the modernist achievements in art that existed in the period before the First World War. In addition, the mentioned aesthetic principles of neoclassicism corresponded to the aesthetic requirements of totalitarian regimes in Europe, which considered 'modernist art anti-nationalist, unnatural, elitist, degenerate and foreign'.¹⁰

⁷ On the terminological discussion and the history of the reception of neoclassicism, more in: Scot Messing, *Neoclassicism in Music. From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*, London, UMI Research Press, 1998; Vesna Mikić, *Lica srpske muzike: neoklasicizam*, Beograd, Fakultet muzičke umetnosti, Katedra za muzikologiju, 2009. More on the reception of neoclassicism and the relationship between neoclassicism and modernism in Italy, in: Earle, *Luigi Dallapiccola and Musical Modernism ...*, op. cit.

⁸ Casella's work is divided into three periods. The first period is called the period of 'public education' and lasts from 1902 to 1914. The second period covers the years from 1914 to 1920, and it is considered a transitional, modernist stage, after which there is a crystallisation and selection of poetic means to be used in the third, neoclassical period. See: John C.G. Waterhouse, "Casella, Alfredo", in: Stanley Sadie (Ed.), *The New Grove Dictionary of Music and Musicians*, London, Macmillan Publishers, 2001.

⁹ Arnold Whittall, „Neo-Classicism“, in: Stanley Sadie (Ed.), *The New Grove ...*, op. cit.

¹⁰ Leon Botstein, „Modernism“, in: *ibid.*

Vesna Mikić states similarly, emphasising that the consideration of neoclassicism in music is further complicated by the fact that the cultural products of neoclassicism were viewed as products of various reception policies and ideologies.¹¹ Mikić says that the tendency towards the 'return to order' and 'renewal of tradition' appeared in various European environments and fields of activity – both in art and in politics – in the period between the two world wars.¹² With the thought that works of art should be viewed within the framework of the social and cultural context of the moment in which the artistic direction appears, V. Mikić believes that neoclassicism should be viewed as a 'tool /polygon/ platform for the constitution and promotion of various ideological, and of course, cultural and political views',¹³ and that we should interpret the neoclassical artist as 'an artist *in* society, *in* culture, who often by "reconciling" with the established cultural canon and the mechanisms of its functioning, subjects that canon to modernist criticism on the one hand, and also often, on the other hand, acts as a "spokesman" and even a creator of the ruling ideology'.¹⁴

Mikić paid special attention to the consideration of neoclassicism in the context of modernism. Pointing out that in recent decades there has been a change in attitudes towards neoclassicism, she cites Šuvaković's interpretation of French modernism where he stated that recent literature indicates that neoclassicism has been accepted as a label for 'a number of different phenomena in the modernist art of the 20th century, which are based on the return to classical Greek, Roman or French tradition'¹⁵ and that the '20th century's neoclassicisms present tradition and history as an open or arbitrary archive of knowledge, patterns, clichés, techniques, themes or compositional models for rethinking within developed modernism'.¹⁶ Accordingly, she explains that by entering the complex realm of modernism, we can interpret neoclassicism as a stylistic direction or tendency, and not as a style. Also, V. Mikić is of the opinion that neoclassicism does not represent a mere return to tradition or an ironic attitude towards the past, but that it is a matter of recanonisation

¹¹ Mikić, op. cit., 12.

¹² See: *ibid.*, 26–27.

¹³ *Ibid.*, 27.

¹⁴ *Ibid.*, 26.

¹⁵ *Ibid.*, 19, according to: Miško Šuvaković, "Neoklasicizam francuski", in: *Pojmovnik suvremene umjetnosti*, Zagreb, Horezky, 2005, 409.

¹⁶ *Ibid.*, 19, according to: Miško Šuvaković, *ibid.*, 409.

and that 'neoclassicism (re)examines the boundaries of canonical construction in the changed cultural, social and market conditions of the period between the two world wars, by following, for example, Cocteau's middle/moderate way'.¹⁷ Bearing in mind Šuvaković's definition of moderate modernism, and his opinion that 'moderate modernism emerged during the 20th century by transforming the excessive and leading results of the avant-garde and neo-avant-garde into the moderate and consumerist culture of the bourgeoisie' and that 'moderate modernism meets the requirements of the autonomy of art, but also the need of the ruling political and party system to neutralise art in the aesthetic, artistic, cultural, social and political sense',¹⁸ Mikić believes that the phrase moderate modernism applied to neoclassicism solves all issues related to style, the attitude to the past and various manifestations of neoclassicism, while, on the other hand, it shows that the actions by which it was realised, as well as the statements of its actors and their works, do not present the same ideas as pre-war (radical) modernism.¹⁹

In accordance with the above mentioned, by following the line, it is possible to see the similarity of Cocteau's 'middle/moderate way' with Ruth Ben-Ghiat's theory which interprets fascist politics and aesthetics as the 'third way'.²⁰ Namely, Ben-Ghiat believes that the fascist doctrine can be seen as a response to the crisis that occurred in the West after the First World War and that it was developed by recontextualising the elements of liberalism and Marxism, in order to offer the idea of revolution that will lead to universal well-being and regeneration.²¹ Speaking about the fascistic attitude towards culture, she points out that the aesthetic and cultural demands of the regime included many different signifiers, among which *spirituality* and *italianità* were the most important ones: artists were encouraged to become acquainted with the latest European cultural achievements, which would then be assimilated into the national style in order to create modern Italian art.²² We can conclude that the fascist vision of modernity represented the creation of a 'local' version of modernity, which would follow the development of society, but, at the same time, would have its roots in Italian tradition and history.

¹⁷ Ibid., 20.

¹⁸ Miško Šuvaković, "Umjereni modernizam", in: *Pojmovnik ...*, op. cit., 644.

¹⁹ Mikić, op. cit., 23.

²⁰ Ruth Ben-Ghiat, "Italian Fascism and the Aesthetics of the *Third Way*", *Journal of Contemporary History*, Special Issue: The Aesthetics of Fascism, 31/2, 1996, 293–316.

²¹ Ibid., 301.

²² Ibid., 302.

When speaking of neoclassicism and music in Italy in this period, Karin Maria di Bella states that specific requirements for a particular artistic style or direction were not established, but that musicians were expected to create works that promoted national unity and were based on a return to traditional values combined with selected achievements of contemporary music.²³ More precisely, *Italianess* (*italianità*) in music was based on the renewal of the instrumental music of the great Italian masters of the Renaissance and Baroque on the one hand, and on the adoption and assimilation of modernist achievements (in accordance with the composer's sensibility and ideas) on the other.²⁴ Commenting on the broad frame of the aesthetic requirements of the regime which enabled different individual compositional solutions, Ben Earle states that the cultural policy of fascism advocated for a pluralistic approach to art and creation in which all works that corresponded to these aesthetic principles were on the repertoire of cultural institutions and festivals which took place in Italy.²⁵

On the other hand, the mentioned aesthetic requirements were in accordance with the interests of composers who belonged to the *Generation of the eighties*, who, under the influence of Busoni, dedicated themselves and their work to the renewal of instrumental music.²⁶ They believed that opera was

²³ Karin Maria Di Bella, *Piano Music in Italy During the Fascist Era*, University of British Columbia, 2002, 10. When it comes to art and the work of artists, they did not have any defined supervising institutions, and thus, no regulations until 1933, when the Secretariat for Press and Propaganda was formed. In 1937, the Secretariat was transformed into the Ministry of Folk Culture. Until then, in art, and thus in music, it was important to respect the following principles: to write works based on the past of the country, to make them (sound) strong and beautiful, and that those works promoted national unity. Censorship did not have to be applied not only because there was no official policy on the basis of which it would function, but also because artists censored themselves (self-censorship), because they knew the consequences that awaited them if they opposed the regime.

²⁴ Ibid., 11.

²⁵ Ben Earle, op. cit., 69.

²⁶ See: Karin Maria Di Bella, op. cit., 8. Namely, Busoni belonged to a group of older composers (which included Giuseppe Martucci, Leone Sinigaglia and Giovanni Sgambati), who considered it necessary to renew the rich tradition of Italian instrumental music. Busoni was one of the first composers to teach his students about the Italian instrumental music of the past and the contemporary achievements of German instrumental music. Although the work of these composers (with the exception of Busoni) did not have much artistic significance, it allowed younger generations of composers to turn to the renewal of instrumental music.

one of the causes of the crisis in which Italian music fell at the beginning of the 20th century, and that it was necessary to pay attention to instrumental music, which could be more suitable to bring novelty that was characteristic of the European scene. At the same time, in order for modern music to carry the epithet of Italian, the works had to refer to the great Italian masters of the Renaissance and Baroque.²⁷ So, in addition to the fact that Italian musical neoclassicism was based on the instrumental tradition of that country, it also contained some of the features of the modern European musical language.

In order to consider neoclassicism in Casella's compositional work, it is necessary to keep in mind the theory of Leonard B. Meyer, who classified the procedures of quotation, paraphrase and simulation among three of the four primary methods for using the past in modern, neoclassical composition.²⁸ According to Meyer: a quote means material that is exactly integrated into a new work with minimal changes; paraphrase represents a relatively strict and consistent use of some of the characteristics of the material, with the composer's freedom to rearrange and change the downloaded material, while simulation, as perhaps the most important procedure in neoclassicism, involves simulating some but not all features of an epoch, author or school style.²⁹

Casella's stay in Paris – the first and second creative period

Unlike his contemporaries, Alfredo Casella worked in Italy during fascism with a different experience and knowledge. His stay in Paris, during which the composer formed his aesthetic and poetic attitudes, especially contributed to that.³⁰ Namely, Casella went to Paris in 1896 to study piano, and four years later he enrolled in composition studies in the class of Gabriel Fauré.³¹ In addition to this composer, Maurice Ravel played a major role in Casella's musical maturation, introducing him to leading French artists such as Jean Cocteau, Erik Satie and Igor Stravinsky. Entering Parisian cultural circles en-

²⁷ Ibid., 9.

²⁸ See: Leonard B. Meyer, *Music, Arts, and Ideas: Patterns and Predictions in Twentieth Century Culture*, Chicago, The University of Chicago Press, 1994, 193–208.

²⁹ Ibid., 193–208.

³⁰ Roberto Calabretto, *Alfredo Casella: gli Anni di Parigi. Dai Documenti*, Firenze, Olschki editore, 1997, IX. During his life, Casella was active as a music critic and writer, and thus, from the beginning of his compositional work, he also published texts on the basis of which it is possible to read his aesthetic views on music.

³¹ Ibid., IX.

abled Casella to become acquainted with French culture, French modernism and, inevitably, French nationalism.

If he wanted to survive as a young, foreign, musician in Paris, Casella had to fight for his place on the Parisian stage: he dedicated himself to a piano career, worked as a piano teacher, harpsichordist and conductor, and in addition to all the above, he worked as a composer.³² In this regard, Roberto Calabretto points out that Casella's constant musical activity on the concert stage (and we would add 'around it') as a pianist, conductor, composer or critic, led to his name being ubiquitous in the Parisian press and music life, and that such an aspiration can be considered a kind of *tour de force* in this period of his life.³³ His engagement and experience gained in various musical institutions would enable Casella to establish himself as one of the leading composers upon his return to Rome, but also to actively participate in the organisation of musical life in Italy.

Also, while working in French music institutions, he saw that French music in the second half of the 19th century faced a similar crisis that Italian music faced at the beginning of the 20th century: he noted that the crisis of musical creation, which in the 19th century fell under the great influence of German instrumental music and opera, was overcome with the help of the orchestral works of César Franck and Camille Saint-Saëns, who composed contemporary instrumental music based on the French tradition. This led him to conclude that young composers in Italy should do the same and turn to neglected instrumental music, while keeping pace with European trends – French modernism, German expressionism and the Russian new school – so that the music would not sound outdated.³⁴

In the works created in Casella's first period, there are certain elements of style that would crystallise in the third creative period, such as traditional forms, with the visibility of paraphrase and simulation procedures. This can be recognised in the composition *À la manière de...*, a collection of eight pieces based on paraphrases and simulations of the works or style of the composer in whose 'manner' he composed.³⁵ Corrina Salda states that elements

³² Ibid., VII.

³³ Ibid., VII.

³⁴ Alfredo Casella, 21+26, Firenze, Olschki editore, 2012, 19.

³⁵ *À la manière de...* consists of two editions, of which the second was written in collaboration with Maurice Ravel. The first edition was published in 1911 and contains pieces written 'in the manner' of Richard Wagner, Gabriel Fauré, Johannes Brahms, Claude

of *Italianess* were already present in some compositions created in this period thanks to quotations from Italian folk melodies (in the symphonic rhapsody *Italia*) and Italian dance forms and patterns (barcarole, siciliana).³⁶ Regarding the symphonic rhapsody *Italia*, the composer himself stated that he wanted to create a symphonic work that was 'distinctly national and which is an unquestionable expression of his *Italianess*'.³⁷

Casella's second creative period began at the end of his stay in Paris, when he adopted the compositional techniques of avant-garde composers. In his works written in this period, we can see a clear influence of the modernist works of Stravinsky and Schoenberg. Precisely because of the features of harmonic language, which had been brought to the extreme limits of tonality, some theorists consider it to be an avant-garde stage of Casella's work, although, according to Richard Taruskin, his second creative period does not represent a complete break with tradition either, considering that Casella never accepted atonality.³⁸ However, bearing in mind the sharpened harmonic language, the use of polytonality, the fragmentary nature of the musical flow and the sharp sound of the compositions created in this period, it is possible to speak of Casella's second creative period as an avant-garde period.³⁹

Ben Earle believes that the features of the new compositional language are clearly visible in the work that marks the beginning of the second creative period – *Nove pezzi*,⁴⁰ while their development can be traced in some of Casella's most significant compositions created after his return to Italy, such as *Pagine di guerra*, *Sonatina* and *Elegia Eroica*. Especially interesting is the *Elegia Eroica*, dedicated to the Italian soldier who died in the war, which,

Debussy, Richard Strauss, and Gustav Mahler. The second edition was published in 1914 and contains works 'in the manner' of Ravel and Vincent d'Indy, as well as two of Ravel's compositions 'in the manner' of Alexandre Borodine and Emmanuel Chabrier.

³⁶ Corinne M. Salda, *A Music Unquestionably a in Idiom: Nationalism as an Evolutionary Process in the Music of Alfredo Casella*, Master Theses, University of Massachusetts, February 2014, 13.

³⁷ Alfredo Casella, 21+26, op. cit., 20.

³⁸ Ben Earle, op. cit., 16.

³⁹ Ibid., 17.

⁴⁰ Composed in a similar way as *À la manière de...*, this work consists of nine short pieces written 'in the manner' of the works of avant-garde European composers. The pieces of which this edition consists are dedicated to Igor Stravinsky, Enrique van der Henst, Ildebrando Pizzetti, Yvonne Lumley, Florent Schmitt, Maurice Ravel, Tina Dreyfus, Yvonne Muller, and Francesco Malipiero.

according to Ben Earle, due to the distinctly chromatic language that was brought to the border towards atonality, can be really considered as the first Italian modernist composition.⁴¹

The third creative period and the tracing of the ‘third way’

However, faced with the fact that he would always be a foreigner in France, and that he could have a far greater influence in Italy, during his second period, Casella returned to Italy in 1915 to help, with his experience and education, the revival of Italian music which was in crisis at the time. According to Waterhouse, Casella’s return to Rome was the starting point for the development of Italian music and musical life in this country after 1915. He also stated that by returning to Italy, Casella became one of the leading figures in Italian music.⁴²

Immediately after his return, in order to put his ideas into action and to promote contemporary music Casella founded the *Italian Society of Modern Music* (*Società Italiana della Musica Moderna*) which operated from 1917 until 1919. In 1923, he founded another association: *The Association of New Music* (*Corporazione delle nuove musiche*). Both organisations aimed to promote contemporary music and young Italian and European authors. Also, during the 1930s, Casella participated in the founding and organisation of the music biennale in Venice – *The International Festival of Contemporary Music* (*Festival Internazionale di musica Contemporanea*) – whose goal was to organise world premieres of modernist compositions by Italian and foreign composers.⁴³

In order to fully understand Casella’s activity after 1920, when the third period of his work began, we will also take into consideration the texts he published in the period from 1918 to 1930, which were united and came out in his autobiography *21+26*⁴⁴, published in 1931. First of all, we will mention

⁴¹ Ibid., 16. The premiere of this composition in Italy caused a scandal equal to the one caused by the premieres of the futurist’s works or the scandal that arose after the performance of Igor Stravinsky’s *The Rite of Spring*.

⁴² John C.G. Waterhouse, “Italy. 20th Century“, in: Stanly Sadie (Ed.), *The New Grove ...*, op. cit.

⁴³ Ben Earle, op. cit., 69. Despite the fact that both societies were successful, Casella was often criticised for performing and promoting modernist music.

⁴⁴ Alfredo Casella, *21+26*, op. cit.

that Casella emphasised in several different texts that the work of young Italian composers should be based on the instrumental tradition of Girolamo Frescobaldi, Claudio Monteverdi, Antonio Vivaldi and Domenico Scarlatti, but that, at the same time, it must contain elements of contemporary musical styles. Only in that way, according to Casella, would their work contribute to the creation of ‘modern Italian music in which the artistic cosmos is seen through the prism of the Italian tradition’.⁴⁵

In the text *Impressionism and Anti-medism* (*Impresionismo e anti-medismo*), written in 1918, the composer emphasised the need for young artists to reflect the fullness of sound with their works and to tirelessly search for innovation and new artistic expressions.⁴⁶ Furthermore, the composer refers to the opinion of the Italian music critic Fausto Torrefranca, who considered that national art is the result of coordinating mature foreign influences with the sensibilities of the country that ‘imports’ them.⁴⁷ In this regard, Casella points out that Impressionism is a style peculiar to France, and that Italian artists should not create works modeled on it.⁴⁸ On the other hand, he emphasises cubism and futurism – whose paintings are characterised by a clear line, dynamism and plasticity – as two universal artistic poetics that everyone should emulate. The counterpart to this in music, according to Casella, is the polytonal harmonic language, which is present in the works of composers from all over Europe: Stravinsky, Ravel, Darius Milhaud, Arthur Honegger, Béla Bartók and Paul Hindemith.⁴⁹

The last text important for understanding Casella’s aesthetic attitudes is *What is art?*⁵⁰, published in 1922. In it the composer states that the work of art is the result of constant variation and advancement of tradition: it is created by the artist’s reliance on the heritage of his predecessors, which he promotes and passes on to future generations; such a work is the result of the artist’s vision and has no moral and social function – it is simple, beautiful

⁴⁵ Ibid., 40.

⁴⁶ Ibid., 51.

⁴⁷ Ibid., 53.

⁴⁸ Casella believed that Italian landscapes were clear and crisp, not dark and foggy like the French, and that Impressionist painting would make no sense in Italy. Thus, music with impressionistic elements would not be in the ‘spirit’ of the true Italian music.

⁴⁹ Ibid., 52.

⁵⁰ Alfredo Casella, “What is Art?” (trans. Otis Kincaid), *The Musical Quarterly*, 8/1, 1922, 1–6.

and serves art, because only pure and beautiful works are timeless.⁵¹ This attitude, that art is timeless, and that it serves only the beautiful, leads us to the conclusion that the composer in his aesthetic views advocated the greatest degree of autonomy of art.

When it comes to Casella's work, according to the periodisation of Waterhouse, the third period begins with the work *11 pezzi infantili* in which his compositional-technical style crystallises. The characteristics of the new style are also noticeable in works like *Scarlattiana. Divertimento su musiche di Domenico Scarlatti*, *Paganiniana*, *Partita for piano and orchestra*, *Triple sonata* and *Introduction, chorale and march*. These compositions, written in the neoclassical style, with names and certain compositional techniques referring to traditional baroque forms, while the treatment of materials, the use of polyrhythm, as well as, polytonal harmonic language, reveal a clear influence of modernist compositions and, above all, neoclassical works by Stravinsky. In this way, Casella met the aesthetic demands of the regime, referring in his works to the great masters of the Italian tradition, while, at the same time, he managed to retain the modernist language that characterised the second stage of his compositional work. However, his constant commitment to composing (and performing) contemporary music was the reason for constant criticism of his contemporaries – conservative theorists and composers.⁵²

To mitigate the attacks, Casella composed some 'politically correct' works that, according to some of the characteristics, can be interpreted as works that 'support' the fascist regime: *Concerto for string quartet and orchestra* (1923), *Concerto Romano* (1926),⁵³ and then the opera *Il Deserto tentato* (1937) in

⁵¹ Ibid., 4.

⁵² During the 1920s, various Italian music critics, including Giuseppe Botai, criticised Casella for his modernist tendencies. However, the culmination of conservative criticism came in December 1932, when the *Manifesto of Italian Musicians for the Tradition of Romantic Art of the 19th Century* (*Manifesto di musicisti Italiani per la tradizione dell'arte romantica dell'ottocento*) was published, in which the authors indirectly criticised Casella and Malipiero. The Manifest was published in all relevant Italian newspapers, and the author was the Italian composer and musicologist who wrote for the fascist newspaper *Popolo d'Italia*, Alceo Toni. The signatories of the Manifest were all the leading conservative artists of that period, including Respighi and Pizzetti. The Manifest demanded that music to be freed from all foreign and modern influences and that musicians return to composing in the Romantic style, which was dominant at a time when Italian music was at its peak.

⁵³ When considering music in Italy in the first half of the 20th century, Waterhouse

which the composer explicitly expresses his support for the regime. Precisely because of these compositions, Casella was sharply condemned by anti-fascist critics after the Second World War.⁵⁴ For example, in the *Concerto for string quartet and orchestra*, the problem was the agogic mark which appears at the moment of the culmination of the work –*vittoriosamente*. *Concerto Romano* was criticised for its harmonic language: the polytonal introduction of the first movement was substituted with the clear sound of E flat major at the beginning of the exposition, which was seen as a gesture of renunciation of modernist language in favor of traditional language and form.⁵⁵ Having in mind Casella's negative views on opera, it is not surprising that the third and last opera, *Il Deserto tentato*, composed as a commission of the opera festival *Florentine Music May* and premiered in 1937, was one of the compositions for which he was perceived as a composer of the fascist regime. Namely, the opera was dedicated to 'the creator of the new Italian empire, Benito Mussolini';⁵⁶ the libretto of the opera is based on events from immediate Italian history, while all the musical means of expression (clear harmonic language, mass scenes, monumental unison choirs) are subordinated to sending a universal message of the need for the unity of the Italian people.⁵⁷ However, if we pay attention to the fact that he composed the first opera only in 1931,⁵⁸ the

states that the *Mussolinian* spirit was present in some of Casella's works, which represent a disappointing step backwards after the promising period of progress that was evident in the works created before them. As an example of a work in which the *Mussolinian* spirit can be clearly heard, Waterhouse marks *Concerto Romano*. See: John C.G. Waterhouse, „Italy. 20th Century“, op. cit.

⁵⁴ For more details about the discussions about Casella's compositions during his life, but also after his death see: Ben Earle, op. cit., 63–110; Francesco Parrino, op. cit.

⁵⁵ See: Esteban Buch, Igor Contreras Zubillaga and Manuel Deniz Silva (Eds.), *Composing for the State: Music in Twentieth-Century Dictatorships*, Oxford: Ashgate Publishing, 2016, 101. A detailed analysis of the composition revealed great similarities with Stravinsky's *Octet for Wind Instruments*.

⁵⁶ For more on the critical reception of Casella's works see: *ibid.*, 85.

⁵⁷ The one-act opera *Il Deserto tentato* is based on the libretto written by the fascist poet Corrado Pavolini. The plot of the opera is based on Mussolini's colonial wars that were fought at that time, and the opera is set in the desert in East Africa, which Italian aviators are trying to conquer. More about the opera in: Laura Basini, Alfredo Casella, and the rhetoric of colonialism in: *Cambridge Opera Journal*, 24, 2012, 127–157 and Esteban Buch, Igor Contreras Zubillaga and Manuel Deniz Silva (Eds.), op. cit.

⁵⁸ Casella composed two operas, *La Donna Serpente* (1931) and *La favola d'Orfeo* (1932). The librettos of the operas are based on Italian texts and stylistically they belong to neo-

fact that his opus includes three operas (it is a small number of operas written in relation to the 'average' that is characteristic of Italian composers), as well as the fact that the years of his operatic works coincide with the period when the attacks on Casella were intense (and his works were performed less),⁵⁹ this choice of genre, subject and means of expression can be interpreted as the composer's 'concession' to position himself on the side of critique and the regime, so he could continue to work and implement his artistic ideas.

A composition that serves as an example of Casella's third period is *Scarlattiana* written for piano and orchestra. It is structured as a five-movement work in which the composer used over eighty themes from different Scarlatti's sonatas. Talking about this composition, Casella stated that *Scarlattiana* is easy for understanding and clear, because he wanted to show how a composer can create a modern work whilst respecting tradition.⁶⁰ The five movements of the *Scarlattiana* clearly evoke the form of the baroque suite by their names: the first movement is called *Sinfonia*, the second is *Minuetto*, the third is *Capriccio*, the fourth is *Pastorale*, and the fifth is *Finale*, while the disposition of tempi is reminiscent of the classical sonata cycle by shifting fast and slow movements.⁶¹ The first and second movements are written in a sonata form, the third is structured as a sonata form with elements of a baroque concerto, while the fourth and fifth movements are written as ABA, that is, a rondo with a slow introduction. The influence of baroque is not only evident in the use of Scarlatti's themes, which consequently causes the occurrence of rhyth-

classicism, which finds its models in Renaissance and Baroque opera, while the harmonic language of the opera is predominantly polytonal.

⁵⁹ Esteban Buch, Igor Contreras Zubillaga and Manuel Deniz Silva (Eds.), op. cit., 87.

⁶⁰ See: Alfredo Casella, 21+26, op. cit., 11. In the twenties of the last century in Italy, it was popular to compose music that was based on the fragments of the compositions of a certain composer: almost all the composers of the *Generation of the Eighties* had at least one composition whose name ended with *-iana*, a suffix that was added to the name of the composer from whose compositions the fragments were taken. For example, Malipiero wrote *Cimarosiana* and Respighi wrote *Rossiniana*.

Since in the literature that was available to us during the research of this matter there were no mentions of which Scarlatti sonatas Casella used in his composition, we did a comparative analysis of Scarlatti's sonatas and *Scarlattiana*, and we were able to single out some of the sonatas that were used. For the purposes of this paper, we will present a few of them, in order to show the manner in which Casella treated the material.

⁶¹ Tempos of the movements: Lento, Grave/Allegro molto vivace – Allegretto ben moderato e grazioso – Allegro vivacissimo ed impetuoso – Adantino dolcemente mosso – Lento e molto grave/presto vivacissimo.

mic and melodic patterns that are characteristic of baroque, but, they are also present through the simulation of baroque formal patterns in two movements of the piece. In the first movement we can see a slow introduction that represents a simulation of the baroque passacaglia: string instruments are entrusted with an ostinato motif, intertwined with several different themes. In contrast, the third movement brings a simulation of a baroque concerto due to the specific orchestral motif that occurs at the beginning of the movement and before the recapitulation, and which has no further thematic development. As the orchestra and the piano participate together in the development of all the thematic materials, this motif can be interpreted as an ritornello by which the composer made a simulation of the form of a baroque concerto. In addition to the references to baroque practice and Scarlatti, Casella simulates Spanish and Portuguese folk tunes by using characteristic melodic patterns and instruments such as the drum or castanets. We should not neglect the paraphrase of the third movement of Mahler's First Symphony in the second movement of the *Scarlattiana*: the bassoon carries the entering motif of the popular tune *Frère Jacques* at the moment when one of the main motives of this movement is introduced.

The materials taken from Scarlatti's sonatas for *Scarlattiana* are treated in accordance with the modernist expression that was characteristic of his style. Casella cited or paraphrased themes or materials from the developing parts of Scarlatti's sonatas. He used them to construct themes or for developing parts of the movements of *Scarlattiana*. The attention that the composer paid to the selection of Scarlatti's themes is especially noticeable in the fourth movement, *Pastorale*, for which the composer used themes from Scarlatti's sonatas which have the word 'pastorale' in the name or next to the tempo mark. Stravinsky's influence is apparent in the use of polyrhythmic and polyometric patterns, which are particularly pronounced in the last movement. The harmonic language is characterised by a high degree of dissonance, which, at the culmination of the musical flow of the movements, reaches bitonality and polytonality.

The way in which Casella quoted Scarlatti can be seen in the example of the second movement, which is entirely based on quotations from his sonatas. Casella quoted the theme of Scarlatti's *Sonata K440*, which he used to construct the main orchestral thematic material of the first theme of the second movement. Only the melody is taken, while the tempo and accompaniment are changed (examples 1 and 1a). For the material of the second theme he took a theme from the second part of Scarlatti's *Sonata K380* and distrib-

uted it in *Scarlattiana* so that the first part of the theme was played by the orchestra, while the second part of the theme was introduced in the piano part (examples 2 and 2a). The quotation of the theme and its accompaniment is present in the transition of the second movement: Casella chose the material from the middle part of the musical flow of Scarlatti's *Sonata K259* and used it as a transition from the first to the second theme of the second movement. (examples 3 and 3a) We can conclude that the main thematic complexes of the second movement (first theme, transition and second theme) are taken as direct quotations of melodies, that is, of the melodies and their harmonic accompaniment which are, in Casella's composition placed in a modernist context and used as the main material for building and developing the musical flow.

Example 1: Alfredo Casella, *Scarlattiana*, second movement (b. 1–8)



Example 1a: Domenico Scarlatti, *Sonata K440*, B-flat major (b. 1–8)



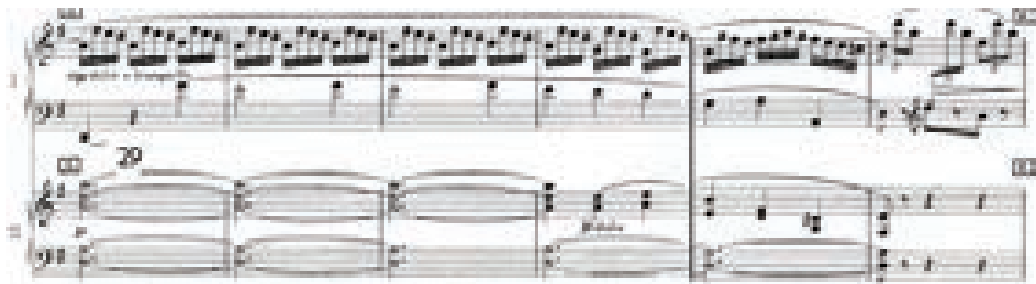
Example 2: Alfredo Casella, *Scarlattiana*, second movement (b. 47–54)

The musical score for Example 2 is in 2/4 time, marked 'a tempo'. It features a piano (p) and a forte (f) dynamic. The music is in G major and consists of two systems of staves. The first system shows a piano introduction with a forte piano (fp) marking. The second system shows a piano introduction with a forte piano (fp) marking. The music is in G major and consists of two systems of staves.

Example 2a: Domenico Scarlatti, *Sonata K380*, B major (b. 19–26)

The musical score for Example 2a is in 2/4 time, marked 'a tempo'. It features a piano (p) and a forte (f) dynamic. The music is in B major and consists of two systems of staves. The first system shows a piano introduction with a forte piano (fp) marking. The second system shows a piano introduction with a forte piano (fp) marking. The music is in B major and consists of two systems of staves.

Example 3: Alfredo Casella, *Scarlattiana*, second movement (b. 29–34)



Example 3a: Domenico Scarlatti, *Sonata K259*, D major (b. 23–27)



In addition to the quotation, the composer paraphrased Scarlatti's works very skillfully: the themes are often taken partly or even fully, but he made changes in tonality, tempo, and character. Such a procedure, with varying degrees of resemblance with the chosen model, is found in all five movements. The lightest form of paraphrase is found at the very beginning of the composition in the orchestra's introduction to the first movement, where Casella used the theme of Scarlatti's *Sonata K54*. He took the melody without harmonic accompaniment, making changes such as shortening of the note values, agogic modifications and the addition of a complex counterpoint, while also changing the tempo character from *Andante* to *Lento, Grave*. (examples 4 and 4a). On the other hand, in the fourth movement, the composer moves further away from the starting point by making bigger changes to the model.

Thus, to build the B theme of the fourth movement, he uses the motif from the beginning of the second part of *Sonata K202*. Although the melodic skeleton remained the same, the composer altered the agogics, added upbeats and pauses, and achieved an additional character transformation by changing the tempo from *Allegro* to *Andantino, grazioso* (examples 5 and 5a).

Example 4: Alfredo Casella, *Scarlattiana*, first movement (b. 2–6)



Example 4a: Domenico Scarlatti, *Sonata K52*, D minor (b. 1–4)



Example 5: Alfredo Casella, *Scarlattiana*, fourth movement (b. 41–45)

Example 5a: Domenico Scarlatti, *Sonata K202*, F major (b. 48–52)

In order to indicate the means by which the composer treated the selected material, in this paper we listed only some of the processes noticed in *Scarlattiana*. Although he often took over the theme, its tonality and counterpoint, Casella often changed that environment in his *Scarlattiana*. What is meant here is that the development of a counterpoint of the chosen motif was in order to achieve a modernist sound of the musical flow. By using mod-

ernist means (such as polyrhythmic, polymetric, polytonality and unusual combinations of orchestral sound), as well as traditional harmonic solutions, patterns and materials, the composer showed in his work the aesthetic ideals he advocated – he composed a modern piece whose roots are deep in the tradition of Italian instrumental music.

Casella's moderate modernism as 'third way'

This balance between modernity and tradition, which is present in the entire work of Casella, enabled the composer to survive on the Italian scene in the years between the two wars. As stated, Casella largely formed his aesthetic and poetic attitudes during his schooling and stay in France, which is evident in his compositions and writings that originate from the first period of his work. More precisely, Casella's modernism has its roots in the knowledge and experience he gained during his stay in France, and the 'spiritual baggage' he took with him from Paris is reflected in: the formation of aesthetic attitudes that he would further develop upon his return to Rome; the adoption of the nationalist and anti-German views that were present at that time in Paris; the appropriation of the French model for the re-establishment of French instrumental music in the 19th century; acceptance of modernist compositional procedures, having in mind the work and compositional techniques of Stravinsky, but also, the works of other composers who were active in Paris at that time. Furthermore, his inclination towards neoclassicism is obvious in the works created during his stay in Paris – certain compositional techniques characteristic of this style are also noticeable in Casella's works written in the first and second creative period.

Also, neoclassicism in Casella's work can be interpreted as a kind of moderate modernism by which the composer established a balance between modernism and tradition. On the one hand, the composer, in accordance with his aesthetic ideas, which were to some extent in line with the requirements of fascist aesthetics, referred to tradition, while, at the same time selecting the most important authors from the Italian past. On the other hand, he placed the selected compositional procedures or materials of the work in a new harmonic, rhythmic and sound environment. In this way, the composer re-examined tradition and how traditional patterns can be used in contemporary music. This approach to modernism, in Casella's 'case', has its roots in the knowledge and attitudes he adopted in France that he never abandoned, which was evident in his constant aspiration to maintain ties with modernist composers and to promote contemporary music in Italy.

Precisely because of the commitment to establish a balance between the past and the future in his works, but also in the organisation of musical life, Casella's musical activity can be seen as the 'third way' – with a conscious reference to the (similarity with) Cocteau's 'middle way' based on balancing relationships between tradition and modernity and Mussolini's 'third way' established on the oscillation between the idealised past and modernity. In this context, it is a 'third way' as a form of moderate modernism, in which the composer, as a composer *in* society, in accordance with his aesthetic beliefs, found a way to put his modernist ideas into practice, while respecting the aesthetic principles of the then ruling regime.

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Summary

Starting from the stance that recognisable political layers are not subsequently added to the musical work by discursive work or conceptual representations, but that music is an artistic product, and, also the result of social relations, the paper considers the third (neoclassical) creative period of Alfred Casella from the perspective of moderate modernism, as a path of 'compromise' between the aesthetic demands of the then ruling fascist regime and the modernist ideas that were evident in the composer's earlier periods and aesthetic views. In that sense, this paper's starting point is Vesna Mikić's consideration, who interprets neoclassicism as a moderate modernist artistic direction in accordance with the ideas of Cocteau's 'middle way', as well as the interpretation of theorists who view the politics and aesthetic demands of fascism as a 'middle way' between modernist tendencies and a return to traditional values. Casella's musical activity is, therefore, viewed as a 'third way' – with a conscious reference to the (similarity) to the previously mentioned theoretical interpretations of neoclassicism and fascism.

In other words, through the analysis of Casella's third creative period and a review of the earlier stages of his work, neoclassicism in his oeuvre is explained as being a kind of moderate modernism by which the composer establishes a balance between modernism and tradition. On the one hand, the composer, in accordance with the requirements of fascist aesthetics, but also with his own aesthetic attitudes that he formed in France, referred to the great composers of Italian instrumental music. On the other hand, he 'placed' the selected compositional procedures or materials of the work in a new harmonic, rhythmic and musical environment. In this way, the composer re-examined tradition and the ways in which traditional patterns can be used in contemporary music. It has also been shown that this approach to modernism in Casella's 'case' has its roots in the knowledge and attitudes he adopted in France, which he never abandoned, which is noticeable not only in his texts, but also in his constant aspiration to maintain a relationship with modernist composers, and to promote their works in Italy.

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JEUNESSES MUSICALES OF YUGOSLAVIA (1954–1991) ACTIVITIES IN THE COUNTRIES OF EASTERN BLOC THROUGH THE PRISM OF SOCIALIST YUGOSLAVIA CULTURAL DIPLOMACY¹

Abstract: In this paper we focused on the collaboration of the *Jeunesses Musicales* of Yugoslavia (JMY) with similar organisations of the Eastern Bloc countries. Besides pointing to the various activities that the JMY carried out from the early 1960s to the late 1980s, certain general tendencies in the process of cultural exchange were also

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underlined. The aim is to consider whether the JMY's cooperation with Eastern Bloc organisations followed Yugoslav foreign policies in the cultural sphere at the time.

Keywords: SFR Yugoslavia, Eastern Bloc, cultural exchange, cultural diplomacy, *Jeunesse Musicales* of Yugoslavia

Introduction

The strained political and diplomatic relations of socialist Yugoslavia with the Eastern Bloc countries as a consequence of the adoption of the Cominform Resolution (June 1948) entered a new, more 'relaxed' stage in 1953.² After Stalin passed away in March that year and Soviet party officials started to question his internal and foreign policies, a gradual rapprochement between Yugoslavia and the states of the socialist lager came about. Despite the marked reserve and doubt on the Yugoslav side, crucial steps towards improvement of their political, along with economic and cultural relations took place in 1955 and 1956. The signing of the Belgrade and Moscow Declarations (May 1955, June 1956) between Yugoslavia and the USSR represented a historical turning point considering not only their mutual relations, but the state of affairs within the Eastern Bloc and the European East as well.³ The changing atmosphere after 1953, and especially since 1955, stimulated the opening up of issues of cultural cooperation, exchange and propaganda between Yugoslavia and each country of the Eastern Bloc. As it turned out, there was no uniformity of cul-

² Regarding Yugoslav relations with Eastern Bloc countries after the Second World War see Čedomir Štrbac, *Jugoslavija i odnosi između socijalističkih zemalja: sukob KPJ i Informbiroa*, Beograd: Prosveta, 1984; Đoko Tripković, *Jugoslavija–SSSR 1956–1971*, Beograd, Institut za savremenu istoriju, 2012; Vladimir Lj. Cvetković, *Jugoslovenska politika prema zemljama narodne demokratije u susedstvu 1953–1958. godina*, unpublished PhD diss., Beograd, Filozofski fakultet Univerziteta u Beogradu, 2012; Ljubodrag Dimić (ed.), *Velike sile i male države u Hladnom ratu: slučaj Jugoslavije*, Beograd, London: Filozofski fakultet Beograd, Katedra za istoriju Jugoslavije, Arhiv Srbije i Crne Gore, Institut za noviju istoriju Srbije, Centar za istraživanja hladnog rata LST, 2005; Spyridon Sfetas, "The Bulgarian–Yugoslav Dispute over the Macedonian Question as a Reflection of the Soviet–Yugoslav Controversy (1968–1980)", *Balkanica*, XLIII, 2012, 241–272; Ethem Çeku, "The Kosovo Issue and Albano–Yugoslav Relations, 1961–1981", *Diplomacy & Statecraft* 26, 2015, 229–248; Nemanja Mitrović, "Međunarodni problemi posmatrani kroz razgovore Nikolae Čaušeskua i Josipa Broza Tita 1968. godine", *Istorija 20. veka*, I/2020, 129–146.

³ See Đoko Tripković, *op. cit.*, 14–17, 19–41; Vladimir Lj. Cvetković, *op. cit.*, 59–89, 176–434.

tural policies regarding the states of the Bloc, and the circumstances in the domain of cultural cooperation and exchange were determined by various factors: 1. overall political stability between the blocs (Western and Eastern), 2. overall stability in the relations between the Eastern Bloc and Yugoslavia, and 3. the political situation concerning Yugoslavia and each separate Eastern Bloc country.

Generally speaking, since the early 1960s the cultural exchange of Yugoslavia and the Eastern Bloc grew substantially, and the significant level of the transfer of 'cultural goods', knowledge and values was typical until the late 1980s. As we shall discuss in the following sections, there was a disparity in the intensity of the exchange regarding particular Eastern Bloc countries that one could explain with various reasons. Diverse cultural actors including state cultural institutions, associations, organisations and individuals took part in the cultural exchange and their number was constantly rising from the early 1960s onwards.

The *Jeunesses Musicales* of Yugoslavia founded in 1954, became one of the regular contributors to Yugoslav cultural actions abroad from the mid-1960s. Because of its specific focus on the cultural emancipation of Yugoslav youth, and the supporting of young music artists, the JMY developed extensive cooperation with both West and East countries and their respective youth music organisations that led to the exchange of concert tours of soloists and music ensembles, as well as to the various types of interaction between talented musicians, composers and music specialists from different parts of the world. In order to consider Yugoslav cultural policies regarding the Eastern Bloc countries, we decided to focus on the example of the JMY. Exploring in detail its activities initiated from the early 1960s until the late 1980s that served to promote young artists and enrich the Yugoslav art music scene at the time, we will point out, on the one hand, the similarities and distinctions considering the state cultural policies towards the Eastern Bloc in that period and the JMY approach, and, on the other, the observable tendencies in the cultural cooperation and exchange initiated by the JMY. Apart from that, our aim is to open up a broader debate concerning the cultural diplomacy of socialist Yugoslavia and, more specifically, its Eastern Bloc policies.

The data and findings presented in this article are, to a large extent, the result of an extensive research of the functioning of the JMY that started in 2019 and included the thorough exploration of its abundant archival materials. It is expected that the further investigation of the cultural exchange of JMY will clarify its role in the socialist Yugoslavia foreign cultural policies,

and help the understanding of general tendencies as regards the country's cultural relations with various "blocs" – Western, Eastern, Non-Aligned etc.⁴

General characteristics of the Yugoslav cultural exchange with the Eastern bloc (1950s–1980s)

The first initiatives regarding cultural exchange in the post-Stalin period came from the countries of the Eastern bloc.⁵ As soon as June 1953, the Bulgarian Ministry of Foreign Affairs suggested cultural cooperation with Yugoslavia, pointing to the great interest of Bulgarian artists in that context.⁶ Soon after, other countries of the bloc, including Hungary and Romania came forward with similar ideas.⁷ Still, it was not until the appearance of the Belgrade and Moscow Declaration that more formal steps were taken concerning the solving of various cultural issues. As the political rapprochement between Yugoslavia, the USSR and the Eastern bloc occurred, the interest for creating a firm basis for the purpose of intensifying the transfer of artists, specialists, artworks, etc. was increasing among certain countries of the Bloc. Accordingly, several bilateral agreements were signed between Yugoslavia and certain countries of the socialist lager in 1956 and 1957, starting with Poland (July 1956), Romania (October 1956), Bulgaria (December 1956) and Czechoslovakia (January 1957). Although the appearance of such documents did not correspond to the actual scope of the bilateral cultural exchange in the case of the mentioned countries, it pointed to the general stability of their political relations with Yugoslavia, as well as to the interest of cultural actors of both sides in the cultural production and research of the others. The absence of those conditions, as was typical for the Peoples' Socialist Republic of Albania, and to a certain extent the German Democratic Republic and Hungary before the 1960s,⁸ resulted both in the absence of formal agreements and the scarcity of cultural contacts.

⁴ Large part of it is already in the process of actualization thanks to researchers gathered in the aforementioned research project.

⁵ See Vladimir Lj. Cvetković, *op. cit.*, 176–183.

⁶ *Ibid.*, 176.

⁷ *Ibid.*, 181–182.

⁸ The Cultural Convention between the governments of the SFRY and the GDR was signed in July 1962, two years after both sides exchanged its preliminary versions. See Stefan Stanković, *Jugoslavija–DR Nemačka (1957–1961)*, unpublished graduate thesis, Beograd, Filozofski fakultet Univerziteta u Beogradu, Odeljenje za istoriju, 2019, 44. The government of the Peoples Republic of Hungary signed The Convention on Scientific, Educational and Cultural Cooperation with Yugoslav government a year later, in October 1963.

After the formal framework for cultural exchange was adopted between the majority of Eastern bloc countries and Yugoslavia in the late 1950s and early 1960s, various forms of transfer of cultural products and actors took place. Considering the two- or three-year bilateral programmes of cultural cooperation that were signed from the 1960s until the 1980s several important insights can be inferred.⁹ Firstly, the intensity of the transfer between each Eastern bloc country and Yugoslavia varied during that period with a tendency to encompass more diverse actors, institutions and manifestations as the 1980s approached. Such a tendency mostly resulted from the expansion of cultural production and distribution in every individual country, but was also the product of the establishment of regular communication and strong ties between the national organisations and institutions. Secondly, it seems that the extent of bilateral cultural cooperation depended on the state of affairs in the field of cultural production and education in particular countries, including the quantity and quality of international art and music festivals, international performing arts competitions, art schools and specialists, professional and amateur ensembles. Finally, there was an observable disparity of interests regarding the bilateral cultural exchange of particular Eastern Bloc countries – some countries were more focused on the specialisation of artists and art experts through study trips or attendance of festivals and competitions, and post-graduate programmes while others gave primacy to the exchange of professional or amateur ensembles and soloists, cooperation of art institutions and associations, etc. and some countries favored the exchange

⁹ For the period 1960s and 1970s we considered various excerpts from bilateral programmes between Yugoslavia and Eastern Bloc countries found in the JMY fond of the Archives of Yugoslavia (Cf. for instance Archives of Yugoslavia, Fond of the JMY, 476, register 47, “Komisija za kulturne veze sa inostranstvom /06-13, Beograd, 2. 3. 1966/. Poziv za sednicu Odbora za muziku i Odbora za dramsku umetnost 10. marta 1966. Prilog: Odredbe programa kulturne saradnje za 1966. godinu koje se odnose na muzičko-scensku saradnju, Socijalističke zemlje”). Concerning the period of 1980s, complete texts of bilateral programs for the period between 1980–1982, 1981–1983, 1983–1985 were explored (Yugoslavia–USSR /1980–1982/: Archives of Yugoslavia, Fond of the JMY, 476, register 70; Yugoslavia–Bulgaria /1980–1982, 1983–1985/: Archives of Yugoslavia, Fond of the JMY, 476, register 69, 75; Yugoslavia–Czechoslovakia /1980–1982/: Archives of Yugoslavia, Fond of the JMY, 476, register 67; Yugoslavia–Poland /1980–1982/: Archives of Yugoslavia, Fond of the JMY, 476, register 67; Yugoslavia–Hungary /1980–1982/: Archives of Yugoslavia, Fond of the JMY, 476, register 68; Yugoslavia–German Democratic Republic /1980–1982/: Archives of Yugoslavia, Fond of the JMY, 476, register 68; Yugoslavia–Romania /1981–1983/: Archives of Yugoslavia, Fond of the JMY, 476, register 72).

of first rate theatre ensembles and philharmonic orchestras, while others also considered artists from provincial areas.

The proportion of cultural cooperation of socialist Yugoslavia and Eastern Bloc countries reached a relatively high level in the mid-1960s according to certain indicators. One of them was the extent of exchange of large art and folk ensembles between the countries. For example, from 1961 to 1965 the tours and guest performances of Yugoslav large ensembles – opera, drama and ballet ensembles of certain national theatres, philharmonic orchestras, folk music and dance ensembles, choirs, radio and television popular ensembles, throughout the Eastern bloc countries slightly outnumbered tours and performances in the Western European, Latin American and Asian–African countries (see Table 1).¹⁰ The distinction was even more emphasised regarding the participation of ensembles from abroad on the Yugoslav music and art scene in that period. Actually, almost ninety percent of guest performances and tours of foreign large ensembles belonged to the Eastern bloc countries.¹¹ That there was an imbalance in the exchange between Yugoslavia and the countries of the Eastern and Western Blocs at the time was confirmed in the public debates dedicated to the in-depth analysis of Yugoslav international policies in the domain of culture. According to one of them initiated by the Socialist League of Working Peoples of Yugoslavia [*Socijalistički savez radnog naroda Jugoslavije*], Eastern European (Eastern bloc) countries were much favored in the Yugoslav cultural exchange which was stated in a critical manner.¹² Unfortunately, such a conclusion was not followed by any explanation concerning the possible causes or consequences of the observed ‘favouring’.

Apart from the exchange of large ensembles that certainly carried great prestige in the shaping of cultural-diplomatic bilateral activities, other forms of collaboration also attracted attention of Yugoslav and Eastern Bloc countries foreign policy officials and stimulated their support. Judging by the bilateral programmes, there was a well-established communication between the national (federal) associations of Yugoslav, Polish, East German and Sovi-

¹⁰ According to Archives of Yugoslavia, Fond of the JMY, 476, register 47, “Komisija za kulturne veze sa inostranstvom /06-13, Beograd, 2. 3. 1966/. Poziv za sednicu Odbora za muziku i Odbora za dramsku umetnost 10. marta 1966. Prilog: Razmena većih ansambala posredstvom ili uz participaciju Komisije za kulturne veze sa inostranstvom.”

¹¹ Ibidem.

¹² Archives of Yugoslavia, Fond of the JMY, 476, register 50, “Savezna konferencija SSR-NJ, Sekcija za kulturu, br. 02-13/1, Beograd, 24. 3. 1969. Pregled razgovora i stavovi i ocene o međunarodnoj kulturnoj saradnji”, 4.

Table 1. Guest performances and tours of Yugoslav ensembles in foreign countries, 1961–1965.*

1961	Opera and Ballet of the Croatian National Theater (Paris, France); Opera and Ballet of the National Theater in Belgrade (Cairo, Egypt); Zagreb Philharmonic Orchestra (Italy); Choir and Orchestra of the Radio-Television Zagreb (Italy); Chamber Ensemble of the RTV Zagreb (Czechoslovak tour); Popular Ensemble of the Radio-Television Belgrade (USSR tour)
1962	Opera and Ballet of the Croatian National Theater (Eastern Berlin, GDR); Ballet of the Croatian National Theater (Athens, Greece); Ballet of the National Theater in Belgrade (Cairo, Egypt); Belgrade Philharmonic Orchestra (Bulgaria); Ensemble 'Lado' (USSR; Latin America); Beogradski madrigalisti choir (Italy, UK)
1963	Belgrade Philharmonic Orchestra (USSR tour); Ballet of the Sarajevo National Theater (Italy); Yugoslav popular ensemble (USSR); KUD Njegoš and KUD S. Dragojević (Czechoslovak and Polish tour);
1964	Opera and Ballet of the National Theater in Belgrade (Athens, Greece); Opera and Ballet of the Croatian National Theater (Amsterdam, The Netherlands); Opera of the Slovenian National Theater in Ljubljana (USSR tour); Belgrade Philharmonic Orchestra (FR Germany tour); Zagreb Philharmonic Orchestra (FR Germany tour); Macedonian Philharmonic Orchestra (Bulgaria, Hungary, Czechoslovakia, GDR, Denmark, Switzerland); Chamber Orchestra of the RTV Zagreb (USSR); Choir of the Radio-Television Belgrade (Romania); Ensemble 'Kolo' (Sweden, Denmark); KUD Branko Krstanović (Indonesia, Latin America); KUD Ivo Lola Ribar (Africa); KUD Branko Krstanović (Sweden); KUD Svetozar Marković (Novi Sad) (Belgium); Emil Adamič Teachers' Singing Choir (Belgium, The Netherlands, FR Germany, UK); Partisan Invalids' Singing Choir (Ljubljana) (GDR); KUD S. Dragojević (Titograd) (Czechoslovakia)
1965	Children's Choir of the Radio-Television Zagreb (Bulgaria); Belgrade Philharmonic Orchestra (UK); Opera of the National Theater in Belgrade (GDR)

* According to the Archives of Yugoslavia, Fond of the JMY, 476, register 47, "Komisija za kulturne veze sa inostranstvom /06-13, Beograd, 2. 3. 1966/. Poziv za sednicu...."

et composers, writers, architects, music and film artists in the mid-1960s that led to the exchange of information on artworks, artists, national productions and cultural institutions and served as a basis for organising various artistic events along with study trips. For instance, due to the cordial relations between the Soviet and Yugoslav Associations of Composers, the Yugoslav side planned to prepare concerts dedicated to the celebration of the anniversary of the October Revolution during 1967 based on the works of Soviet authors. On the other hand, the Soviet Association intended to organise concerts of Yugoslav music in Yerevan (1966) and Moscow (1967).¹³ Besides, certain Yugoslav national theatres either developed or planned to develop more intense cooperation with the theatres from Hungary and Poland. Consequently, a great deal of importance was attached to the strengthening of bonds between the Opera of the Croatian National Theatre in Zagreb and the State Opera in Poznań, the Opera of the National Theatre in Skopje and the State Opera in Łódź, together with the national theatres of Belgrade and Budapest, Osijek and Pécs, Subotica and Széged, and in the planning of bilateral exchange.¹⁴

Of great significance for each country at the time was to promote its international art manifestations, particularly certain festivals and competitions that not only had the purpose of gathering aspiring artists and ensembles, but also art specialists, cultural policy makers and others and such motive was clearly reflected in the bilateral programmes. Festivals and competitions were meant to attract participants, jurors and observers from as many politically and culturally relevant countries as possible. From the Yugoslav perspective, a special place belonged to the Dubrovnik Summer Festival (f. 1950), the *Sterijino pozorje* festival in Novi Sad (f. 1956) and the Music Biennale in Zagreb (f. 1962) that were planned to host smaller and larger ensembles from Czechoslovakia (Dubrovnik), as well as the delegates from Bulgaria, Hungary and Romania in the role of observers. At the same time, on the basis of reciprocity, Yugoslav musicians and theatre artists had the possibility of participating either as performers or delegates in the art festivals and competitions in Czechoslovakia (Prague Spring), Hungary (Budapest Music Weeks, Széged

¹³ Archives of Yugoslavia, Fond of the JMY, 476, register 47, "Komisija za kulturne veze sa inostranstvom /06-13, Beograd, 2. 3. 1966/. Poziv za sednicu Odbora za muziku i Odbora za dramsku umetnost 10. marta 1966. Prilog: Odredbe programa kulturne saradnje za 1966. godinu koje se odnose na muzičko-scensku saradnju, Socijalističke zemlje", pp. 11.

¹⁴ Ibid., pp. 4, 5, 7.

Summer Festival, Liszt-Bàrtok Competition), the German Democratic Republic (Robert Schumann Competition), Poland (Festival of the Old Masters of Central and Eastern Europe in Bidgoszcz, the H. Wienawsky Competition), etc.

Cultural exchange in the following decades was embedded in the majority of the activities that were regarded crucial in the 1960s including guest performances and tours of large ensembles, direct collaboration of theatres, opera and ballet houses and orchestras, artistic associations, concert agencies, and study trips for artists and art specialists, visits by foreign delegates to important cultural manifestations, transfer of compositions, artworks, art literature and art journals, organisation of events dedicated to the promotion of foreign cultures etc. The distinction was manifest in the diversity and quantity of cultural actors that were meant to participate in this process. The broadening of the scope of cultural cooperation was largely influenced by the rising complexity of the cultural production and distribution on the national levels. In the case of Yugoslavia, besides the expansion of art and traditional folk music festivals and cultural events of a local, regional, national or international character since the late 1960s, the restructuring of the sphere of culture based on policies of 'decentralisation' and 'self-management' that was initiated in the 1960s, further strengthened by the 1974 Constitution, also played an important role.

The widening of the exchange between Yugoslavia and the Eastern Bloc countries in the course of time was striking, considering the plans for direct institutional cooperation along with visits by artists and specialists to art festivals, competitions and manifestations, and for the purpose of study outlined in the early 1980s. For instance, in the Programme of Cultural Cooperation between Yugoslavia and Bulgaria (1980–1982), ten Yugoslav theatres were supported to collaborate with Bulgarian partner institutions,¹⁵ while the Yugoslav–Hungarian Programme gave encouragement to six Yugoslav and five partner Hungarian theatres: Opera of the Croatian National Theatre and State Opera in Budapest, Opera and Ballet of the Serbian National Theatre in Novi Sad and Opera of the National Theatre in Pécs, Opera and Ballet of the National Theatre in Belgrade and Opera of the National Theatre in Szégéd,

¹⁵ Archives of Yugoslavia, Fond of the JMY, 476, register 69, "Savezni zavod za međunarodnu naučnu, prosvetno-kulturnu i tehničku saradnju, Program kulturne saradnje između Vlade SFR Jugoslavije i Vlade NR Bugarske za 1980–1982. godinu potpisan u Beogradu 16. maja 1980", article 30, pp. 11, 12.

Opera of the Croatian National Theatre in Osijek and Opera of the National Theatre in Pécs.¹⁶ Regarding the exchange of ensembles and soloists for festivals and manifestations, Yugoslavia invited Romanian artists and ensembles for the following cultural events: the Bitef festival in Belgrade, the Balkan Festival of Folk Songs and Dances in Ohrid, the May Operatic Nights in Skopje, The Joy of Europe [*Radost Evrope*] in Belgrade, the Dubrovnik Summer Festival, the Yugoslav Choral Manifestations in Niš, Osijek's Annals, the Children's Festival in Šibenik, the Folklore Festival in Ljubljana, the Youth Choral Festival in Celje and the Festival of Traditional Folk Music of the Danube Countries in Novi Sad,¹⁷ while Hungarian artists and ensembles were welcomed at the Children's Festival in Šibenik, the Youth Choral Festival in Celje, the Festival of Traditional Folk Music of the Danube Countries in Novi Sad, the Balkan Festival of Folk Songs and Dances in Ohrid, The Joy of Europe, the Festival of Small and Experimental Theatres in Sarajevo and the 'Đendeš bokreta' Festival in Vojvodina.¹⁸

Attention was also given to visits of artists and art specialists of a different kind, and among the most ambitious in that context was the Yugoslav-USSR Programme (1980–1982).¹⁹ For the purpose of attending cultural manifestations, 10 individuals from both countries were planned to be invited for up to 100 days, while the same number of artists and specialists were to be hosted on study visits for up to 95 days.²⁰ Besides, the Soviets were willing to patronage the specialisation of two Yugoslav violinists, one violoncellist, three folk

¹⁶ Archives of Yugoslavia, Fond of the JMY, 476, register 69, "Savezni zavod za međunarodnu naučnu, prosvetno-kulturnu i tehničku saradnju, Program saradnje između Vlade SFR Jugoslavije i Vlade NR Mađarske u oblasti nauke, obrazovanja i kulture za 1980–1982. godinu potpisan u Budimpešti 7. marta 1980", article 26, pp. 15, 16.

¹⁷ Archives of Yugoslavia, Fond of the JMY, 476, register 72, "Savezni zavod za međunarodnu naučnu, prosvetno-kulturnu i tehničku saradnju, Program saradnje između SIV Skupštine SFR Jugoslavije i Vlade NR Rumunije u oblasti nauke, obrazovanja i kulture za 1981–1983. godinu potpisan u Bukureštu 9. maja 1981", article 25, pp. 8, 9.

¹⁸ Archives of Yugoslavia, Fond of the JMY, 476, register 69, "Savezni zavod za međunarodnu naučnu, prosvetno-kulturnu i tehničku saradnju, Program saradnje između Vlade SFR Jugoslavije i Vlade NR Mađarske...", article 31, pp. 17, 18.

¹⁹ Archives of Yugoslavia, Fond of the JMY, 476, register 69, "Savezni zavod za međunarodnu naučnu, prosvetno-kulturnu i tehničku saradnju, Program kulturne saradnje između Vlade SFR Jugoslavije i Vlade SSSR za 1980–1982. godinu potpisan u Beogradu 9. oktobra 1980".

²⁰ Ibid., articles 38 and 39, pp. 18.

music instrumentalists and two ballet dancers, and to send ballet, theatrical and musical pedagogues every year to work in Yugoslav ensembles, theatres and musical academies.²¹ They also supported the collaboration of art academies (the University of Arts in Belgrade, the Faculty of Music in Belgrade, the Faculty of Drama in Belgrade and the Academy of Novi Sad on the Yugoslav side), as well as the exchange of academy lecturers and short visits by student groups.²²

Although the extent of cultural collaboration between Yugoslavia and the Eastern Bloc during the 1970s and 1980s cannot be fully estimated without a thorough systematic research that would include comparisons with Western, Latin American, and Asian-African countries at various levels, even a reduced perspective from the small sample of sources suggests that it was very fruitful and left a strong imprint especially in the domain of artwork distribution (theatrical and music performances). With the broader exploration of programming of Yugoslav festivals and manifestations, the reception of Eastern bloc artists by the Yugoslav professional and general public, as well as contacts of art specialists, more detailed insights with regard to transfers of knowledge, experience and values in the cultural spheres of both sides could be expected.

The *Jeunesses Musicales* of Yugoslavia collaboration with similar organisations of the Eastern Bloc countries

Soon after the JMY became a member of the International Federation of the *Jeunesses Musicales* [IFJM] in 1962,²³ a very broad and dynamic collaboration was initiated with the same or similar type of organisations outside Yugoslavia. As soon as the mid-1960s the JMY developed regular communication with colleagues from Canada, as well as the numerous Western and Eastern European countries and carried out a number of exchange projects focused on young and promising artists and ensembles. Owing to its international initiatives, the JMY became recognised not only among Yugoslav professional music organisations and associations, particularly the Association of Music Performing Artists of Yugoslavia [*Savez muzičkih umetnika Jugoslavije*,

²¹ Ibid., articles 42 and 35, pp. 19, 17.

²² Ibid., article 48b), pp. 23.

²³ Archives of Yugoslavia, Fond of the JMY, 476, register 46, "Socijalistički Savez FNRI, Komisija za kulturne veze sa inostranstvom, 3. 5. 1962".

SMUJ] and the Association of Composers of Yugoslavia, but also among the country's creators of foreign cultural policies such as the (Federal) Commission for International Cultural Relations [(*Savezna*) *Komisija za kulturne veze sa inostranstvom*], and by the end of the decade its activities started to be integrated in the bilateral programmes for cultural cooperation.²⁴

Considering the JMY's undertakings from the early 1960s until the dissolution of Yugoslavia in 1991, some important phenomena should be emphasised. There is an evident contrast between the early and later stages of the JMY's international collaboration that stemmed from the initiation of its two most important international projects: the International Cultural Centre of the *Jeunesses Musicales* in Grožnjan, in 1969 and the *Jeunesses Musicales* International Competition in Belgrade, in 1971. Although the realisation of these projects did not interrupt the other JMY activities, they were given a central position both in the communication with foreign organisations and the shaping of Yugoslav international cultural policies in the 1970s and 1980s. Besides, it seems that the extent of the collaboration with foreign JMs or similar organisations primarily depended on the level of their functioning in the national and international framework. The more developed and prolific the organisation was, and more integrated in the local musical spheres, its offer of projects for international collaboration was usually broader. These conditions seemed to bear more weight for the JMY's international activities in comparison with the positioning of partner organisations in diverse cultural 'blocs' at the time – Eastern, Western, Asian–African, etc.

The fact that except Hungary and Poland, other Eastern Bloc countries either did not have their national JM organisations (USSR, Romania, GDR), or founded them much later than Yugoslavia (Czechoslovakia, Bulgaria), determined to a certain degree the JMY's functioning in this part of the world. Although the JMY did develop the most fruitful exchange with Hungarian and Polish organisations, its officials maintained regular contact with the organisations from the USSR, Czechoslovakia, Bulgaria, and Romania and, to a much lesser extent, from the GDR, particularly in the 1970s and 1980s, trying to involve them in the number of cooperative projects and activities. Regarding the collaboration between the JMY and organisations of the Eastern Bloc

²⁴ Cf. Archives of Yugoslavia, Fond of the JMY, 476, register 50, "Savezna komisija za kulturne veze sa inostranstvom, br. 69, 1–19, Beograd, 19. sept. 1969, Prepis tačaka iz Programa kulturne saradnje sa Mađarskom za 1967–1968. godinu koje se odnose na Muzičku omladinu Jugoslavije".

countries, certain activities were of particular prominence – the exchange of information about international competitions, summer school campuses, seminars, and conferences, the exchange of tours of young artists and ensembles, as well as delegates for congresses, competitions, and conferences, the exchange of young musicians for music campuses, the organisation of multi-lateral meetings and study visits, etc.

The idea to start collaboration with Eastern bloc organisations appeared in 1964, during preparations of the first JMY Congress in Zagreb. The JMY leadership intended to invite for this special occasion guests from the USSR, Bulgaria, Czechoslovakia, Poland and Hungary, including the Secretary Generals of the Polish and Hungarian JM organisations, with the support of the Federal Commission for International Cultural Relations.²⁵ A year later, 1965, communication with the Hungarians became very fertile, leading to numerous plans of exchange, organised concert tours and visits. The member of the Secretariat of the JMY, Branko Molan, visited Budapest in February 1965 in order to become better acquainted with the functioning of the Hungarian JM organisation, the participation of youth in musical life and the position of music in the curricula of elementary schools.²⁶ Soon after, Hungarian students were invited at the Dubrovnik Summer Festival (1965),²⁷ while Yugoslav young musicians started to attend the International Youth Music Course in Pécs (1968).²⁸ Both organisations aspired to use the possibilities created by the official bilateral cultural agreements and programmes in order to organise concert tours of youth orchestras, chamber ensembles and soloists. As a result, the Yugoslav side was preparing the ground for the tour of the Chamber Orchestra of the Franz Liszt Music Academy in Budapest in October 1965, while the Hungarians planned to host the Chamber Orchestra of the JMY led by Dušan Skovran in January 1968. Since 1967, both organisations sent their mutual plans to official bodies, expecting them to be incorporated in the bi-annual bilateral programmes of cultural exchange.²⁹ After the Hungarian JM

²⁵ Archives of Yugoslavia, Fond of the JMY, 476, register 10, “Komisija za kulturne veze sa inostranstvom, br. 64-32/61-64, Beograd, 16. april 1964, Muzičkoj omladini Jugoslavije”.

²⁶ Archives of Yugoslavia, Fond of the JMY, 476, register 10, “Informacija o boravku našeg predstavnika u Mađarskoj”.

²⁷ Archives of Yugoslavia, Fond of the JMY, register 10, “Glavni odbor, 23/65”.

²⁸ Archives of Yugoslavia, Fond of the JMY, register 12, “Miodrag Pavlović, le Mai 23 1968”.

²⁹ Archives of Yugoslavia, Fond of the JMY, 476, register 50, “Savezna komisija za kulturne veze sa inostranstvom, br. 69, 1–19, Beograd, 19. sept. 1969, Prepis tačaka...”.

decided to host the IFJM Congress in Budapest in 1969, the Yugoslavs offered to give support for the preparation of its artistic and official part.³⁰

Similar cordial relations were established with the Polish organisation from 1968, and after its president Elsbietta Artyzys visited Belgrade in May that year, the JMY's Secretary General, Miodrag Pavlović, together with one young Yugoslav musician attended the 10th National and International Musical Camp in Olsztyn.³¹ The Yugoslav tour of the Polish *Madrygaliści* choir and the *Pro Musica* chamber orchestra were suggested for 1968, but the crisis that followed the Warsaw Pact intervention in Czechoslovakia in August that year probably contributed to its cancellation. Still, in 1969 the Chamber Orchestra of the JMY took part in the Polish tour, while the Polish choir *I Musici Cantanti* was planned to perform throughout Yugoslavia.³²

While the collaboration with Hungarian and Polish organisations thrived, JMY officials were trying to bring about closer relations with the Czechoslovaks whose organisation was in the process of constitution during 1967 and 1968, as well as the Soviets and Romanians. As for the Czechoslovaks and Romanians, the Yugoslav organisation offered to host their delegate for a study visit in order to introduce him/her to the functioning of the JMY.³³ In the case of the Soviets, the JMY intended to carry out an ambitious plan of collaboration for the period of 1967–1969, which included the 'tour of one youth Yugoslav ensemble in the USSR in March 1968', 'the concert tour of the Chamber Orchestra of the Moscow Conservatory and one renowned children's choir in 1968 and 1969, as well as the tour of two similar Yugoslav ensembles', 'the exchange of one group of music pedagogues and students in 1968 and 1969' and 'the preparation of the first Soviet–Yugoslav Youth Music Festival in the second half of the 1968 or the first half of 1969'.³⁴ The Yugoslavs were also very eager to celebrate the anniversary of the October Revolu-

³⁰ Archives of Yugoslavia, Fond of the JMY, register 12, "Miodrag Pavlović to Magda Szavai, without date [1968]".

³¹ Archives of Yugoslavia, Fond of the JMY, register 12, "Monsieur Miodrag Pavlović, Varsovie, le 1. VI 1968".

³² Archives of Yugoslavia, Fond of the JMY, register 15, "Technical questions concerning the tour of 'I Musici Cantanti'".

³³ Archives of Yugoslavia, Fond of the JMY, register 48, "Komisiji za kulturne veze sa inostranstvom, br. 37/67, 20. 2. 1967".

³⁴ Archives of Yugoslavia, Fond of the JMY, register 14, "To the Committee for the Aesthetic Education of Association of Composers of the USSR and Central Committee of the VLKSM, 14 July 1967".

tion in 1967 with a series of concerts and manifestations.³⁵ For that occasion they negotiated with the Soviet Association of Composers, and requested the tour of a certain Soviet youth ensemble. The Soviets first suggested the folk amateur ensemble 'Shkolnie godi' that was meant to perform in Belgrade, Zagreb, Sarajevo and some smaller towns.³⁶ Despite the willingness of both sides, the second Soviet suggestion, the Children's Choir with the conductor Sokolov could not follow the recommended schedule. According to JMY officials, there were problems in communication with the Soviets because either they did not respond to the latter's suggestions on time, or did not respond at all, and they also insisted on a 'unilateral' approach instead of reciprocity.³⁷

One of the important steps in the process of bringing the JMY and Eastern bloc organisations closer was the preparation of the conference entitled 'Music and Youth' in October 1969, that was planned to assemble delegates from Hungary, Poland and Czechoslovakia, as well as Belgium and the Federal Republic of Germany.³⁸ The event was meant to take place during the BEMUS festival that was its co-organiser, and the participants were scheduled to discuss the following topics: the mass music education and Kodály method (Belgium and Hungary), music concerts in school (Czechoslovakia), the modern in music (JMY), etc. The conference represented, in a certain way, the heralding of two of the JMY's most important international projects, which were shaped and partly initiated in the late 1960s – the International Cultural Centre in Grožnjan, and the International Competition in Belgrade. The Grožnjan project was given the support of the IFJM during the Congress in Budapest in 1969,³⁹ and from then the Yugoslav organisation made efforts to ensure its continuity, the quality of the programme and the diversity of the participants and lecturers. Almost at the same time, the JMY officials, in coordination with the BEMUS Festival's committees and the representatives of the Association of Music Performing Artists of Yugoslavia, paved the way

³⁵ Archives of Yugoslavia, Fond of the JMY, register 48, "Komisija za kulturne veze sa inostranstvom, br. 120/67".

³⁶ Ibidem.

³⁷ Archives of Yugoslavia, Fond of the JMY, register 48, "Neka objašnjenja o teškoćama koje su nastale u saradnji sa SSSR-om, 28. 10. 1967".

³⁸ Archives of Yugoslavia, Fond of the JMY, register 50, no. 223/69, 11. September 1969.

³⁹ Archives of Yugoslavia, Fond of the JMY, register 79, "Bilten, 1969, br. 26, Izveštaj o učešću MOJ na 23. kongresu Međunarodne federacije održanom u Budimpešti od 16. do 23. VII 1969. godine", pp. 6.

for the annual International competition of JM that started in 1971.⁴⁰ Both projects were given a central role in the process of international collaboration of the JMY, and as soon as 1969 they were planned to be inserted in the bilateral programmes for cultural cooperation with a number of countries. For instance, JMY officials suggested to the Federal Commission for International Cultural Relations in November 1969, to include the following paragraph in the bilateral programmes with France, Norway, Belgium, Sweden, FR Germany, Hungary, Poland, the USSR, the German Democratic Republic, and others: ‘Two countries will support the International Competition of the JMY that will take place every year from October 1 to 7, as a part of the BEMUS Festival. The JMY will provide accommodation and adequate conditions for competition for the participants who qualify for the final stages. Travel expenses will be covered by the country that sends the participants.’⁴¹

In the following decades, articles concerning support for the JMY Competition and Grožnjan Cultural Centre became a regular part of the bilateral programmes as JMY officials were trying to attract attention for these projects of as many countries and their JM or other organisations as possible. For that purpose, as well as the general strengthening of relations, the JMY in this period developed regular contacts with the Czechoslovaks, Bulgarians, Soviets and Romanians, expecting them to contribute to both projects by sending their specialists, young and talented musicians, literature, various materials etc. The Soviets showed great interest in the JMY projects, expressing it openly, particularly during the visits of the Yugoslav delegation to Moscow in 1975 and in 1987. During the first visit, the JMY representatives had talks with the high officials of various Soviet institutions including the Ministry of Culture of the USSR. At the meeting with the Commissioner for National International Competitions and a Secretary of the Central Committee of the Kom-somol, the Soviets suggested a more extensive exchange between the International Competition in Belgrade and the Tchaikovsky Competition in Moscow and bilateral collaboration concerning Grožnjan.⁴² The Belgrade Competi-

⁴⁰ Archives of Yugoslavia, Fond of the JMY, register 50, “Zaključak Glavnog odbora MOJ od 15. i 16. novembra [1969]. Internacionalno takmičenje Muzičke omladine (Aleksandar Pavlović)”.

⁴¹ Archives of Yugoslavia, Fond of the JMY, register 50, “Savezna komisija za kulturne veze sa inostranstvom, 20. novembar 1969, br. 261”.

⁴² Archives of Yugoslavia, Fond of the JMY, register 60, “Miodrag Pavlović, Izveštaj o boravku delegacije Savezne konferencije MOJ u Moskvi”, pp. 3, 4.

tion was also discussed in the second visit, but the emphasis was placed on the preparation of bilateral festivals of youth creative work.⁴³

Although these projects gained a dominant position in the process of collaboration, interest was also shown in other activities such as the exchange of concert tours of young soloists, chamber orchestras, choirs and chamber ensembles, the exchange of delegates and music specialists for various manifestations and the exchange of young musicians for summer music schools and specialisation. In that context, the JMY continued very fruitful collaboration with the Hungarian and Polish JM organisations. Polish officials were invited as delegates to the Yugoslav festivals (the Music Days in Budva and Sveti Stefan, the Yugoslav Music Forum in Opatija and BEMUS)⁴⁴ as well as the International Competition in Belgrade, while young Polish musicians were given scholarships for the Grožnjan seminars and master classes. Yugoslav delegates and musicians were invited to the International Music Camp in Olsztyn, the Warsaw Autumn festival and various conferences and seminars. On the other hand, the Hungarian organisation was a keen supporter of the Grožnjan Centre, regularly sending its delegates, specialists and musicians. A manifest display of strong ties, particularly with the Polish organisation, was, among other things, the initiative to prepare the Yugoslav-Polish Choral Weeks in Sjedlce (Poland).⁴⁵ The idea was to host a Choir of the Music School from Bihać at that event after which the tour of a Polish choir throughout Yugoslavia would follow in 1977.⁴⁶

Conclusion

JMY officials demonstrated an interest in collaborating with organisations from the Eastern Bloc soon after joining the IFJM in the early 1960s, and their position was not reconsidered in the decades that followed. Particularly prominent for them was the communication with the Hungarian and the

⁴³ Archives of Yugoslavia, Fond of the JMY, register 5, "Impresije i zaključci sa susreta delegacije MOJ-CK VLKM, 29. 8. 1987".

⁴⁴ Archives of Yugoslavia, Fond of the JMY, register 15, "Jeunesses Musicales of Poland, Beograd, 4. 9. 1970".

⁴⁵ Archives of Yugoslavia, Fond of the JMY, register 61, "MO SR BiH, Predsjedništvo, 210-02-76, 1. april 1976".

⁴⁶ Archives of Yugoslavia, Fond of the JMY, register 23, "Mr. Miodrag Pavlović, 184/76, 15. 07. 76".

Polish JM that resulted in various exchange activities. Contact with organisations of other Eastern Bloc countries was determined to a great extent by the circumstances regarding the functioning of the sphere of youth art production and promotion. The presence of the JM type of organisation and its overall capacities seems to have had a crucial impact on the quality and scope of international collaboration. This was probably the main reason behind the relatively poor communication with the Soviets. As some of the JMY officials observed 'our collaboration consists mainly of bilateral, informative meetings', although 'there is a great enthusiasm on our side for more concrete action based on the forms that reflect our real needs and potentials for collaboration'.⁴⁷ Despite the fact that there were certain objective barriers such as the circumstance that the USSR did not have an organisation analogous to the JMY, and the type of socio-political organising, typical of the socialist Yugoslavia, based on self-managing communities of interest, cooperative work etc., JMY officials thought it was possible to find viable solutions by including the Yugoslav League of Youth as an intermediary.⁴⁸ Still, there were no signs of a change of direction before the dissolution of the Eastern Bloc in 1989.

The scarcity of exchange between the JMY and the USSR represented the most significant disparity in comparison with Yugoslav foreign cultural policies. Another distinction was the lower extent of collaboration with Eastern Bloc countries compared to Western countries according to preliminary findings.⁴⁹ The observable dominance of Western over Eastern countries could be attributed partly to their better financial standing, and, even more, to their well-established organisational networking within the national framework. The fact that the majority of them functioned according to the JM principles, and that they saw the JMY as a relevant partner played an important role.

The JMY's two international projects that draw most of its organisational capacities and resources since the late 1960s inspired its officials to use as many opportunities for international collaboration as were available. Owing mainly to these projects, the JMY managed to incorporate the majority of Eastern Bloc countries into its international activities. Whether the mentioned projects, along with other JMY actions abroad, actually helped in

⁴⁷ Archives of Yugoslavia, Fond of the JMY, register 69, "Izveštaj o poseti delegacije CK VKSLM-SSSR Muzičkoj omladini Jugoslavije, 26. 8. 1980".

⁴⁸ Archives of Yugoslavia, Fond of the JMY, register 5, "Impresije i zaključci...", pp. 2.

⁴⁹ The exact proportions of exchange among different blocs will be determined after the completion of ongoing research.

making Yugoslavia more recognisable in the East (and West), remains to be explored.

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- "Savezni zavod za međunarodnu naučnu, prosvetno-kulturnu i tehničku saradnju, Program kulturne saradnje između Vlade SFR Jugoslavije i Vlade SSSR za 1980–1982. godinu potpisan u Beogradu 9. oktobra 1980".
- register 72, "Savezni zavod za međunarodnu naučnu, prosvetno-kulturnu i tehničku saradnju, Program saradnje između SIV Skupštine SFR Jugoslavije i Vlade NR Rumunije u oblasti nauke, obrazovanja i kulture za 1981–1983. godinu potpisan u Bukureštu 9. maja 1981."
- register 79, "Bilten, 1969, br. 26, Izveštaj o učešću MOJ na 23. kongresu Međunarodne federacije održanom u Budimpešti od 16. do 23. VII 1969. godine."

Summary

Socialist Yugoslavia's approach to Eastern Bloc countries was revised in the post-Stalin era, leading to the gradual strengthening of political, economic and cultural relations. Since the 1960s, cultural exchange with the majority of Eastern Bloc countries, particularly the USSR, became extensive, and such circumstances continued until the dissolution of the bloc. As the JMY initiated international collaboration in the 1960s, the need to establish contacts with the countries of the socialist lager became more pronounced. The most fruitful communication developed with the JM organisations of Hungary and Poland in the second half of the 1960s leading to the exchange of young artists, concert tours and study visits. At the time, contacts were also made with the Czechoslovak and Soviet organisations, and in the next decade with the Romanian and Bulgarian, mostly regarding the support and participation in two international JMY projects – the International Cultural Centre in Grožnjan, and the International Competition of JM in Belgrade. Cultural exchange with the Eastern Bloc during the 1970s and 1980s was marked by these projects, although other activities such as concert tours and study visits of young artists, ensembles, and music specialists continued. In general, the JMY's collaboration with the Eastern Bloc differed from the Yugoslav exchange with this bloc in several ways. The contacts of the JMY with the Soviets were not fruitful, unlike the situation in the Yugoslav cultural sphere at the time. Also, the exchange with the East was, in the case of the JMY, modest in comparison with the West. The reasons for that were not in the JMY's policies towards the Eastern Bloc since they followed the Yugoslav lead. The differences in the organisational capacities between the Western and Eastern JM organisations probably played the most important role in that context.

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HISTORICAL CONTRIBUTIONS TO THE STUDY OF SERBIAN-BRITISH RELATIONS IN THE FIELD OF MUSIC AND CULTURE FROM 1914 TO 1941

Abstract: The paper deals with the relations between the Kingdom of Serbia / Kingdom of Serbs, Croats and Slovenes / Kingdom of Yugoslavia and Great Britain with special emphasis on their 'encounters' in the field of music and culture during the First World War and then between the two wars, which drew the two fairly mutually distant and insufficiently known 'worlds' closer. That music was an integral part of all major social and state events staged by the two countries at different moments and in different situations throughout the mentioned historical periods can be observed. The paper also shows that research into the role and significance of music in the relations between the two countries and its influence on them was continuously permeated, like a particular 'red thread' – which sublimated the most significant mutual effects of Serbian-British music relations in those times – by the creative work and enthusiasm of Oxford graduate Kosta Manojlović. There is no doubt that all this contributed to a more profound mutual understanding of these peoples and their countries.

Keywords: Great Britain; Kingdom of Serbia / Kingdom of Serbs, Croats and Slovenes / Kingdom of Yugoslavia; First World War; inter-war period; music connections; cultural relations; Kosta Manojlović.

In addition to being a form of art, music is also an integral part of man's daily life, namely, his private and public spheres, and thus all important personal,

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social and state events. Music was also an integral part of the events related to the First World War and the inter-war period.

While studying historical and literary materials about the Serbian-British, that is, Yugoslav-British relations during the period 1914–1941 as a historian, I came across some interesting facts about the role of music and musicians in the relations of the two countries and their peoples, both those of a diplomatic nature and those of extraordinary cultural importance.

Through music, all boundaries (state, social, cultural) become permeable, or at least more permeable, both in the basic and the figurative sense. This can be observed in every moment of human history, in the period of the First World War and the inter-war period, in every country, both in Europe and the rest of the world, naturally including Great Britain and the Kingdom of Serbia, the Kingdom of Serbs, Croats and Slovenes, that is, the Kingdom of Yugoslavia.

In fact, the aim of this research is to collect all these scattered and relatively rare data about Serbian-British relations in the field of music and culture in general, and create a mosaic that will organise and interconnect them in one place. In that sense, it will be a modest contribution to further research on this and similar topics.

The widely varied and very interesting literature inspired this author to expand his horizons and, in addition to exclusively historical research, also carry out historical music and musicological research. The two works that especially contributed to this research include *Izbeglišтво u učionici: Srpski studenti i đaci u Velikoj Britaniji za vreme Prvog svetskog rata / Exile in the Classroom: Serbian Students and Pupils in Great Britain during the First World War*, co-authored by Miloš Paunović, Milan Igrutinović, Dejan Zec and Filip Baljkas, and *Beograd u hodu ka Evropi: Kulturni uticaji Britanije i Nemačke na beogradsku elitu 1918–1941* by Ranka Gašić. Certain thematic syntheses or, more exactly, collective monographs were also very significant for this research. The collective monograph titled *Kosta P. Manojlović (1890–1949) and the Idea of Slavic and Balkan Cultural Unification*, edited by Vesna Peno, Ivana Vesić and Aleksandar Vasić, includes several papers such as “Kosta P. Manojlović – The Oxford Years” by Verica Grmuša and “Kosta P. Manojlović and Early Music: Echoes of the ‘Elizabethan Fever’ in Serbia” by Predrag Djoković, which were of the utmost importance. The same applies to the collective monograph *U spomen Koste P. Manojlovića, kompozitora i etnomuzikologa*, edited by Vlastimir Peričić, which includes the study titled “Kosta P. Manojlović u međjuratnom razvoju muzičke culture” by Jelena Milojković-Djurić.

Mention must also be made of the historical syntheses such as *Istorija srpskog naroda*, Vol. VI/2, by Andrej Mitrović and *Istorija srpske državnosti 2* by Radoš Ljušić. Other source materials include the manuscript of Marija M. Karan's doctoral dissertation "Mužička koncepcija radijskog diskursa *versus* auditorijum – vidovi transformacija međusobnih relacija sagledanih u interdisciplinarnom polju teorije medija" and Dimitrije Mladjenović's undergraduate dissertation *Prosvetni inspektor u Londonu u međuratnom periodu*. Other important sources include the virtual exhibition *Note koje su ratovala – Prilozi za istoriju Velikog rata iz Biblioteke Fakulteta muzičke umetnosti* (*The Music Notes that Waged War – Contributions to the History of the Great War from the Library of the Faculty of Music*) and *Britanci o Kraljevini Jugoslaviji 1921–1930 / 1931–1938* (*The British About the Kingdom of Yugoslavia 1921–1930 / 1931–1938*), prepared by Živko Avramovski. In addition to the above mentioned, the source material from the Yugoslav Archives and London Embassy Fund was also used.

The Historical Political Context and Cultural Political Organisations and Societies in London and Belgrade

The Kingdom of Serbia entered the First World War on the side of the Entente.¹ After fairly successfully waging war in 1914, it experienced military collapse in the following year. The Serbian Government did not want to sign an act of capitulation and the only way out of the situation was a constant retreat, with the royal family, the majority of the active army and a part of the population, which implied withdrawal to other countries, primarily Greece and countries in northern Africa. In this context, it was very important for Serbia to retain its international subjectivity and preserve its state and national continuity.²

In view of the fact that Serbia was occupied by Austria-Hungary, Germany and Bulgaria, those countries worked actively on the suppression of Serbian culture.³ The priority for the Serbian state leadership was to send

¹ The Entente was comprised of France, Great Britain and Russia. For more details see: Čedomir Popov, *Gradjanska Evropa (1770–1914)*, Vol. 3: *Društvena i politička istorija Evrope (1871–1914)*, Belgrade, Zavod za udžbenike, 2010, 92.

² See: Radoš Ljušić, *Istorija srpske državnosti 2*, Novi Sad, Serbian Academy of Sciences and Arts (Novi Sad Branch), 2001, 325.

³ Andrej Mitrović, *Istorija srpskog naroda*, Vol. VI/2, Belgrade, Srpska književna zadruga, 1983, 301.

young men to the front lines, but Ljubomir Davidović, the education minister (1914–1917), maintained that education was equally important. Thus, many pupils and students were given the opportunity to continue their education during the period of emigration. Later on, they were to become a significant nexus of cooperation with the countries where they were educated during the First World War.⁴ Although the Serbian government had the greatest expectations from Russia as its ally (certainly until 1917), France and Germany had the greatest cultural influence on Serbian intellectuals which, in the case of Germany, was considerably reduced during the war.

As a political ally, Great Britain was no less important, so special efforts were directed towards the promotion of Yugoslavism in that country, which implied Serbia's active and official promotion and the preservation of its intellectuals, the Serbian national identity and education of schoolchildren. In view of the fact that English was still not taught in Serbian schools, this was an opportunity for Serbian pupils to learn that language.⁵ Namely, about 350 pupils attended school in Great Britain during the war and were allowed to complete their studies thereafter. Thus, the conceptions about Englishmen in Serbian intellectual circles, with the exception of a limited number of public figures and politicians, began to be formed more significantly only during the First World War.⁶

After the First World War, the newly established Kingdom of Serbs, Croats and Slovenes received foreign policy support from its wartime allies, mostly France, so that cultural relations between these two countries were the strongest. However, the relations between Great Britain and the Kingdom of Serbs, Croats and Slovenes, established and strengthened during the First World War, were also developing. As the years went by, these relations grew stronger. After the assassination of King Aleksandar Karađorđević and Milan Stojadinović formed a government in 1935, these relations reached their peak, especially in political and economic, but also in cultural terms.

⁴ Miloš Paunović, Milan Igrutinović, Dejan Zec and Filip Baljkas, *Izbeglištvo u učionici: Srpski studenti i đaci u Velikoj Britaniji za vreme Prvog svetskog rata / Exile in the Classroom: Serbian Students and Pupils in Great Britain during the First World War*, Belgrade, Centre for Sports Heritage – South East Europe, 2016, 6, 56.

⁵ Ibid., 92. See also: Ranka Gašić, *Beograd u hodu ka Evropi: Kulturni uticaji Britanije i Nemačke na beogradsku elitu 1918–1941*, Belgrade, Institute of Contemporary History, 2005, 157.

⁶ Ranka Gašić, *Beograd u hodu ka Evropi...*, op. cit., 9, 62, 141.

The decisive role in establishing and maintaining the relevant institutions in charge of our country's cultural relations with Britain was that of the 'networks' of influential people in the society, mutually linked by studying and staying abroad during the war and, later on, by political, family and economic relations. This especially refers to well-organised Anglophile circles that were already involved in the work of various British organisations providing assistance to war victims in Serbia. After the war, they founded their cultural propaganda societies.⁷

One of the first such organisations founded in Britain was the Serbian Relief Fund (SRF, 1914–1921). It was founded in September 1914, under the patronage of Queen Mary. It was headed by Bertram D. Christian and its Secretary was Robert William Seton-Watson, a British political activist and historian, who advocated the creation of Yugoslavia (the Kingdom of Serbs, Croats and Slovenes) throughout his career. During the war, the Fund helped Serbia by providing the necessary staff and finance, especially for hospitals. It also organised the education process for Serbian refugee youth in Great Britain.⁸

During the First World War, the British began work on the institution-alisation of existing contacts with the Serbian and Yugoslav peoples. In 1916, Henry Wickham Steed, the editor of the foreign policy section of *The New Europe*, a weekly magazine (1916–1920), and Robert Seton-Watson, who was also an editor of this magazine, founded the Serbian Society of Great Britain. One member of its governing board was Sir Arthur Evans, President of the Royal Archaeological Society and a scholar who had discovered the Cretan culture, as well as some members of the British Parliament. After the war, the Society of Former Students in Great Britain was also founded. It assembled Anglophiles and those who learned English.⁹

After the First World War, all propaganda abroad was led by the British Council (founded in 1934), the organisation aimed at developing cultural, scientific and educational relations between Britain and other countries. In Yugoslavia, its office was opened in 1936 and, from 1938 onwards, the propa-

⁷ Ibid., 259.

⁸ Dimitrije Mladjenović, *Prosvetni inspektor u Londonu u međuratnom periodu*, undergraduate dissertation (manuscript), written under Dr Ljubodrag Dimić's mentorship and defended at the Department of History of Yugoslavia, Faculty of Philosophy in Belgrade, 2017.

⁹ Ranka Gašić, *Beograd u hodu ka Evropi...*, op. cit., 21, 26.

ganda apparatus was also developed in cooperation with the BBC and other informal British institutions.¹⁰

Apart from the British Council, the organisation that especially contributed to the promotion of cultural relations between Great Britain and Yugoslavia was the London-based English-Yugoslav Society. It was a direct successor to the already mentioned Serbian Society of Great Britain. The English-Yugoslav Society was officially opened on March 15, 1928. Its activities, at least public ones, were mostly social and cultural in character. Thus, in 1938, it played host to Vladeta Popović, the first head of the English Language and Literature Department of the University of Belgrade, and his spouse Mary Stansfield-Popović, who was appointed English language lecturer in 1926. The *Mladost Balkana* Choir from Zagreb sang at the reception.¹¹

During the inter-war period, Belgrade witnessed the founding of several new Anglophile societies with identical or very similar aims. Officially, their goal was to deepen political, economic and cultural relations between the two countries with emphasis on cultural events, while unofficially they aimed to expand British influence in the Yugoslav state. The Anglo-American Yugoslav Club was founded in 1924 (hereinafter: Club), The Society of Friends of Great Britain and America was founded in 1930 (hereinafter: Society of Friends), while the Society for the Promotion of Anglo-Saxon Culture in Yugoslavia was founded in 1935 (hereinafter: Society). Although these three organisations had a similar structure, purpose and members, differences were also evident, especially if one bears in mind the external and internal political factors during the entire inter-war period. The Club and the Society of Friends organised various social activities – besides lectures and guest performances, they also staged social events and festivities. In fact, the Club began introducing such novelties in 1932. By 1938, the regular annual ball organised by the Club became an important social event for Belgrade. Namely, the Club played an extremely active role in organising receptions and balls – during 1938, apart from a Christmas Eve, it also organised two receptions and seven balls. On May 15, 1936, it organised a ball in the Officers' Club to celebrate the coronation of King George VI and Queen Elizabeth, later, the Queen Mother. On December 3, 1944, in order to promote English culture, the Society of Friends, together with the Christian Youth Community, organised an English evening at the Ilija M. Kolarac Endowment. The programme included

¹⁰ Ibid., 18, 19.

¹¹ Ibid., 25, 26.

the recitation of William Shakespeare's verses by Dobrica Milutinović and the performance of the First Belgrade Singing Society.¹²

The Period of the Great War

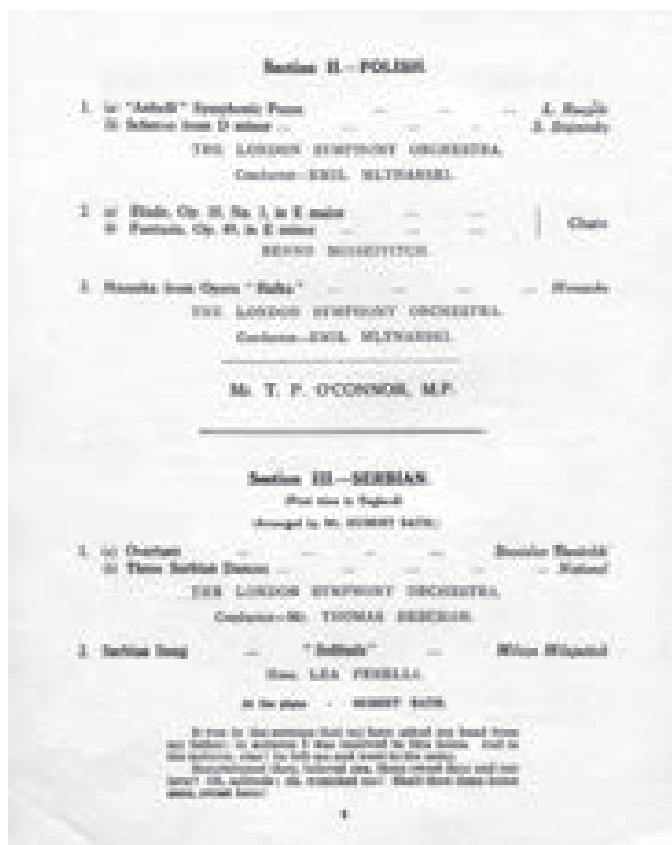
Even before the arrival of Serbian refugees, Great Britain organised many nationwide events showing its support and collecting aid for Serbia. The aim of these events was to improve the British public's knowledge about Serbian culture and win its support for the "Serbian cause".¹³

A concert organised by the Serbian Relief Fund in London in 1915 is of special interest. It was titled "Historic Slav Concert, in aid of the starving and homeless Serbian women and children" and featured Czech, Polish, Serbian and Russian music. The performers were extraordinary musicians,



¹² Ibid., 35.

¹³ Miloš Paunović et al., *Izbeglištvo u učionici...*, op. cit., 296.



Illustrations 1a, 1b: “Historic Slav Concert, in aid of the starving and homeless Serbian women and children”, concert programme

including the London Symphony Orchestra and London Choral Society, conducted by Sir Thomas Beecham (a famous British conductor and impresario), which points to the significance attached to this occasion, used by the Yugoslav Committee to win support among prominent public figures. The main patron of the concert was Queen Alexandra. The programme featured *Uvertira* (*Overture*) by Stanislav Binički, *Tri srpske igre* (*Three Serbian Dances*) arranged for orchestra, and Miloje Milojević’s song *Samoća* (*Solitude*) (see Illustrations 1a and 1b).¹⁴

¹⁴ Cf. Verica Grmuša, “Kosta P. Manojlović – The Oxford Years”, in: Vesna Peno, Ivana Vesić & Aleksandar Vasić (Eds.), *Kosta P. Manojlović (1890–1949) and the Idea of Slavic and Balkan Cultural Unification*, Belgrade, SASA Institute of Musicology, 2017, 172.

Among other things, at the opening ceremony of the art exhibition of Serbian refugees from Corsica, which was staged on the premises of the Birmingham Society of Artists in November 1916, Serbian boys sang the Serbian national anthem. The exhibition was opened by Anne de Vere Chamberlain, the wife of Neville Chamberlain, the then Mayor of Birmingham.¹⁵

During the war, it was customary in Britain to organise Flag Days, events that lasted a few days and were aimed at collecting aid for occupied allied countries. In August 1915, Liverpool hosted Three Flags Day for which a cultural programme was organised. It featured Serbian national dances performed by Serbian and Belgian refugee boys. There was also a concert performed by Ana Kristić¹⁶ and Vojislav Janjić¹⁷. An identical event was organised twice in Edinburgh, in July 1917 and 1918. Edinburgh's general public pointed out that "the two nations have much in common" and that "Serbs and Scots are the peoples with lofty ideals who had to fight for freedom". It was also recorded that the Serbian people would always remember Scotland as a country that helped them in times of their greatest tribulation.¹⁸

Many renowned British intellectuals financially supported Serbian refugees in Great Britain and wrote about Serbian culture, history and folk customs. Robert Seton-Watson was certainly one of the best known among them, but he was not the only one. It is also interesting to note that, in May 1917 in London, the collection *Serbian Folk Songs, Fairy Tales and Proverbs* was published. It was compiled by Maximilian August Mügge with the aim of increasing the British public's sympathy towards "brave little Serbia".¹⁹ This is how his memories of "brave little Serbia", personified by Serbian boys who arrived in Oxford, were recorded by Webster Wright Eaton, an American who stayed in Skopje as a member of Lady Paget's medical mission in 1915: "Every young man looked like a living example of war hardships. But when they heard that their long sufferings were finally over, and that they would finally have peace

¹⁵ Ibid., 298.

¹⁶ Ana Kristić (1885–1977) was a British author and journalist of Serbian descent. During the First World War, she volunteered as a nurse in Serbia, while after the collapse and occupation of Serbia she was engaged in humanitarian and propaganda work in Great Britain and the United States.

¹⁷ Vojislav Janjić (1890–1944) was a Serbian theologian and conservative politician. He also dealt with the history of the Serbian Orthodox Church and Serbian liturgical music. He was the first Minister of Religion of the Kingdom of Serbs, Croats and Slovenes.

¹⁸ Miloš Paunović et al., *Izbeglištvo u učionici...*, op. cit., 302.

¹⁹ Ibid., 298, 300.

and care, they gathered around the big trees in front of the building and sang the national anthem with an enthusiasm that I have never felt before or after”.²⁰

From among a considerable number of shows, lectures and concerts organised in support of Serbian refugees throughout Great Britain, special attention should be devoted to those events in which Vivien Edwards also participated. She spent some time in Serbia as a nurse and, after returning to Great Britain, delivered a number of lectures on the events in Serbia during 1914 and 1915. So, in December 1916, the Art Gallery in Leeds hosted an exhibition of Serbian refugees’ works, which lasted several days. Within the scope of this event Miss Vivien Edwards recited Serbian poems.²¹ She also sang Serbian folk songs and, as it was recorded, she did that very well since she was a trained soprano. In addition, she channelled all proceeds from these events to the account of the Serbian Relief Fund.²² It is also interesting to note that Vivien Edwards delivered the lecture “Serbian and South Slavic Ballads and Folk Songs” at the University College in Reading on November 30, 1916. On this occasion, she spoke briefly about Serbian national history and illustrated the story with the slides depicting the daily life of the people in Serbia. She also recited and sang poems in the Serbian language which, as she explained to the audience, differed from British ones, since they often have an unexpected ending and are permeated with melancholy. Vivien Edwards gave a similar lecture at the Midland Institute in Birmingham on October 17, 1917. On that occasion, she also sang several Serbian ballads. In singing the Serbian national anthem, she was joined by the boys accommodated in the Serbian House in Selly Oak.²³

Apart from the reciting and singing of Serbian folk poetry, national dances were also often performed at these events. Thus, on July 27, 1918, Bridge of Earn in Perthshire, in Scotland, hosted a Serbian Red Cross fund-raising event and the programme featured Highland and other Scottish folk dances, performed by a female dancing group, and Serbian folk songs and dances, performed by Serbian boys in “picturesque folk costumes”. The event also included sports contests, such as the throwing of rings over a set distance, and a performance by the military band of the Royal Scots Fusiliers.²⁴

²⁰ Ibid., 282.

²¹ Ibid., 298.

²² Ibid.

²³ Ibid.

²⁴ Ibid., 302, 304.

Serbian intellectuals and artists were the best agents of Serbia's cultural propaganda in every country, including Great Britain. In that sense, they worked on spreading awareness about Serbia in an organised way. The result of Serbian diplomatic propaganda was the organisation of the St. Vitus Day festival, or, more exactly, the marking of Kosovo Day in Great Britain in 1916, which included relevant cultural activities such as the publishing of books and staging of concerts. In that same year, a number of publications appeared in London, which informed the British public about the historical facts about the Battle of Kosovo and its importance for the ethical code of the Serbian people. The Kosovo Day Committee published, inter alia, the Serbian national anthem *Bože pravde* (*God of Justice; The Serbian National Anthem*. London: Kosovo Day Committee) composed by Davorin Jenko, arranged for piano and the text translated into English. The Serbian royal anthem *Bože pravde* was printed in Liverpool (*The Serbian Royal Anthem*. Liverpool: Serbian Red Cross Society) and had at least eleven editions. It was arranged for piano like the London edition. On the front cover it was stated that all proceeds from the sale of the publication would be channelled to the Serbian Red Cross.²⁵

The marking of *Kosovo Day* also served as inspiration to British composers. Thus, Ethel Uhlhorn Zillhardt (1876–1950), violoncellist, composed a song for voice and piano titled *Kosovo – Serbia's Hymn of Glory* (London: Novello and Company, cop. 1919; see Illustration 2) probably prompted by the vivid propaganda by Serbian intellectuals and their British friends in London. As we have learned, the Hymn was composed by the author of the virtual exhibition *The Music Notes that Waged War – Contributions to the History of the Great War from the Library of the Faculty of Music*, based on the English versions of an excerpt from the Serbian folk poem *Sluga Milutin* ("Servant Milutin") and dedicated to Evelina Haverfield (1867–1920), an English woman who was devoted to the Serbian people from the beginning of the Great War until her death in Bajina Bašta. At the gathering commemorating her death, which took place at Southwark Cathedral in London, *Kosovo* was sung in the presence of its composer Ethel Zillhardt.²⁶

²⁵ Both editions are kept in the Library of the Faculty of Music in Belgrade and are part of the virtual exhibition titled *Note koje su ratovale – Prilozi za istoriju Velikog rata iz Biblioteke Fakulteta muzičke umetnosti* (*The Music Notes that Waged War – Contributions to the History of the Great War from the Library of the Faculty of Music*). Its authors point out that "every publication from the time of the Great War tells a special story about the personalities and 'music notes that waged war' not only on the field of battle, but also in the fields of propaganda, volunteering and connecting – not separating – people from different parts of the world." See: http://www.fmu.bg.ac.rs/virtualne_izlozbe.php

²⁶ Ibid.



Illustration 2: E. Zillhardt, *Kosovo – Serbia's Hymn of Glory*, front page

In addition, the English composer John R. Heath (1887–1950) composed *Serbian Quartet for Strings* (London: J. & W. Chester; see Illustration 3), inspired by the motifs in the rhythms of Serbian folk songs he heard in Salonika while serving as a physician with the Royal Army Medical Corps during the Great War. *Serbian Quartet* was published in London in 1919 and one copy is kept at the Faculty of Music as part of Miloje Milojević's private library.²⁷ Heath and Milojević probably met in Salonika where the Serbian composer was stationed with the High Command in c. 1916–1917. It is interesting to note that Milojević's *Miniature op. 2* (*Miniatures op. 2*) was published in London in 1917 by the same publisher (J. & W. Chester) who published Heath's works. The London wartime edition of *Miniatures* is the only one having the

²⁷ Ibid.

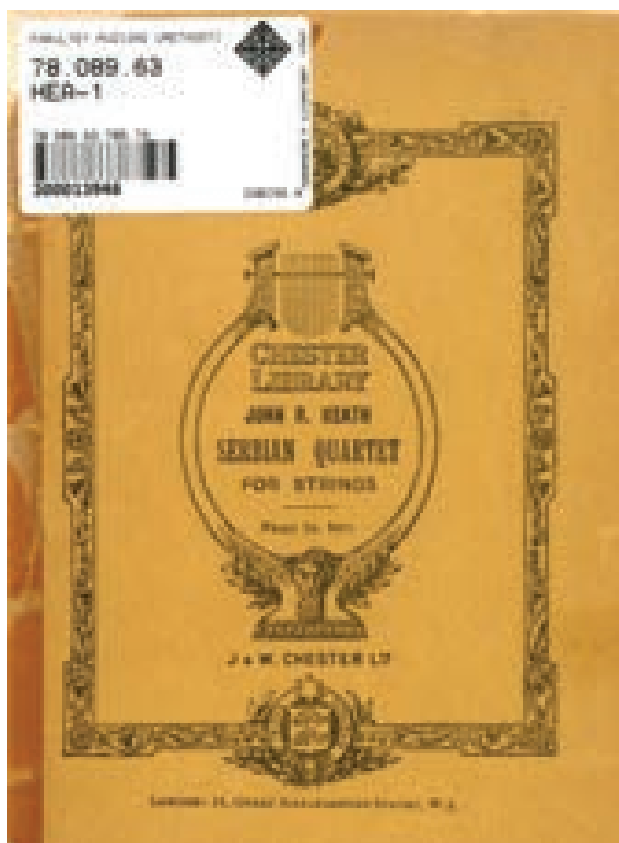


Illustration 3: John R. Heath, *Serbian Quartet for Strings*, front page

national adjective *Serbian* (*Miniatures Serbes*) and was published in order to aid the Serbian Red Cross.²⁸

In 1917, after his retreat through Albania, together with the Serbian army, the future composer, musicologist, conductor, educator, musical life organiser, melographer, ethnomusicologist, musical writer and critic Kosta Manojlović (1890–1949) was sent to Great Britain to continue his Orthodox theology and music studies (which he started in Belgrade and continued in Moscow and Munich during the period 1912–1914). Namely, in 1917, he joined a large group of theology students who were accommodated in Oxford as war refugees with the help of Serbian and British voluntary church organisations. However, instead of continuing his theology studies, Kosta P.

²⁸ Ibid.

Manojlović decided to pursue a career in music. He received his diploma in 1919, after two years of study at Oxford University's New College.²⁹ Manojlović's professor at Oxford University was Sir Hugh Percy Allan, an organist and one of the reputed British musicians of the time, to whom he dedicated a cantata for bass solo, two choirs and orchestra, *Na rjekah vavilonskih* (*By the Waters of Babylon*; one copy is kept in the Library of the Faculty of Music and is part of the virtual exhibition *The Music Notes that Waged War...*; see Illus-

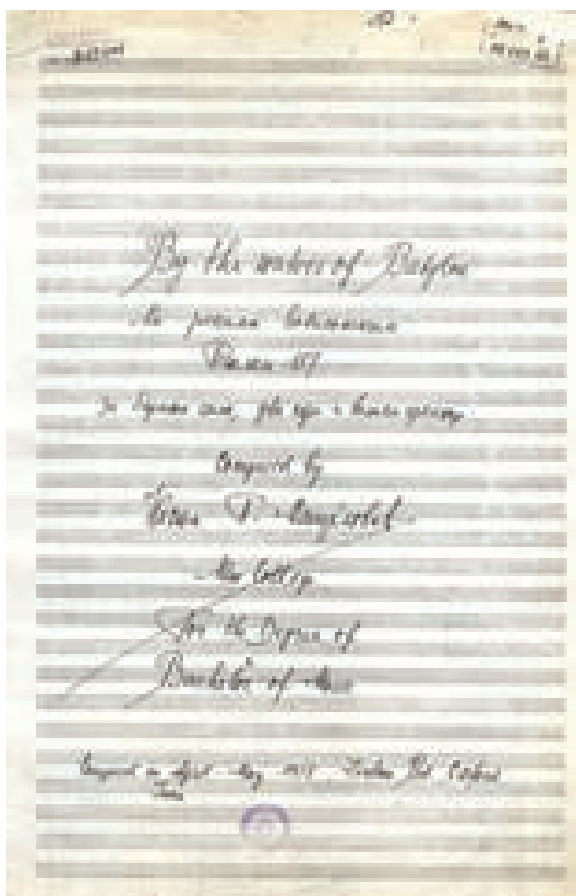


Illustration 4: K. Manojlović, *By the Waters of Babylon*, first page

²⁹ Cf. Miloš Paunović et al., *Izbeglištvo u učionici...*, op. cit., 179.

tration 4). In fact, Manojlović graduated with this composition in 1919.³⁰ At that time, Manojlović became a member of the Oxford Bach Choir, most likely at the invitation of his professor and the choir conductor, Sir Hugh Percy Allan. Manojlović also founded a male choir consisting of Serbian theology students at Oxford University.³¹ This choir, which was conducted by Manojlović himself, staged concerts and participated in Orthodox Church services in Oxford and elsewhere, thus promoting the Slavic repertoire in Britain.³² In addition, Frederick Bridge's book *Counterpoint* (London: Novello, s.a.) with Manojlović's signature on the front page (Oxford, 1918) also represents a specific document about Manojlović's studies at Oxford University. The book is kept in the Library of the Faculty of Music in Belgrade and is part of the mentioned virtual exhibition.³³

The idea of South Slavic unity and the context of the First World War in general were dominant in the years Manojlović spent at Oxford University. This is exactly what influenced the contents of Manojlović's letters to his professor, composer and musicologist Miloje Milojević and what helps us to learn more about Manojlović's private and creative life during his Oxford years. Manojlović was focused on folklore tradition and cooperated with the then prominent supporters of the idea of South Slavic unity, primarily Ivan Meštrović³⁴ and Milojević, which resulted in the emergence and publication

³⁰ Cf. Verica Grmuša, "Kosta P. Manojlović – The Oxford Years", op. cit., 170. The author also writes: "The New College register of candidates for degrees in Music holds no materials dating before the 1930s. The entry for Manojlović (reference UR 2/9/3) gives only the dates of his examinations: November 27, 1917, June 11, 1919, and August 27, 1919 [...] Manojlović's final BMus exercise, submitted to the Secretary of Faculties in September 1919. The degree of BMus was conferred (in absence) on March 3, 1921, and the score deposited a week later."

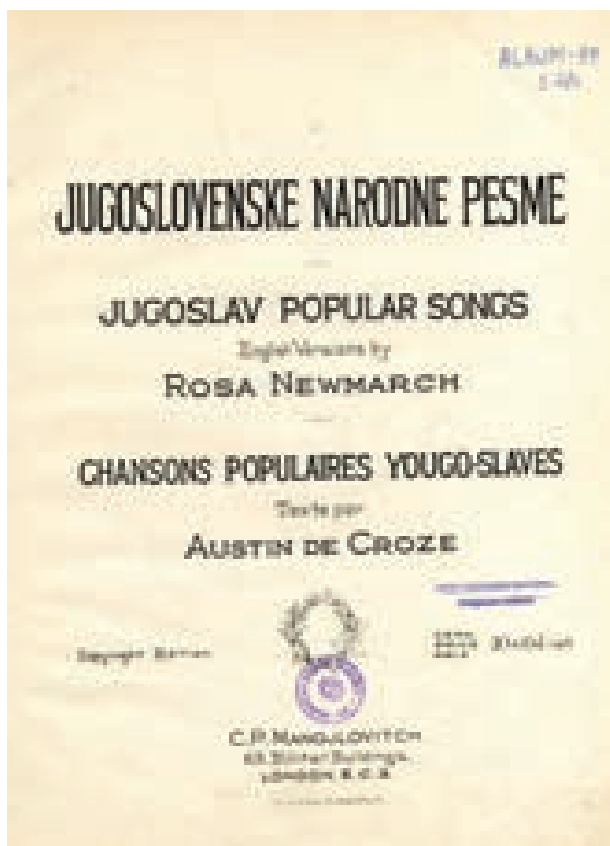
³¹ Cf. Predrag Djoković, "Kosta P. Manojlović and Early Music: Echoes of the 'Elizabethan Fever' in Serbia", in: Vesna Peno, Ivana Vesić, Aleksandar Vasić (Eds.), *Kosta P. Manojlović (1890–1949) and the Idea of Slavic and Balkan Cultural Unification*, Belgrade, SASA Institute of Musicology, 2017, 187.

³² Cf. Jelena Milojković-Djurić, "Kosta P. Manojlović u međuratnom razvoju muzičke kulture", in: Vlastimir Peričić (Ed.), *U spomen Koste P. Manojlovića, kompozitora i etnomuzikologa*, Belgrade, Faculty of Music, 1990, 43.

³³ See: <https://1svmuzikabib.weebly.com/>, op. cit. The exhibition consists of printed music and music manuscripts from the Library of the Faculty of Music in Belgrade or, more exactly, musical compositions of various styles, genres, artistic values and purposes.

³⁴ Croatian sculptor and architect Ivan Meštrović (1883–1962) was a member of the Yugoslav Committee in London during the Great War. With the assistance of the Serbian

of his anthology *Jugoslovenske narodne pesme* (Yugoslav Folk Songs) (Kosta P. Manojlović, ed., *Jugoslovenske narodne pesme*. London: C. P. Manojlovitch, 1919; the front page of this edition was designed by Ivan Meštrović; see Illustrations 5a and 5b). The texts of the songs from the mentioned anthology, which was edited and published by Manojlović in London in 1919, were translated into English by Rosa Newmarch (1857–1940), an English musical writer. Already in 1917, Manojlović gave a lecture and recital devoted to South Slavic folk music at the Oxford Club, where he lectured, sang and played, while the programme included folk songs. In his letter of December 3, 1917 to Milojević, Manojlović writes: “I gave a lecture on folk music in the



Legation in London, Serbian Relief Fund and Serbian Society in Great Britain, two large exhibitions of Ivan Meštrović were staged in London – at the Victoria and Albert Museum in June 1915 and the Grafton Gallery in 1917.



Illustrations 5a, 5b: K. Manojlović, *Yugoslav Folk Songs*, front pages

club on November 7 and the audience was exclusively female. Next month, I should give a lecture in another club. I prepared for this lecture in haste, with music illustrations using a mouth harp and piano. I also sang passionately like Chaliapin, while Godjevac³⁵ nervously played the piano.”³⁶

³⁵ The pianist in question was most likely Vladimir Godjevac who studied anthropology at Oxford University’s New College where Milojević studied music. At the same college, Stevan Jovanović studied theology.

³⁶ Verica Grmuša, “Kosta P. Manojlović – The Oxford Years”, op. cit., 174.

Cultural Relations between the Two Countries during the Inter-War Period

The importance of the sojourn and education of young Serbs in Great Britain was mostly derived from the fact that they could absorb British culture and came to understand the British way of life, and then spread that culture and worldview among their countrymen.³⁷ Young men, who had an opportunity to study at British colleges and universities, later became the bearers of the idea of friendship between the two nations. Thanks to their education in Britain, many became distinguished and influential members of the inter-war Yugoslav society. Many also became university professors, while Kosta Manojlović is credited with founding the first higher educational institution of music in the country – the Music Academy in Belgrade (now the Faculty of Music). He was its first Rector. The great majority of the Serbs educated in Britain remained attached to the friendship of the two peoples and to the political alliance of the two countries.

It must also be noted that, in the aftermath of the Great War, authors and artists, like Manojlović, showed great interest and pointed to the need for gathering and establishing literary and artistic associations that should generally promote cultural enlightenment and raise the awareness of the importance, impact and function of art. One of the first associations to be founded was the society of artists (1919). It was named the *Group of Artists* and, among others, included composers Miloje Milojević, Stevan Hristić and Kosta Manojlović, authors Ivo Andrić, Rastko Petrović, Danica Marković, Todor Manojlović and Sibe Miličić, and painters Branko Popović, Kosta Miličević and Mirko Kujačić. The *Group* organised literary and musical evenings and art exhibitions of its members.³⁸ Immediately after the first recital, in November 1919, an article about it was published in the journal *Misao (Thought)*.

At the same time, upon his return to Belgrade, Manojlović met with a gradual modernisation of musical life in the capital, which was spearheaded by Serbian musicians, who had acquired their education at various music conservatories throughout Europe during the First World War, as well as various foreign musicians who visited Belgrade or lived in it. Thus, in accordance with the above mentioned, Kosta Manojlović became the first musician

³⁷ Cf. Miloš Paunović et al., *Izbeglištvo u učionici...*, op. cit., 392.

³⁸ Cf. Jelena Milojković-Djurić, *Tradition and Avant-Garde. The Arts in Serbian Culture between the Two World Wars*, New York, Boulder: East European Monographs, 1984, 10–11.

to perform English madrigals in Serbia. In 1927, the First Belgrade Singing Society, conducted by Kosta Manojlović, organised an English madrigal concert. Its programme was Manojlović's original idea, undoubtedly originating from the time he spent in Great Britain.³⁹ Prior to the concert, Manojlović organised a short retrospective of early English music which, as an introductory lecture, was presented to the audience by Howard Kennard, the British Envoy in Belgrade. Manojlović also organised a concert of early English music with the same programme two years later (1929) on the occasion of the Exhibition of Contemporary British Art in Belgrade.⁴⁰

In 1929, as the conductor of the First Belgrade Singing Society, Manojlović prepared another very interesting thematic concert. The programme included Christmas songs in general and, in addition to traditional Serbian, Croatian and Bulgarian Christmas carols, the choir also sang English Christmas carols, which Manojlović most likely heard while he was a member of Hugh Allan's choir.⁴¹ There is no doubt that Manojlović was a proponent of English music, which is also confirmed by the fact that, while he was Executive Secretary of the South Slavic Choral Union (1924–1932), he organised concerts of English choirs in Yugoslavia. In August 1930, for example, at the invitation of the Union, the choir consisting of 50 members of several English choirs and headed by Frederick Ermin Woodhouse, a well-known baritone and impresario, sang in Zagreb and Belgrade. The audience in both cities had a rare opportunity to listen to English madrigals performed by English singers. This concert tour was organised by the Yugoslav Legation and English-Yugoslav Society in London, as well as the Central Press Bureau in Belgrade (which provided finance) with the great support of Kosta Manojlović, Secretary-General of the South Slavic Choral Union. In Belgrade, the concert was held at the theatre in Vračar. The choir was also joined on the stage by the South Slavic Choral Union's choirs with conductor Mihajlo Vukdragović.⁴²

³⁹ The programme featured works by William Byrd, John Bull, George Woodward, Charles Wood, Robert Whyte, John Wilbye, Thomas Weelkes, Thomas Morley, Henry Palmer and Henry Purcell. Cf. Predrag Djoković, "Kosta P. Manojlović and Early Music: Echoes of the 'Elizabethan Fever' in Serbia", op. cit., 189.

⁴⁰ Ibid., 189–190.

⁴¹ Cf. Bogdan Djaković, "Između dva svetska rata (1919–1941)", in: Danica Petrović, Bogdan Đaković & Tatjana Marković (Eds.): *Prvo beogradsko pevačko društvo – 150 godina*, Belgrade, Serbian Academy of Sciences and Arts, SASA Institute of Musicology, 2004, 89.

⁴² Cf. Ranka Gašić, *Beograd u hodu ka Evropi...*, op. cit., 88.

Old English music was also performed at the concert of domestic choirs in June 1934 as well as the concerts of the Fleet Street Choir at the Ilija M. Kolarac Endowment and the theatre in Vračar on February 7 and 8, 1937, which were very successful and professional. In February 1929, the Belgrade Quartet performed contemporary English chamber music. In January 1937, an English Musical Evening was organised. On this occasion, vocal music from various epochs was performed, including the contemporary epoch. The soloists were Keith Falkner and Cyril Smith.⁴³

As a music historian, Manojlović wrote several very important works dealing with British music. The most important one is his 1931 study "Historical Overview of English Music"⁴⁴ from the so-called 'golden age' of English history and music, the period during the reign of Queen Elizabeth I and her successors, until contemporary times and the composers Gustav Holst, Ralph Vaughan Williams and Cyril Scott. In 1940, Manojlović published two essays, "Počeci muzike u Engleskoj" ("The Beginnings of Music in England") and "Renesansa engleske muzike" ("The Renaissance of English Music"), based on his 1931 study.⁴⁵

Guest appearances by British musicians were very rare. The first English performer after the Great War was the already mentioned baritone Frederick Woodhouse, who held a concert of English songs in Belgrade, in September 1924. British musicians held several concerts during 1929 and 1930, thanks to intensified activities by Belgrade's Anglophiles. Exactly at that time (1929), the Society of Friends of Great Britain and America and the English Language and Literature Department of the University of Belgrade were founded. In December 1919, Scottish pianist Frederic Lamond held a concert at the hall of the Stanković Music School.

In the second half of the 1930s, when Anglophile activities were intensified, there were several significant guest appearances within a short period. Apart from the already aforesaid ones, mention must also be made of guest appearances by Sir Hamilton Harty, an Irish conductor, composer, pianist and organist, who conducted the Belgrade Philharmonic Orchestra in November 1936, and the concert of celebrated pianist Myra Hess in December 1937, while Ethel Lewis, an English folk singer, held two recitals at the Music Academy Club and on Radio Belgrade during 1939.⁴⁶

⁴³ Ibid., 78.

⁴⁴ Kosta Manojlović, "Istoriski pogled na muziku u Engleskoj", *Muzički glasnik*, 3/4, 1931, 57–78.

⁴⁵ Predrag Djoković, "Kosta P. Manojlović and Early Music...", op. cit., 193.

⁴⁶ Ibid., 89.

There are mostly no records of guest appearances by our musicians in Great Britain in the relevant sources. What is important for our music, however, was the performance of the works of composer and musicologist Vojislav Vučković at the International Contemporary Music Society Festival in London (June 17 to 24, 1938).

In 1939, London hosted the Russian Girls' Choir from Belgrade, which was led by Maria Alexeevna Nekludova, the former Director of the Smolny Institute in Russia where girls of noble birth were educated. The girls were mostly orphans from Russian noble families, who were brought by Nekludova from Russia to Yugoslavia under dramatic circumstances.⁴⁷

In contrast to musicians, English playwrights were conspicuously present during the inter-war period. This especially refers to the plays by William Shakespeare and Bernard Shaw. In the inter-war repertoire there were 24 Anglo-Saxon plays – 16 English and 8 American. As for British art, the situation was similar. During the first years of the 6 January Dictatorship, large exhibitions of British and Yugoslav artists were staged in Belgrade (1929) and London (1930) respectively. The Exhibition of Contemporary British Art took place at the newly opened "Cvijeta Zuzorić" Pavillion from February 2 to 20, 1929, with the financial support of the Ministry of Education. It was organised by Ivan Meštrović and Milan Ćurčin but, despite the good advertising and organisation of the "Month of English Culture" in Belgrade, it was not well received by critics. Judging also by British sources, it was rather modest in terms of the number and quality of the exhibits and was not representative from any aspect. Nevertheless, some exhibits were bought for the Museum of Contemporary Art. The Exhibition of Yugoslav Artists in London in 1930, organised by the London-based English-Yugoslav Society, attracted great public attention in Britain. For this occasion, Education Minister Božidar Maksimović approved the transportation of artistic works from the National Museum and Museum of Contemporary Art to Britain. The supervision of these exhibits was entrusted to painter Branko Popović, Professor at the University of Belgrade, who was also a member of the Society of Friends of Great Britain and America, which nurtured special relations with the London-based Society. He was also a member of the Yugoslav delegation at this exhibition, along with Ivan Meštrović and sculptor Sreten Stojanović.⁴⁸

As for the influence of the social sciences and humanities, prominent figures in science who visited Britain included philologists Pavle and Bogdan

⁴⁷ Ibid., 92.

⁴⁸ Ibid., 103.

Popović, philosopher Branislav Petronijević and lawyer Djordje Tasić. Pavle and Bogdan Popović visited London in 1931 at the invitation of “scientific circles in England [...] for the purpose of intellectual cooperation”. In August 1929, Vladeta Popović attended the Conference of the World Society for Popular Enlightenment in Cambridge, while Branislav Petronijević and Djordje Tasić conducted their research there.⁴⁹

Since British culture and civilisation were almost unknown in our country before the First World War, domestic lecturers tried to convey their views about England and English people to the Belgrade public. Namely, in January 1929, within the scope of the event “The Month of English Culture”, Bogdan Popović gave a lecture titled *Šta možemo da naučimo od Engleza* (“What We Can Learn from the English”). The most frequent topics of our lecturers were relations between the two countries and their peoples, English language, literature, culture and, to a lesser degree, politics and economy. As emphasized by Ranka Gašić, the lecture topics mirrored the “image of the other” in the eyes of the English and Serbs. English culture was known only to a narrow circle of intellectuals who stayed and studied in England for a while. They glorified English civilisation as a political and ideological model, as well as a model for the culture of social and daily life. As for the English who wrote and spoke about Serbia and Yugoslavia, it was a question of “a sympathetic attitude toward something exotic, the attitude of curious travellers whose interests are anthropological and directed towards folklore and everything different from European civilisation”.⁵⁰

Thus, Pavle Stefanović, a music writer and critic, philosopher, aesthetician, essayist and author, reacted disapprovingly to the lecture given by Lovett Fielding Edwards about Svetomir Nastasijević’s music drama in 1938: “Like numerous missionaries with the Bible in their pockets, those cultural propagandists of a world language and researchers of the passivist capacity of small, poor and undeveloped nations, with an imperial civic assurance in their hearts, swarm the East and the non-European continent and advise them to remain as they are, only specific and only national in the way that will leave them on the margins of the social development process...”⁵¹

However, as Ranka Gašić believes: “Such views of one another, of two very different cultures in terms of power, size and the level of development,

⁴⁹ Ibid., 194.

⁵⁰ Ibid., 212.

⁵¹ Pavle Stefanović, “Fragmenti iz *Medjuluškog blaga* i engleski pogledi”, *Glasnik muzičkog društva “Stanković”*, 10, 1938, 217–219.

and being geographically distant from each other, is far from being unnatural. Serbia's modernisation achievements could hardly impress an observer from Britain or any developed country of Western Europe. Considered from that aspect, the European in Serbia could only be a bad copy of the original, while the traditional and folklore aroused curiosity. On the contrary, Serbia's view of England was one towards something for which one strives."⁵²

During the period after the First World War, the influence of Anglo-Saxon culture also spread through music broadcasts on radio, which increasingly became part of the everyday life of its listeners in the Kingdom of Serbs, Croats and Slovenes, that is, the Kingdom of Yugoslavia.

Although the first radio broadcasts took place before the First World War (in the United States in 1906, in Europe in 1913), the war postponed the development of this medium. The most significant year for the further development of radio was 1923 when one of the most influential radio stations (which has remained so to the present day), the British Broadcasting Company (BBC), obtained a broadcasting licence. During the inter-war period, radio broadcasting was expanding worldwide, and in our country. It served as a new medium for education, information and entertainment, but especially for raising the cultural level of the society.

During the inter-war period, Great Britain certainly had the greatest influence on radio in Yugoslavia. Moreover, the first financier and owner of Radio Belgrade was the British enterprise Marconi's Wireless Telegraph Company, which possessed the largest capital stock and appeared through one of its shareholders – Julius Hanau (who was the representative of the British engineering firm Vickers in Belgrade and a British intelligence officer) who, as the representative of the mentioned company exerted a significant influence on the operation and editorial policy of the radio station until 1940. He was on good terms with General Manager Danilo Kalafatović and personally appointed the composer and conductor Mihajlo Vukdragović head of the radio music programme.⁵³ In 1931, Radio Belgrade broadcast five articles by English authors, which were recommended by the British Legation, in the Serbian language. As the radio owners, the British were more concerned with the

⁵² Cf. Ranka Gašić, *Beograd u hodu ka Evropi...*, op. cit., 214.

⁵³ Cf. Marija M. Karan, "Muzička koncepcija radijskog diskursa *versus* auditorijum – vidovi transformacija međusobnih relacija sagledanih u interdisciplinarnom polju teorije medija", doctoral dissertation defended at the University of Arts in Belgrade in 2019 (manuscript), 28.

presence of English music on the radio. In 1936, all Yugoslav radio stations received gramophone records with British music as a gift. The English cultural 'offensive' on our country was also felt in this institution in 1937. Stevan Jakovljević was appointed member of the Board of Directors, while Mihajlo Vukdragović became the conductor and head of the Radio Orchestra. The first live radio transmission of a non-musical event took place on May 12, 1937 – of the coronation of George VI at Westminster Abbey. This should not be attributed to a special programme policy, but simply to the fact that the majority owner of this radio was British. In the mid-1940s the management of the music programme was replaced by Stevan Hristić, Svetomir Nastasijević and Kosta Manojlović.⁵⁴

Instead of a Conclusion

In the early stage of Serbian-British and Yugoslav-British relations, which were actually established during the First World War, the cultural and musical heritage had a great influence on their development. Like in all other inter-state and international relations, although foreign policy is the main reason and aim, those relations are impossible without becoming acquainted with each other's culture.

At the beginning, music exerted the greatest influence on these relations through Serbian refugees, who found shelter in Great Britain during the First World War, thus 'marking' them and 'winning them over'. During their private and professional lives, these people did not forget the events of their childhood and youth, so that they represented the most significant nexus between the two peoples and two countries. They organised various cultural events and spread knowledge about each other's culture and, naturally, music. One of the best-known and most significant representatives of this refugee youth was certainly Kosta Manojlović, an Oxford student, who worked directly on linking and acquainting the British music scene with the Serbian music scene. His work contributed in large measure to the familiarisation of the domestic public with English musical heritage, including both early and contemporary English music. In this context, guest tours by British artists were organised in larger cities, like Belgrade and Zagreb, and a guest tour of Serbian and Yugoslav artists was organised in London, which was the next step in the development of cultural relations between the Kingdom

⁵⁴ Cf. Ranka Gašić, *Beograd u hodu ka Evropi...*, op. cit., 112.

of Serbs, Croats and Slovenes, that is, the Kingdom of Yugoslavia and Great Britain. The British also exerted great influence through the new medium, radio, which appeared after the First World War, but its true role came to the fore only after the war, during the inter-war period.

Although cultural relations between the Kingdom of Serbia / Kingdom of Serbs, Croats and Slovenes / Kingdom of Yugoslavia and Great Britain were not the same in terms of quantity like those with some other European countries (especially France and inter-war Germany), they compensated for this 'shortage' of quantity with the level of the quality and importance of both short- and long-term, immediate and delayed effects on relations between the two countries. These cultural, namely, musical and artistic relations in general, subtly and occasionally below the visible level, had great influence on the political relations between the two countries or, more exactly, on the understanding and exchange of more than just cultural values of the two peoples.

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Summary

In addition to being a form of art, music is also an integral part of man's daily life, his private and public spheres, and therefore all important personal, social and state events. Music was also part of the events related to the First World War and inter-war period. While studying historical and literary materials about the Serbian-British, that is, Yugoslav-British relations during the period 1914–1941, as a historian, I came across some interesting facts about the role of music and musicians in the relations of the two countries and their peoples, both those of a diplomatic nature and those of extraordinary cultural importance. The purpose of this research was to collect all the scattered and relatively scarce data about Serbian-British relations in the field of music and culture in general, and create a mosaic that would organize and interconnect them in one place. It turned out, however, that the research on the role and significance of music, as well as its influence on the relations between the two countries was continuously permeated – as a particular 'red thread' that sublimates the most significant mutual effects of Serbian-British music relations during that period – by the creative work and enthusiasm of the composer, musicologist, conductor, educator, organizer of musical life, collector of folk songs, ethnomusicologist, musical author and critic, and Oxford graduate Kosta Manojlović, the founder of the first higher musical educa-

tional institution in the Kingdom of Yugoslavia, the Music Academy in Belgrade (1937) and its first Rector. There is no doubt that all this contributed to a more profound mutual understanding of the two peoples and their countries. Although musical and cultural relations between the Kingdom of Serbia / Kingdom of Serbs, Croats and Slovenes / Kingdom of Yugoslavia and Great Britain were not the same in terms of quantity as with some other European countries (especially France and inter-war Germany), they compensated for this 'shortage' of quantity with the level of quality and importance of both short- and long-term, immediate and delayed effects on the relations between the two countries. These cultural or, more exactly, musical and artistic relations in general, subtly and occasionally below a visible level, had great influence on political relations between the two countries and understanding and exchange of more than just the cultural values of the two peoples.

TRIBUTE TO PROF. DR. VESNA MIKIĆ

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IN REMEMBRANCE OF VESNA MIKIĆ

(30 May 1967 – 30 October 2019)

Last year, we prematurely lost Dr Vesna Mikić, a full professor at the Faculty of Music, one of Serbia's leading scholars in the field of musicology, a member of the Faculty who spent almost three decades of her life engaging in selfless, passionate, expert, and committed participation in every aspect of the Faculty's work, as a teacher as well as a major figure on Serbia's cultural scene. She was a member of the Serbian Musicological Society, the Composers' Association of Serbia, the Department of Stage Arts and Music at Matica Srpska in Novi Sad, and founder and director of the Centre for Studying Popular Music. But most of all, her colleagues and students will remember her as a

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generous, noble woman, endowed with an extraordinary kind of energy and *joie de vivre*, a fighting and authentic spirit, a dear colleague, comrade, and friend, entirely committed to her profession and students.

Vesna Mikić devoted her entire professional life to music and musicology. As a valedictorian student at Mokranjac Secondary School of Music, where she graduated from the music theory department (1981–1985), she immediately joined the B.A. in Musicology programme at the Faculty of Music. A brilliant student, she earned her undergraduate degree in 1991 with a high GPA (9.32), securing the highest grade for her final thesis, supervised by Mirjana Veselinović Hofman, who likewise supervised her master's and doctoral dissertations and remained her chief model and source of inspiration for the rest of her career. The subject of her final B.A. thesis, *Igor Stravinsky: Neoclassicism – Simulation – Communication*, delineated an important area in her future scholarly interests, geared toward analysing and interpreting complex manifestations of neoclassical ideas in European and Serbian 20th-century music. The continuing presence of those interests in her work is likewise borne out by the subject of her master's thesis: *Neoclassicism in Serbian Music during the Sixth and Seventh Decade [of the 20th Century]*, which she successfully defended in 1994. Her subsequent reflections on these and related issues were crowned by *Lica srpske muzike: neoklasicizam* (Faces of Serbian Music: Neoclassicism), a book-length study published by the Faculty in 2009, where, 20 years on, she offered an entirely new approach to the interpretation of phenomena she pursued throughout her career. In her doctoral dissertation she broached a new set of problems, in what was an innovative and bold manner at the time, engaging in interpreting the contemporary status of music (the topic of her dissertation was *Music in Techno-culture*; it was defended on 2 April 2002 at the Faculty of Music in Belgrade). A revised version was published by the Faculty of Music in Belgrade in 2004.

Following two short teaching stints at Stanković School of Music (1991) and Mokranjac School of Music (1992), both in Belgrade, she tied her professional career to the Faculty of Music, where she started working immediately upon graduation (1991), but over the course of her career, spanning almost three decades, she collaborated with many other institutions as well and gave an invaluable contribution to their work and development. Especially noteworthy was her work at the interdisciplinary study programme at the University of Arts in Belgrade, master's and doctoral programmes in Art and Media Theory, Digital and Multimedia Theory, which she helped build

from the very beginning, providing an important contribution to their authentic profiles with her innovative courses focusing on popular music, art and politics, as well as new media and technologies. She also taught at the University of Priština, Academy of Music in Cetinje, Faculty of Philology and Art in Kragujevac, Academy of Music at the University of Banja Luka, and the Academy of Music at Slobomir University in Bijeljina. Wherever she worked as a visiting professor, she brought along and generously shared her great body of knowledge, total commitment to her work, professional honesty, moral firmness, as well as human warmth and understanding.

Despite her many professional engagements outside this Faculty, it still remained her only real home, the institution to whose advancement and work she was fully committed, especially its Department of Musicology, its teachers and students. Although her primary field of interest was issues in contemporary music, she never found it difficult to rise to any professional challenge or need, owing to the breadth of her interests, and I do not think that there is a single member of the Department's teaching staff for whom she did not substitute at some point, quite selflessly and always highly professionally. At the Faculty, she opened new fields of research, boldly, and not without resistance, she provided genuine answers to the challenges posed by shifts in contemporary culture and art, innovatively positing new disciplines in line with the highest professional standards. Her authority of an expert was captivating, but even more so were her communication skills, energy, rejection of a faceless world populated by masks, not human faces; she generously offered as well as expected love, understanding, support, and cooperation. For her, the "We" was always more important than the "I", which is truly rare in our artistic world. In her own unique way, she was warm and kind to all, but at the same time uncompromising in guarding the authority of knowledge as her own highest ideal.

She approached the complex and responsible duties of supervising B.A. and M.A. final theses, specialist and doctoral scholarly and artistic projects with a high degree of responsibility, investing this work with the joy of mutual discovery, forming young people not only as experts, but also instilling them with self-awareness, responsibility, and creativity. She is survived by a significant academic progeny in Belgrade (Biljana Leković) and Novi Sad (Valentina Radoman and Milan Milojković), but her contribution is still larger than that. She was one of those professors who never left her students indifferent or unchanged, and this authentic gift for pedagogy and its fruits resist quantification.

In my opinion, her public speaking was as important, which she pursued on various occasions and many different podiums, for she was always only too happy to engage in this kind of work, seeking to raise the visibility of musicology in the public sphere as well. Truly amazing was the energy with which she engaged in all kinds of organizing work in the field, as Department Secretary, sitting on a number of Faculty and University committees, and, finally, as Head of the Department of Musicology, until her terrible illness took its toll. She should be credited the most for the way the Department marked its 70th anniversary and, at the same time, an important jubilee of its esteemed professor Dr Mirjana Veselinović Hofman. Likewise, she was highly active in representing the achievements of Serbian musicology abroad. She helped foster the spirit of collaboration among various institutions and took an active part in the activities of a number of professional associations.

The scholarly contribution of Vesna Mikić to contemporary musicology has yet to be assessed by the passage of time and I am sure that her works will long be recognized as the starting points of new paths of research, in terms of topics and methodologies, and that they will be of vital importance to scholarship in this field. Their value and the continuity and intensity of her contribution are affirmed by the fact that she was ranked among the top category of scholars in Serbia. Her published monographs, *Muzika u tehnokulturi* (2004) and *Lica srpske muzike: neoklasicizam* (2009), supplied a fundamental contribution to the discussion of those topics. Her unfinished manuscripts will be edited and, upon publication, will claim their rightful place in the history of Serbian musicology. She never shied away from complex challenges. And she never took the beaten track. She was bold and original in problematizing and reflecting on every problem.

Her oeuvre comprises every genre of musicological writing – monographs and surveys, reviews of new pieces, musical editions, analytical studies, lexicographic contributions to Serbian and international encyclopaedias, reviews of musicological writings.¹ With her expert translations from French and English she enriched the scholarly literature in Serbian to a significant degree. She was selfless in performing her editorial duties as deputy editor-in-chief of *New Sound* and as part of special-issue editorial teams, where

¹ Her last finished writing was dated 14 August 2019. It is a review of a collection of essays on Dejan Despić's comic opera *Pop Ćira i pop Spira* (Priest Ćira and Priest Spira). Her clever and original insights communicated in this review may be found in the volume, which was published toward the end of that year.

she was often the leading and most committed team member. Her achievements have been judged as exhibiting “a secure command of the issues discussed, analytical precision and innovative interpretations, clarity and direct expression, responsibility in applying her scholarly apparatus, and consistency in expressing her personal positions and creativity. She has boldly broached a whole series of issues that had not been discussed in our contemporary musicological literature and provided a significant impetus for further quests in the field of new media, techno-culture, and popular art. At the same time, she has continuously pursued explorations in Serbian post-WWII music, especially by interpreting the contributions of contemporary authors” (M. Veselinović Hofman, an excerpt from her recommendation of Mikić for promotion to full professorship, Faculty archives). She published articles in leading Serbian and international scholarly journals, participated in numerous Serbian and international scholarly gatherings, and frequently sat on the initiating and organizing committees of many conferences.

She took part in every research project conducted by the Faculty’s Department of Musicology: *Srpska narodna i umetnička muzika* (Serbian Folk and Art Music, 1996–2000), *Srpska muzika i evropsko muzičko nasleđe* (Serbian Music and Europe’s Music Heritage, 2001–2005), *Svetski hronotopi srpske muzike* (International Chronotopes of Serbian Music, 2006–2010), *Identiteti srpske muzike u svetskom kulturnom kontekstu* (Identities of Serbian Music in Global Cultural Context, as well as a series of international projects (AD-AM-TEMPUS at the University of Arts in Belgrade, 2005; *International Relations in the Context of Yugoslav Music Institutions: The Case of Serbia and Slovenia* (2008–2009); *Eurovision Song Contest and New Europe* – Birmingham (2009), London (2011).

The untimely departure of Dr Vesna Mikić is a major loss for the Faculty, especially its Department of Musicology. The only consolation is that the hearth of love, which she bequeathed to all those who were close to her, will never die out, that those who knew and loved her will continue to draw inspiration and guidance from it, and that future generations will preserve the memory of her honest, intellectual, expert, and brave outlook on life and our profession, fully committed to knowledge and hard work.

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PEDAGOGICAL WORK OF VESNA MIKIĆ

Abstract: This paper focuses on the teaching work of Vesna Mikić, PhD (1967–2019), full professor at the Department of Musicology of the Faculty of Music in Belgrade. Considering that she was tied to this institution throughout most of her professional career, the paper will offer an outlook on the curricula of the subjects which she taught over the years, and an attempt to shed light on her approach to teaching and to the subject matter she taught. In addition, the paper will focus on her work as a mentor, and attempt to pinpoint a number of aspects that connected her work as a scholar, pedagogue and mentor.

Keywords: Vesna Mikić, musicology, Faculty of Music, education, music history, popular music, electroacoustic music

When viewing the professional activities of Vesna Mikić (1967–2019) in musicology, it is clear that they were divided into two main complementary flows – scholarly and educational. As can be expected, she had been active in both areas because of her position in the Department of Musicology at the Faculty of Music in Belgrade. This paper will focus on the former – especially due to the fact that working with young generations of students grew ever more important as her career progressed. The institutional position she held – which implied musicological research, as well as a form of care for the future of musicology through working with students and future researchers – enabled her to form a unique professional position, one which was deeply

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defined precisely by her work with young musicologists and musicians. Bearing that in mind, in the lines that follow, I will offer an outlook on some of the subjects she taught, the structure of the curricula, and stress the importance of her work as a professor in the local musical community, as well as among her students.

Even though the main part of her career as a professor was tied to the Faculty of Music,¹ Professor Mikić taught, at different times, at the Faculty of Arts in Priština, the Faculty of Music in Cetinje, the Faculty of Philology and Arts in Kragujevac, the Academy of Arts in Novi Sad, and taught a number of subjects which were part of Interdisciplinary Studies at the University of Arts in Belgrade (departments for the Theory of Arts and Media, for Digital Art and for Polymedia Art), as well as at the Academy of Arts of the University in Banja Luka. The main focus of the subjects she taught was on the artistic music of the 20th and 21st centuries (with special emphasis on the music of Yugoslavia and on neoclassicism), as well as popular, electroacoustic, film and television music – music defined by its relation with the media and, in different ways, by technology and/or the entertainment/music industry. Other than being one of the professors who regularly ‘stepped out’ of the boundaries of classical music, many will remember her as a warm and cordial person who was open and sincere in her communication with colleagues and students, as well as for her seemingly inexhaustible energy and lively lectures.

As I already mentioned, an important segment of her lectures pertained to the area of the history of local and European classical music of the 20th century, which she taught to fourth-year students of musicology, as well as to students of other departments at the Faculty. A very important feature of Professor Mikić’s lecturing style and of the way in which she envisioned the subjects, was the understanding of music within the historical and political context, and insisting on the fact that music is a social phenomenon, related to political, economic and ideological changes. Thus, her lectures always took into account the political aspects of (classical) music, understanding of the world of music in light of the turbulent social developments that had marked Europe’s history. Just like her musicological research, the lectures were always inter-, as well as transdisciplinary,² with – of course – her focus always re-

¹ She started working at the institution in 1992, as an assistant professor, and in 2015, she became a full professor.

² Speaking of the importance of such an understanding of music, Vesna Mikić states that a form of ‘postmodernist intensification of musicology in context’ proved to be crucial

maintaining firmly on music in the field and its features. In her lectures, Professor Mikić attempted to always make her students aware of the reasons why we learn (musical) history, pointing to the fact that understanding history enables us to understand our contemporary situation. In that sense, in her lectures in music history, she always emphasised its usefulness to different musical professions – helping players, conductors and composers to better understand the music they were performing or creating, as well as to understand their own artistic position and poetics, and helping students of musicology, ethnomusicology and music theory to formulate and understand their own theoretical positions and agendas. By always emphasising the fact that we are all parts of Serbia's world of music, as well as of our society as a whole, she was adamant in getting her students to develop their own opinions and professional agendas, and to stand behind their opinions and views.

Other than through lectures and research dedicated to works and artists that belong to the canon of classical music, Prof. Vesna Mikić also worked tirelessly on promoting and explaining those kinds of music that are usually perceived as being 'outside' of the canon. Thus, she offered electoral subjects that focused on popular music (Theories of Popular Culture and Arts /2005/, Popular Music 1 – Theories /2009/ and Popular Music 2 – Genres /2012/, and History of Popular Music 1 and 2 /2016/), electroacoustic and film music. Due to the fact that, in her musicological work, Vesna Mikić was dedicated to critically viewing and questioning the boundaries of musicological discourse, she constantly strived to broaden its field of inquiry towards areas that were not the subject of interest of 'traditional' musicology. We could say that Professor Mikić was mainly interested in (as the title of the PhD thesis states³), music within (our) contemporary technoculture, that is, in different appearances that music has had in societies dominated by technology and media. In

for her pedagogical work as well. As she says, "For my pedagogical work that intensification was crucial. It enabled me, as a musicologist and teacher, not only to introduce and teach some new subjects [...] in the curricula of the faculty where I work, but also to teach and shape for almost a decade (till 2014) at the interdisciplinary postgraduate studies of the University of Arts, [...] non-musicological theoretical subjects derived from my doctoral thesis as the specific musicological appropriation of the concepts of cultural studies". Cf. Ivana Miladinović Prica, "Virtual Round-Table to Mark the 70th Anniversary of the Department of Musicology at The Faculty of Music in Belgrade (Vesna Mikić, Leon Stefanija, Ivana Perković, Dario Martinelli)", *New Sound*, 52, II/2018, 25.

³ Cf. Vesna Mikić, *Muzika u tehno kulturi* (Music in Technoculture), Belgrade, Univerzitet umetnosti (University of Arts), 2004.

this sense, she contributed greatly to the institutionalisation of research into music which is not 'classical', or 'artistic' in the strict sense of the word, within the discipline of musicology. Even though electroacoustic music is, of course, part of the curriculum of subjects dedicated to the 20th century music, it is important to stress that the electoral subject called 'Electroacoustic Music', offered students the possibility to focus in more detail, on music which is not composed and/or performed on traditional instruments, to view how technology influences music and, potentially, to direct their research to the field of electroacoustic music studies. Therefore, this course offered the students a body of knowledge about technology itself, instruments and devices used in composition – synthesizers, computers, software, etc. – as well as with procedures and ways in which they are used in music (with emphasis on analogue and digital technology, the process of synthesis, use of effects, filters, etc.). In other words, this course enabled the students to have a glimpse of the world of engineering, which is often considered foreign to musicians and artists.

In a similar way, Professor Mikić 'opened' her discourse towards researching popular music and culture, as well as the music industry and, subsequently, politics, the economy, etc. Even though popular music studies are a well-established field of research, which connects researchers from disciplines which are akin to musicology (sociology, cultural studies, media studies, etc.), research in this area from a musicological point of view was not very abundant in the local context until a few decades ago. Thus, one of the key contributions to the process of legitimisation and institutionalisation of popular music studies within musicology, came in the form of subjects dedicated precisely to these studies, subjects which were elected by numerous students of musicology, as well as of other departments of the Faculty. Given that the understanding of popular music requires one to view it as a social activity, as well as be aware of the key position technology occupies within the processes of its production, dissemination and perception, subjects dedicated to the research of popular music enabled students to understand complex social, political and economic issues which are, only at a first glance, 'outside' of music.⁴

⁴ Besides continually working on creating courses for students at universities, Vesna Mikić also gave a number of open lectures, intended for students (of course), music teachers, as well as the general public. For instance, she was part of the seminar "Popular Music as an Integral Part of Contemporary Culture" (2013), organised by the Faculty of Music in Belgrade and the Composers' Association of Serbia (as part of the TEMPUS project). Cf. Udruženje kompozitora Srbije, Seminar o popularnoj muzici, 2013. <http://>

Her intention to institutionalise popular music studies within the musicological discourse also resulted in the founding of the Centre for Popular Music Research,⁵ the collaborators of which were mainly her (former) students, interested in researching popular music.⁶ Through the activities of the centre, she intended to provide the younger generations of artists and researchers with the opportunity to conduct their own research that would later be published and promoted in different ways.

The ever-changing, provocative questions of relationships between music and politics, technology and media, were presented within the course “Insieme – Unite, Unite Europe!” – Introduction to the Eurovision Song Contest Studies”, which was, during the period from 2014 to 2017, part of the Jean Monnet module *Musical Identities and European Perspective: an Interdisciplinary Approach*.⁷ The course used as the starting point, “the assumption that the history of the united Europe, could not only be read from its annual song contest, but also seen as constitutive for the EU”, and offered a reading of the ESC “from a predominantly musicological perspective”.⁸ During the course of a number of lectures, Professor Mikić intended “students (to) achieve the skills in interpreting and analyzing this particular cultural phenomenon in a wider scope of European studies”.⁹ In other words, this course offered students the opportunity to learn how to understand very complex issues, which are not ‘only’ musical, and to acquire knowledge about media, technology, politics, identity and, of course, music. With a similar intention, to formulate a musicological discourse that would enable the understanding of phenomena that are not ‘purely musical’, she created a course with Biljana Leković,

composers.rs/?p=3107. In addition, she gave a lecture at the Institute for Musicology of the Humboldt University in Berlin (in 2012), titled “Serbia Sounds European/Yugoslav/Balkan/Global?: Popular music practices in an ever-transitional society”, as well as two lectures for master students of Musicology at the University in Ljubljana: “Popular Music and Musicology – Interpretative Framework” и “Production, Technology, Music Industries – Case Study: Covers”.

⁵ Website of the Center for Popular Music Research: <http://www.cepom.org/> (website in Serbian).

⁶ Collaborators of the Center: <http://www.cepom.org/saradnici.html> (in Serbian).

⁷ Jean Monnet Module “Musical Identities and European Perspective: An Interdisciplinary Approach”, <https://www.midep.ac.rs/>

⁸ Vesna Mikić, “Insieme – Unite, Unite Europe!”: Introduction to the Eurovision Song Contest Studies, http://www.midep.ac.rs/?page_id=317

⁹ Ibid.

PhD, which was part of the second Jean Monnet module held at the Faculty of Music in Belgrade.¹⁰ The course was titled “Integrating Media, Integrating Europe: Contemporary Serbian Music and European (Media) Integrations”, and aimed “to integrate the musicological interpretations of diverse contemporary music practices into the contemporary, integrated media dispositive”.¹¹ As the course description states, “applying the acquired knowledge in media theory, as well as in the European media policies and institutions (based in European integration politics), would lead students to becoming aware of the importance and function of music in the overall processes of (cultural) integration”.¹²

Despite the fact that Vesna Mikić’s work as a professor was predominantly tied to the Faculty of Music, she also played an important role within the program of Interdisciplinary Studies at the University of Arts in Belgrade. There, she created a number of subjects dedicated to the interdisciplinary research of music: “Theories of Popular Culture and Arts” (since 2003, offered to students of the Department for the Theory of Arts and Media), and “Art and Politics” (since 2010, offered to students of the Theory of Arts and Media and Polymedia Art). She also coordinated the course “New Art Theories/New Media” (since 2008, departments for the Theory of Arts and Media, for Digital Art, and for Polymedia Art). As is evident from the titles, these courses followed a similar pattern to those already mentioned in the text, viewing music and art as being inseparable from politics and society.

Upon viewing the structure of the subjects she taught – I refer, mainly, to the mentioned electoral subjects– and thanks to my own experience as a student of Prof. Mikić, I would like to stress another important feature of her approach to teaching. Namely, by focusing on contemporary musical practices and issues related to the place music occupies in the lives of people, she attempted to provide her students with different kinds of knowledge that would prepare them for what comes after university – navigating the job market and for ‘real life’. By explaining how the production of music, as well as of knowledge about music work, and how the media define every aspect of our lives,

¹⁰ ARTE. *Music and Art in the Shaping of the European Cultural Identity*, <http://arte.bg.ac.rs/>

¹¹ Vesna Mikić, Biljana Leković, “Integrating Media, Integrating Europe: Contemporary Serbian Music and European (Media) Integrations”, <http://arte.bg.ac.rs/wp-content/uploads/2018/10/ISPRAVKA-Vesna-i-Biljana-obav.-kurs-ENG.pdf>

¹² Ibid.

as well as our research subject(s), she insisted on teaching her students the skills they can use on the job market and in their future artistic and business endeavors.¹³

Another important aspect of Vesna Mikić's work as a professor, comes in the form of mentorships of graduation, master and doctoral theses, and her career was marked by a great many students choosing her as their mentor. It is precisely her diverse interest in different aspects of music, as well as her sincere and direct communication with students that made her popular among students of musicology, and interdisciplinary studies. Under her mentorship, 21 candidates defended their graduation theses (19 at the Department of Musicology, Faculty of Music in Belgrade, and two at the Academy of Arts in Novi Sad, /see Table 2/), and 16 students defended their master's theses (among them, 2 were defended at the program of Interdisciplinary Studies of the University of Arts in Belgrade, /see Table 3/); three candidates defended their master's theses (Valentina Radoman, Asja Radonjić, Tijana Paunković, /see Table 1/), and seven students acquired PhD titles: Biljana Leković and Milan Milojković, at the Department of Musicology, Iva Simčić, Smiljka Jovanović, Jelena Mihajlović Marković and Milena Popov at different programs of Interdisciplinary Studies, and Valentina Radoman, at the Academy of Arts in Novi Sad (see Table 1). A closer look at the subjects and areas of interest of her students, reveals that the primary goal of a professor's career – to educate young generations and provide them with an institutional space for their research – was fulfilled in the case of Vesna Mikić's work. It is obvious that she encouraged an interdisciplinary understanding of music, and also enabled the widening of 'musicological interests' through working with students. Among the titles of the papers, we find those dedicated to neoclassicism in Serbia/Yugoslavia and other European countries (mainly France), contemporary Serbian composers, the institutional understanding of music, popular, electroacoustic and film music, as well as issues of identity, language, performance studies, media, music and (bio)politics, etc. – in other words, the majority of papers were focused on areas and theories that were (and are) topical in the world of theory and of the humanities. As for her work with

¹³ For example, she also coordinated a course named "Aspects of 20th Century Music", an electoral subject for PhD students at the Faculty of Music in Belgrade. This course did not only explain details about the music of the given period, but also gave the students the opportunity to work on creating a project proposal with all its details – expenses, detailed plans, projections of its impact – details that do not pertain to the traditionally perceived work of musicians.

‘musicological youth,’ it is important to note that, in 2019, four PhD theses whose proposals were accepted by the relevant academic bodies, were being written under her mentorship (see Table 4).

I have already mentioned the unique relationship with students that was typical of Professor Mikić. In a way, her entire approach to teaching and working with students, was that of a mentor. She was always aware of the importance of working with younger generations and those whose time is yet to come, and always emphasised the fact that, whether one does it intentionally or not, professors teach their students much more than (just) what is in the syllabus. As her career progressed, Professor Mikić became increasingly certain that nurturing the future of musicology and music (‘materialised’ in the form of students), is just as important as one’s musicological and scientific research. Thus, even though her research inevitably informed and governed her activities as a professor, the reverse influence was very visible as well – working with students marked her scientific research, especially in the later years. One written proof of this relationship can be found in her book *Faces of Serbian Music: Neoclassicism*,¹⁴ which is also dedicated “To my students, with whom I was lucky to work”. In the foreword to the book, she wrote that the publication was a result of her continued research of French Neoclassicism, but also of her work with students, to whom she attempted to explain the intricate features of this music and time period. One of the reasons for writing the book was, as she says, “the fact that some students had a hard time understanding Neoclassicism”, and adds:

Fortunate circumstances, by which I primarily mean the cleverness, broad education and freedom in communication of students I had the pleasure to teach, as well as the ever-growing accessibility of publications and other forms of acquiring knowledge, brought me at this time, to the solution I’m offering to readers and younger generations.¹⁵

Thus, the book, often used as a kind of textbook for Neoclassicism, as well as the numerous guises it takes in the context of Serbian and Yugoslav artistic music, is not only a result of Professor Mikić’s wish to explain the subject at hand to students, but is a text whose final form came from a special kind of ‘collaboration’ between students and the author, and her readiness to listen to them, learn from them and use the knowledge she acquired in her future work.

¹⁴ Vesna Mikić, *Lica srpske muzike – neoklasicizam* (Faces of Serbian Music: Neoclassicism), Beograd, Fakultet muzičke umetnosti, Katedra za muzikologiju, 2009.

¹⁵ Ibid., 5

Similar sentiments are present in an interview, recorded in 2018, as part of the celebration of the 70th anniversary of the Department of Musicology. In the video, she explains her understanding of the studies of musicology, showing (us) once more the pleasure she takes from working with the younger generations:

Studies of Musicology should represent an oasis in a world that is never simple [...]. I believe that such an oasis can be very significant for every young person. On the other hand, we can offer our students a broad education [...]. One thing I can promise to everyone who is interested – is great fun. For me, even today, the most important thing is to have fun while I do my job, and I can say that I was lucky to get such a position [...], and to still have crazy fun studying musicology.¹⁶

The quoted segment of the interview reveals a number of aspects of Vesna Mikić's (professional) personality, as well as personal and ethical beliefs she wholeheartedly tried to 'transfer' to her students. First of all, we can notice her unique form of address, and approach to work, which she herself labeled as 'semi-serious', or 'semi-formal' earlier in the interview, and her need to always find something funny and interesting about her job that she would enjoy. Such an approach never implied a lack of responsibility or an understanding that one's work is not important if it is fun – on the contrary, Professor Mikić believed that a serious approach to one's profession is best taught and learnt when a 'serious' approach is not equated with being rigid or 'strict'. Such an approach to her profession was mirrored in her relationship with the students as well, as her communication with us was open, sincere and fun, and often crossed the boundaries of the traditional, strict, professor-student relationship. Her concern for the students she worked with, obvious in her wish to 'protect them from the world', as she implies in the quoted interview, also often resulted in her readiness and willingness to, at least for a moment, leave the role of the professor and 'become' a friend, advice-giver, a person of trust – showing her students that she was always 'on their side'.

Another telling aspect of the afore-mentioned interview was the final sentence, as she explained that she always wanted to have fun 'studying musicology' – by (purposefully) formulating the sentence in such a way, she revealed that she viewed learning as a perpetual process, and that she was

¹⁶ "Vesna Mikić – O studiranju muzikologije i profesionalnom radu", 5. 9. 2018. <https://www.youtube.com/watch?v=uufqyH0fkp8>. Given here is my free translation of the interview.

always learning while teaching, studying music/musicology, and growing together with her students.

If I were to summarise Vesna Mikić's work as a professor at this point, I would have to reiterate a number of features that define her as a teacher, but also as a person. For one, her need to structure her lessons in a way that is interesting, informative and dynamic, enabled her to formulate a unique lecturing style that was appreciated by many students. She always attempted to make the knowledge she gave useful, and to help her students learn skills that would enable them to function more easily in the (local) world of music, as she was always aware that they would one day inevitably leave the 'oasis' offered by university life. Attaching great importance to her pedagogical work, she always insisted on the work with students being inseparable from her musicological research, and these two areas were deeply intertwined throughout her career. Thus, she always strived to use her institutional position – with which came great responsibility she was always aware of – in order to help younger generations grow and become conscious, responsible professionals. Her professional career was marked by 'adherence' to the basic scientific principles of the constant questioning of everything we think we know, and perpetual learning, which is what she always endeavoured (and succeeded) to teach her students.

Table 1: PhD and master's theses defended under the mentorship of Vesna Mikić¹⁷

Student	Title
Milena Popov	"Relationship Between Biopolitics and Ecoaesthetics in Theories of Art And Media", PhD thesis , University of Arts in Belgrade, Interdisciplinary studies, co-mentor: Miško Šuvaković, PhD, 2013.
Biljana Leković	"Critical Musicological Research of <i>The Arts of Sound: Music and Sound Art</i> ", PhD thesis Faculty of Music in Belgrade, 2015.
Iva Simčić	"Collectivism as a strategy of art resistance: politicality of painting after the 1960's" PhD thesis , University of Arts in Belgrade, Interdisciplinary studies, 2016.
Smiljka Jovanović	"Issues of Theoretical Appropriation: Carnival and Masquerade in Culture, Arts, and Theory", PhD thesis , University of Arts in Belgrade, Interdisciplinary studies, 2016.
Jelena Mihajlović Marković	"Modes of organization of Sergei Prokofiev's tonal system", PhD thesis , University of Arts in Belgrade, Interdisciplinary studies, 2016.
Valentina Radoman	"Functions of Ideology and Politics in Music Modernism", PhD thesis , Academy of Arts, University of Novi Sad, 2016.
Milan Milojković	"Digital technology in Serbian artistic musical output (1972–2010)", PhD thesis Faculty of Music in Belgrade, 2018.
Valentina Radoman	"Elements of the Impressionist Style in Serbian Music of the First Half of the 20 th century", master's thesis, Faculty of Music in Belgrade, 2006.
Asja Radonjić	"Promotion and Diffusion of Serbian Artistic Music as a Key Element of National Cultural Politics", master's thesis, co-mentor: Dr. Vesna Đukić Dojčinović, University of Arts in Belgrade, Interdisciplinary studies.
Tijana Paunković	"Media Analyses of Art by Red Hot Chili Peppers", master's thesis, University of Arts in Belgrade, Interdisciplinary studies, 2008.

¹⁷ The information available in the following tables was taken from documents from Vesna Mikić's personal archive, as well as from the records about defended theses, made available to me by the staff of the Faculty of Music in Belgrade, to whom I am very grateful.

Table 2: Graduation theses, defended under the mentorship of Vesna Mikić¹⁸

Jasna Ristovska	"Citations in the Opus of Dejan Despić", Faculty of Music, Belgrade, 2003.
Branka Popović	"Closeness of Creative Poetics of Igor Stravinsky and Pablo Picasso, in Light of Modernist Overturn in Art", Faculty of Music, Belgrade, 2003.
Damir Rondić	"Postmodernist Coordinates of Žarko Mirković's poetics", Academy of Arts, University of Novi Sad, 2006.
Milica Doroški	"Artistic Output of Erno Kiraly in the Context of 'New Art Practice' in Vojvodina" Academy of Arts, University of Novi Sad, 2007.
Jelena Đorđević	"Treatment of Quotes in Works by Milan Mihajlović" Faculty of Music, Belgrade, 2007.
Marija Nikolić	" <i>Images of Chaos</i> by Zoran Erić: the edge of chaos as a source for artistic creativity", Faculty of Music, Belgrade, 2007.
Maja Vasiljević	"Institutional frame for the affirmation of composers of music for film/film music in SFRY (1960–1975)", Faculty of Music, Belgrade, 2007.
Sanja Kunjadić	"Salvatore Sciarino: Luci miei traditrici. Problems of Contemporary Opera or Le Ferite del Tempo", Faculty of Music, Belgrade, 2007.
Jelena Arnautović	"Popular Music at Radio Belgrade (1945–1990): Between Politics and the Market", Faculty of Music, Belgrade, 2008.
Biljana Srećković	"Modernist Project of Pierre Schaffer – from Radiophony Towards Musical Research", Faculty of Music, Belgrade, 2008.
Nataša Turnić	"Eric Satie's Theater: Life as Theater and Early Music for the Stage (1891 – 1914)", Faculty of Music, Belgrade, 2008.
Smiljka Milosavljević	"Identity Positionings of John Zorn", Faculty of Music, Belgrade, 2009.
Mirjana Veličković	"Opus of Miloš Petrović in the Context of Postmodernism and Crisis of National Identity", Faculty of Music, Belgrade, 2010.
Stefan Cvetković	"Pianism in the Modernist Epoch", Faculty of Music, Belgrade, 2010.
Damjana Njegić	"Music Outside the 'Ideal Musical Culture': Case Studies – Opus of W.A.Mozart", Faculty of Music, Belgrade, 2010.
Mina Mijušković	"Kurt Weil and <i>The Threepenny Opera</i> in the Context of the Weimar Republic", Faculty of Music, Belgrade, 2011.
Jelena Petrović	"Music in Dark Wave Films", Faculty of Music, Belgrade, 2012.

¹⁸ Titles of papers in Tables 2, 3 and 4 are originally in Serbian, and were translated by the author of this text, for orientation purposes.

Jelena Jovanović	“Functionality of Music by Boris Tamindžić: The Issue of Sounding Images and Movement in <i>Beštije</i> by Jovan Lukin and <i>Čudo neviđeno</i> by Živko Nikolić”, Faculty of Music, Belgrade, 2012.
Vojana Vrtikapa	“Music as Event, Music as Life – Viewing Fluxus from the Viewpoint of Musicology/Music”, Faculty of Music, Belgrade, 2013.
Dušanka Jelenković Vidović	“Nostalgia and the Opera <i>Breasts of Tiresias</i> by Francis Poulenc”, Faculty of Music, Belgrade, 2013.
Vladanka Malešić	“Female Sexuality in Hindemith’s Opera Trilogy”, Faculty of Music, Belgrade, 2016.

Table 3: Master theses defended under the mentorship of Vesna Mikić

Ivan Malić	“New Program Orientation of Belgrade String Orchestra ‘Dušan Skovran’: Implementation of Adaptable Quality Management in Circumstances of Transition”, University of Arts in Belgrade, Interdisciplinary Studies, 2010.
Milan Milojković	“Analyses of Language of Musicology as a Discipline in the Field of Theory (Serbia 1945–1980) – a Contribution to Musicological-Theoretical Practice”, Faculty of Music, Belgrade, 2011.
Jelena Gudović	“Popular Music Within the Musicological Discourse”, Faculty of Music, Belgrade, 2011.
Milica Mitić	“Promotion of Unestablished Music Authors in the Youth Cultural Centers. Case Study: Cultural Center Rex”, University of Arts in Belgrade, Interdisciplinary Studies, 2013.
Adriana Sabo	“ <i>International Review of Female Composers?</i> A possible Outlook on the Position of Female Composers Within the Local Musical Scene”, Faculty of Music, Belgrade, 2012.
Tamara Kojić	“Tradition and Past from the Standpoint of Moderate Postmodernism in the Late Vocal-Instrumental Pieces by Rajko Maksimović”, Faculty of Music, Belgrade, 2012.
Jelena Damjanović	“Relationship of Traditional and Electronic Media in the Output of Serbian Composers of Electroacoustic Music, Vladan Radovanović, Srđan Hofman and Jasna Veličković”, Faculty of Music, Belgrade, 2012.
Nenad Đurđević	“Poetic Frameworks of the Artistic Practice of Ivo Pogorelić (With Special Attention Given to the Role of Belgrade-Based Media in their Reception), Faculty of Music, Belgrade, 2012.
Vanja Spasić	“After the ‘Golden Age’ – Opera of Serbian National Theater in Belgrade (1971–2011)”, Faculty of Music, Belgrade, 2013.
Marija Maglov	“Serious Music on Records Published by PGP RTB/PGPRTS (1968–1994)”, Faculty of Music, Belgrade, 2013.
Albuna Krecu	“George Enescu and the Establishment of Romanian Musical Modernism”, Faculty of Music, Belgrade, 2013.

Aleksandra Jovanović	“Postmodernist Play of Transformation of Identity Positions in the Opera ‘Two Girls and a Head’ by Isidora Žebeljan”, Faculty of Music, Belgrade, 2015
Bojana Radovanović	“‘Science as Art’ – Interdisciplinarity in Scientific Papers by Dragutin Gostuški”, Faculty of Music, Belgrade, 2015.
Ana Đorđević	“Music for Seven Offensives: Musical Conventions in Partisan Film Spectacles”, Faculty of Music, Belgrade, 2016.
Maša Spaić	“Casella’s ‘Third Way’: Alfredo Casella – Relationship Towards Modernism and the Fascist Regime”, Faculty of Music, Belgrade, 2016.
Jovana Avramović	“Post-war Music for Children in Serbia – from Musical Upbringing of Pioneers to the ‘Joy of Europe’ Festival, to the Children’s TV show ‘Na slovo, na slovo’”, Faculty of Music, Belgrade, 2017.

Table 4: PhD theses whose proposals were accepted by the bodies of the Faculty and University, written under the mentorship of Vesna Mikić

Nataša Turnić Đorđić	“Outside and In Between: Eric Satie and the Art of Provocation”, Faculty of Music, Belgrade, Department of Musicology, proposal accepted in 2011.
Marija Maglov	“Media Turnover in Music: Production and Reception of Music in the Context of Media Culture of the 20 th Century”, Faculty of Music, Belgrade, Department of Musicology, proposal accepted in 2017.
Adriana Sabo	“Performativity of Gender and Music in Serbia after 1989”, Faculty of Music, Belgrade, Department of Musicology, proposal accepted in 2017.
Bojana Radovanović	“The Voice and Technique/Technology in Contemporary Music”, Faculty of Music, Belgrade, Department of Musicology, proposal accepted in 2019.

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Summary

This text is dedicated to the pedagogical activity of Professor Vesna Mikić, who held the position of Full Professor at the Department of Musicology, Faculty of Music in Belgrade. As this position dictates, her professional career was marked by both scientific and pedagogical work, which, naturally, overlapped and complemented one another. As a professor, she was very popular among students and she constantly strived to make her lectures both interesting and useful. Given that her field of research mostly revolved around contemporary, electroacoustic, popular and film music, she dedicated most of her career as a professor to disseminating this knowledge among the members of the younger generations, broadening musicology's field of study and constantly questioning its limits. She was also well-known for a great number of mentorships – many students who were interested in different forms of contemporary music, chose her as a mentor, not just for her expertise in the field, but also because of her friendly and energetic personality and openness towards new ideas and different opinions. By examining the structure of the courses she gave lectures in, as well as by quoting her own statements about the students she worked with, this paper aims at presenting some constants that marked her approach to teaching and to musicology as well.

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MUSICOLOGICAL DISCOURSE OF VESNA MIKIC (1967–2019) CHARACTERISTICS, EFFECTS, AND ACHIEVEMENTS**

Abstract: The aim of this paper is to gain an insight into the entire musicological discourse of Vesna Mikic, to offer its systematization, or, in other words, to shed light on her use of scientific and research procedures, methods and contributions. By analyzing her texts, I will try to define the development train of her musicological thought. Furthermore, I will emphasize the key characteristics regarding her field of research, and the mechanisms they are founded upon. I will also try to define the thematic fields she analyzed, thus demonstrating the valuable achievements of her work.

Keywords: Vesna Mikic, Musicology, contemporary music, Neoclassicism, techno music, popular music

Once upon a time, in a land almost forgotten, and in an interactive (screen) world, there was a musicologist who began her lifelong quest for answering the two main questions: who and how?

I start writing this paper, dedicated to Vesna Mikić's musicological and scientific research opus, as well as to her work and her achievements, by paraphrasing her own words¹, in her style – *by playing...* In other words, by altering the specific, original terms (meanings), that is to say, by substituting the main character of the original story – it is now clear that Vesna is in the main role – and then, by taking over her idea (or to quote Vesna, by remediating), I strive to evoke and predict the essence and the impact of her entire musicological

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discourse and thought, which were founded upon the two brief, and seemingly simple, yet, in her case, quite complex questions: *who and how?*² It could be noted that the entire musicological ‘world’ of Vesna Mikic³ rests upon these two questions. The questions are a driving force behind her continuous and dedicated reassessments, research, contemplations and conclusions. Music evidently remains in the focus of her research in that kind of a ‘world’. This refers to its various modalities and their functionalization: music represents a work, a performance, a score, a song, a recording, yet, it is simultaneously a concept, a system, a mechanism, a cultural practice which depends on the context, the market, the production, the technology, the ideology it belongs to, etc. One of the prominent traits of Vesna Mikic’s discourse is this extensive, critical and complex outlook on music, perceived as a set of various correlated texts. Some kind of a ‘nomadic’ trait of her musicological character can be traced behind this approach, as well as her pronounced adaptability (let me quote her again, “adapt and survive”, even though it could be meaningless in this context⁴), her ingenuity and sharp mind – she managed to find and apply adequate, yet, genuine theoretical and methodological solutions⁵ and approaches the topics she came across. As she once explained, her adaptability and practical mind came as a response to all the demands of the contemporary moment she was a part of, or to the “external challenges” (daily, economic, political) that musicology was facing.⁶ The diversity of her musicological thought remains in conjunction with her understanding and her practice of musicology as an interdisciplinary activity, the boundaries of which are susceptible to a constant reassessment and expansion (it was this ‘trait’, along with the breadth of musicology as a discipline, that fascinated Vesna Mikic and led her on the path towards her future profession, which was evidently in line with her curiosity and her inquisitive nature).⁷ Vesna Mikic always managed to demonstrate and prove in her works⁸ that musicology is a dynamic/an ever-changing field of research, and a science, at the heart of which numerous disciplines and areas of knowledge intertwine.⁹ Inscribed into her works, the traces (either individual, multiple or simultaneous), are ‘derived’ from history (primarily Yugoslav and Post-Yugoslav),¹⁰ history of art,¹¹ philosophy,¹² esthetics,¹³ theory of art, new media theory and studies,¹⁴ cultural studies¹⁵ (techno culture),¹⁶ political studies¹⁷, gender studies¹⁸, film (TV shows)¹⁹, and even astro-acoustics.²⁰ It is particularly interesting to notice how easily she adopted and adapted certain non-musical (musicological) notions. Once set in a musicological discourse, their origin becomes ‘invisible’ (for example, this is the case with the terms such as “remediation” or “postproduction”). Her ‘game’ was not only actively

played upon the choice of the approaches, but also during the very process of writing (which I would refer to as a process of the ‘pleasure of the text’). Abundant in style, and shaped with the aid of various orthographic ‘tricks’, her text is brimming with layers of meaning.²¹

Vesna Mikić’s choice of topics, and the vast spectrum of thematic fields she covered, influenced the diverse paths she treaded with self-confidence, which furthermore enabled her to extend the scope of her approach. By looking into the extensive list of her papers, or thematic choices from the earliest stages of her career (the first paper was officially published in 1994/1995),²² until, unfortunately, the abrupt end (the last work, as I have emphasized, is in the process of prepress), we are likely to define certain ‘stages’ in the development of her scientific thought, or, more precisely, to define her choice of the thematic fields that dominate her discourse, in which *contemporary music* is singled out as an umbrella term.²³ Vesna Mikić introduced herself as an inventive interpreter of contemporary music.²⁴ This primarily refers to her interpretation of local music. She analyzed its poetics and the composers’ practice during the 20th and the 21st centuries, as well as some institutional frameworks, production, distribution and reception strategies.²⁵ The case of Serbian contemporary music is a dominant line in Vesna Mikić’s discourse, a subject matter she devotedly and continuously studied and developed over time. She believed her duty as a musicologist lay in the promotion and canonization of Serbian contemporary music, the model of which acknowledges all the peculiarities of this place (away from the established norms of the West). She was talking about this topic when starting her project based on publishing a book series titled *The Faces of Serbian Music*,²⁶ the only one to be completed:

The very project regarding the writing of a series of books on Serbian music, in order to promote it, is an attempt to establish certain criteria, some kind of canonization of particular/chosen trends in Serbian music. However, by writing about it, we all take the risk, be it the ones who create music, or us who ‘recreate’ it. Nevertheless, I tried to avoid, as much as possible, the ‘canonization’ of Serbian music works through the lens of the Western music tradition, maybe even paradoxically, by putting them one beside the other in my text.²⁷

Apart from her need to promote the works of Serbian music, Vesna Mikić sought to innovate musicological approaches, rethink some “commonplaces” and reassess the “mythologization” processes of certain terms.²⁸ Above all, she intended to expand the scope of domestic musicology by opening and in-

roducing new topics (frequently topics, the significance of which is neglected, and which could, in some respects, be characterized as a musicological ‘taboo’) and approaches which comprise several important thematic fields.

The first thematic field refers to the interpretation of neoclassicism in the context of European and local music (a topic Vesna Mikic continuously studied for almost two decades, primarily as a part of her graduation and master’s thesis²⁹, then, in the aforementioned book, *The Faces of Serbian Music – Neoclassicism*, and in her pedagogical work). Relying upon her earlier writings, out of which this study emerged, Vesna Mikic once again stands in ‘defense’ of Neoclassicism. As she herself pointed out, neoclassicism was underestimated throughout various music discourses as a “self-evident” subject of “negative reception”.³⁰ Vesna Mikic never gave up, despite the heavy ‘weight’ and the fact that it refers to a complex practice which is a product of an intricate set of artistic decisions and “different politics of reception/ideologies”³¹ that render the final definition of this term, concept or cultural product impossible to determine. On the contrary, she dedicated a significant part of her work to these ‘risky’ topics. More importantly, starting from the idea that neoclassicism is perceived as an international concept, she, on the other hand, reoriented her attention to the local context by inventing, as I have mentioned, her own methodology in accordance with the particular characteristics of the local context. Consequently, she found a mechanism for the interpretation of Neoclassicism as a moderate modernistic practice within the context of post-war Serbia, by emphasizing, once more, the meaning of the ‘surrounding’, extra-musical, social events (supported by music).³² Furthermore, some domestic composers were included in this theoretical frame (Stanojlo Rajcic,³³ Milan Ristic,³⁴ Konstantin Babic, Dusan Radic,³⁵ Dejan Despic³⁶). She made connections according to the criteria of Neoclassicism, thus applying a certain form of canonization. As a result, by studying contemporary (local) music practices in the context of Neoclassicism, Vesna Mikic discovered a system for the reinterpretation of the past (tradition, canon) in/and the present, in other words, she found a system for the implementation and revitalization of these connections at a local level.³⁷

Regarding music/art in the age of technological development, the other line of her contemporary music research refers to the understanding of the present/reality, as well as the near and distant future of music/art which are mediated by (digital) technology. By following the latest events in the world of art, music and beyond (from the final decades of the last century), and having in mind the significance of an even greater technological expansion

(as an avid consumer of new technologies herself), Vesna Mikic, at the right time, and even before our time, in the context of our society, bravely opens up a new space for exploration, a space where music and digital technology meet, a space (a study) of *technoculture*.³⁸ Above all, with her own originality and distinctiveness, she introduces topics/terms such as *technoculture*, *technoart*, *technoesthetics*, and most importantly, *technomusic*³⁹ in the local musicological discourse. This was published in her second (and last) book, *Music in Technoculture* (2004),⁴⁰ which, in turn, opens a possibility of introducing a new branch of musicology – *technomusicology*.⁴¹ Judging from the very title of this monograph, the author's musicological analysis of music in the age of digital technology expansion is evidently based upon the 'external' concepts. The term, or, cultural studies, is a platform that develops its discourse. Considering *techno culture* a contemporary cultural practice,⁴² Vesna Mikic develops her observations, bearing in mind both the complexity (the elusiveness, too) and the scope of this term.⁴³ "This is why I choose the path which indicates a problem, without striving to find a definite solution."⁴⁴ In this kind of context, she opted to "sail the realms of technoculture freely",⁴⁵ and touch upon the plethora of up-to-date concepts, trends and notions (such as virtual reality, subject, cyborg, body, screen, virus,⁴⁶ etc.).⁴⁷ Vesna Mikic dealt with these concepts in accordance with the topic and the postmodern framework. She did this in a form of clippings, dashes, series of observations, in a brisk exchange of cases and information, just as it usually occurs in the digital world she was writing about (although the ones who communicated with her on a daily basis knew that the fast 'flow' of information, topics and thoughts was an indelible part of her personality). This peculiar style of hers becomes even more fascinating once the different terms⁴⁸ of technoculture are applied to music (for example the notion of subject is linked to the musical theme or the work in this context, or a virus can be perceived as a sound material, a medium, etc.). The result is an innovative analysis, or a series of observed interpretations of technomusic examples. Among these examples, the works of foreign authors are perceived as "control groups",⁴⁹ whereas, for the major part of this study and beyond, Vesna Mikic analyzed the works of domestic composers written during the final decade of the previous century,⁵⁰ to which she was dedicated beyond the scope of this book (some of them are Goran Kapetanovic, Zoran Eric,⁵¹ Jasna Velickovic,⁵² Srdjan Hofman,⁵³ Vladan Radovanovic,⁵⁴ Milica Paranosic⁵⁵).⁵⁶ Eventually, another important contribution of this book shouldn't be neglected regarding both the cultural studies platform out of which the discourse of technomusic was developed, and the

postmodern time frame. Namely, according to Vesna Mikic, we refer to the problematization of entwining the concepts of high culture/art/music with popular music/art practices, bringing them closer and making them act simultaneously, which was enabled by the inflow of technology and technological achievements into both spheres.⁵⁷

Once again, aware of the moment and the significance of the problematics regarding contemporary artistic trends, Vesna Mikic introduces another comprehensive, yet marginalized field of research into domestic musicology, which allows her to take part in the latest events worldwide – we refer to the term and the concept of *popular music*, or the studies of popular music she would be dedicated to from the end of the first decade of this century.⁵⁸ As with the choice of her previous fields of interest, Vesna Mikic strived to carry out her ‘mission’ in this field, by extending the scope of topics to domestic musicology. She also desired to fulfill her ‘unwritten,’ yet clear ‘duty’ of focusing on local cases. As a result, the problematics and the phenomena she dealt with were exclusively chosen for the purpose of her research, which also implied the institutionalization (conducting research on institutionalization processes)⁵⁹ of local popular music (this includes research on the Yugoslav region and its music practice, or practices in some former Yugoslav republics after the disintegration of Yugoslavia). The focus of her research was on particular performers⁶⁰ and genres,⁶¹ analyzed through the mechanisms of production/reproduction/postproduction and music distribution (music industry, and the market). She was always aware of the social frames they occupy and support, (it seems to me that their social image was quite frequently the starting point which further influenced her choice of topics).⁶² While, on the one hand, Vesna Mikic conducted research of particular case studies, on the other hand, as a part of academic discourse, she tried to theoretically systematize and diachronically problematize some common issues and terms concerning the studies of (local) popular music. Her aim was to institutionalize the definition of this term, establish its ground for further academic and scientific research (she did this simultaneously in the sphere of her pedagogical work, and beyond, by opening the *Centre for Popular Music Research* in 2013), yet, also, to promote the local popular music scene and practice⁶³ (since her texts in this field were published in some prestigious foreign issues).⁶⁴ It seems that the studies of Eurovision occupy the most significant part of her popular music research (Eurovision Song Contest). She passionately followed and studied⁶⁵ this competition from her early teen years,⁶⁶ with the aim of analyzing it in her texts, as well as a part of her pedagogical work.

These two fields were closely ‘intertwined’ in her work (or, as she would put it, they were in a state of “interaction”).⁶⁷ Apart from her personal affinity for this trend, it seems that Vesna Mikic shaped and promoted her interest in this field as a ‘battle for musicology’, bearing in mind that musicology, by the very nature of this topic, remained excluded from the research on Eurovision (ethnomusicology would rather find its place here). Yet, musicology also “left itself out of” this research.⁶⁸ She managed to institutionalize the topic of Eurovision through “her own individual musicological expeditions”,⁶⁹ by writing inscriptions and taking part in some international projects⁷⁰ and conferences (though she herself emphasized the incompleteness of this institutionalization)⁷¹ within local academic contexts (such as the MA course at the Department of Musicology which is a part of the “Jean Monet Module” – “Musical Identities and European Perspective: Interdisciplinary Approach”).⁷² Among her texts on popular music, the most numerous are the ones dedicated to this phenomena, spectacle and practice which includes many coordinates such as political, market, national, gender, geographical, etc.⁷³ Demonstrated in her earlier research papers, this confirms Vesna Mikić’s thesis that music exists and plays a major role in a complex system of different relations.

Apart from the aforementioned fields of interest, Vesna Mikic actualizes and reproblematises the question of applied (popular) music (this is neither a recent, nor so frequent trend in Serbian musicology), primarily film music, which also includes the soundtracks for featured TV shows (which she would usually passionately watch). She does this simultaneously, in accordance with the latest theoretical discourses, and as a part of her pedagogical and scientific work. Bearing in mind the dynamics of her interest for this topic during the last couple of years, as well as of her engagement regarding the theorization of film music, it was this field of research that received her continuous dedication (I need to remind you that one of her last texts was a comprehensive study on Yugoslav film music). What is more, one could assume that her dedication came as a result of co-authored teamwork, since Vesna Mikić sought the ‘support’ of her younger co-workers for the realization of her texts on film and TV music, by giving them a chance to introduce and promote themselves. She constantly endeavoured to do this during her pedagogical and research career.⁷⁴

While tracing new ways for musicological research, Vesna Mikic significantly extended the scope of domestic musicology. She proved that inventiveness, creativity, bravery, consistency, responsibility and, above all, passion are the essential prerequisites for the completion of either a musicological, or any

other kind of 'task'. This recipe is only one segment of her impressive musicological legacy, which represents an archive brimming with topics, methods, ideas, inventions, knowledge... We must never neglect these 'resources', yet, however, we should also further distribute them among the younger generation, in particular. We should strive to expand their scope, and, at the same time, remember Vesna Mikic's energy and passion for research.

*...Of course, that does not mean that the game is over and that it will not continue. For, in Vesna Mikic's case, from this moment on, every return/departure into 'silence' potentially is and always will be a cliff-hanger for new adventures...*⁷⁵

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Endnotes

¹ The main character of the story we refer to is Srdjan Hofman, a composer whose works were continuously and dedicatedly studied by Vesna Mikic. This is the original text: "... Once upon a time, in a land almost forgotten, and in an 'interactive screen-free world', there was a composer who began his lifelong quest for answering the two main questions: who and how?" Vesna Mikic, "Who Am I – I am? Reflections of/on Self in Hofman's *Ogledalo* [Mirror] for trio (mezzo-soprano, violoncello, piano) and chamber ensemble (2012)", *New Sound*, 42, II/2013, 103.

² It's not pure coincidence that the beginning of my text, in other words, a segment for paraphrasing the original text which refers to these two questions, can be linked to M. V. Hofman's study. She was Vesna Mikić's professor and her mentor (during all the stages of her studies, as well as during her growth in the pedagogical sphere). She certainly helped her determine her ensuing musicological path. Compare with: "What, How, and Why in Serbian Music after the Second World War, in the Light of Ideological-Political Upheavals", *Musicology*, 23, 2017, 15–29.

³ These two books hold a significant place in her comprehensive research and scientific opus: *Music in Technoculture* (*Muzika u tehnokulturi*) (University of Arts in Belgrade, 2004) and *The Faces of Serbian Music- Neoclassicism* (*Lica srpske muzike – Neoklasicizam*) (Belgrade, Faculty of Music, Musicology Department, 2009). Then, there are almost 100 published texts (such as studies, previews, reviews, *lexicographical terms*, interviews, texts on CD editions, introductions for sheet music editions) in prestigious domestic, or well-known foreign publications such as thematic annuals from national and international conferences on musicology, in the leading magazines, encyclopedias and monographs. Her latest texts were posthumously published, at the end of 2019, in the form of a review, as part of a collective monograph *Banatian Falstaff. Comic opera Priest Cira and Priest Spira by Dejan Despic* (*Banatski Falstaf: komična opera Pop Ćira i pop Spira Dejana Despića*) (Novi Sad–Beograd, Cultural Center of Vojvodina "Milos Crnjanski", Serbian Musicological Society, 2019), *Mokranjac Magazine* (Vesna Mikic, "Canonical Work of Serbian Theater" ["Kanonsko delo srpskog teatra"], *Mokranjac*, 21, 2019, 81–82); also, in 2019 a text was published "A presentation of a piece *Looking at the mirrors of Anish Kapoor*" ("Izlaganje o kompoziciji *Gledajući ogledala Aniša Kapura*") in: Zorica Premate (Ed.), *Reviews New Spaces of Sound* (*Tribine Novi zvucni prostori*), Belgrade, Centar za muzicku akciju, RTS publishing company, 2019, 87–92. A posthumous publication of her text "Yugoslav Antithesis and Serbian Film Music" is in preparation for publication as part of the publication *Music and Auteur Filmmaker in European Art House Cinema of the 50s to the 80s: Individuality and Identity*, for the "Routledge publishing" company (Michael Baumgartner and Ewelina Boczkowska, editors). Vesna Mikić also translated texts from English into French. Apart from a great number of texts she translated for the journal *New Sound*, she also translated three books for the Clio publishing company from Belgrade (Gerald Abraham *Oxford History of Music II and III*, in collaboration with Aleksandra Cabraja, a book by Stuart Brothwick and Ron Moy: *Popular Music Genres: An Introduction*). Apart from writing, she also developed her editorial skills. She worked as

a deputy editor-in-chief of the International journal of music *New Sound* from 2002. As a member of various editorial teams, she edited many other printed issues. The list of her works and activities is listed in the table of the appendix.

⁴ I refer to the subtitle “Recycle, or ‘adapt and survive’” from the text “Recycled/Remediated/Reformatted: Goran Bregovic’s Appropriation of the Music Industry Strategies in Pop Song (Post)production” (in: *New Sound*, 50, II/2017, 258–267).

⁵ There is one key notion Vesna Mikic used as a theoretical and methodological framework. It is based on the so-called remediation, or the appropriation of the term Slavic Antithesis into “Yugoslav antithesis”. This kind of appropriation and reformation of a stylistic figure, or its transfer from a literary into a musicological discourse, served as a framework for the problematization of the status of Serbian music within the ‘unclassified’ Yugoslav/“ever-transitional” Serbian society. It is a “neither...nor” society (a society which is neither socialistic nor capitalistic, neither focused towards the East nor the West, neither in a European Union, nor outside of it, etc.). This “neither...nor” formula can of course be applied to music. See more: Vesna Mikic, “Neither/nor: Articulating constant/Continuous Transition in Serbian Popular Music”, in: Mirjana Veselinovic-Hofman, Vesna Mikic, Ivana Perkovic, Tijana Popovic Mladjenovic (Eds.), *Music: Transitions/Continuities (Musicological Studies: Monographs)*, Belgrade, Department of Musicology, Faculty of Music, 269–275.

⁶ According to: Ivana Miladinovic Prica, “Virtual Round-table to Mark the 70th Anniversary of the Department of Musicology at the Faculty of Music in Belgrade”, *New Sound*, 52, II/2018, 21.

⁷ Vesna Mikic was talking about this in one of her interviews, available on YouTube. The interview was made for the annual anniversary of the Musicology Department, when the official YouTube channel of the Department was started at her initiative. At the very beginning of the interview she says (the transcript was made by B.L.): “I only knew that I loved history, I loved reading, singing, dancing and playing an instrument...therefore, I loved music, too, and all of it eventually melted into musicology. [...] Everyone would mention the wide scope of these studies. They were indeed quite extensive [...] yet, that was also the reason why they were diverse, and as a music high school student, you could upgrade and expand your knowledge, general education [...]”. See the whole interview, “Vesna Mikic – On Musicology Studies and Professional Work” (“O studiranju muzikologije i profesionalnom radu”) <https://www.youtube.com/watch?v=uufqyH0fkp8> (accessed on the 10th of March, 2020).

⁸ On the other hand, she would rarely give a detailed theoretical explanation on the status of musicology, even though she frequently referred in her works to the position of this discipline and its flexible nature. In that sense, it is interesting to mention the text “Technocultural Musicology – The Possibilities of Transposing Certain Technocultural Metaphors into the Study of Recent Electroacoustic Music”. By introducing the term “technocultural musicology” and by considering the peculiar musicological methodology suitable for the electroacoustic music analysis, she obviously emphasizes the idea of the expansion of a musicological framework (in: *Music in Society*, Fourth International

Symposium, Musicological Society of the Federation, Bosnia and Herzegovina, Sarajevo, 2005, 41–46).

⁹ See: Mirjana Veselinovic-Hofman, *Before a Music Piece: Observations on Mutual Projections of Esthetics, Poetics and 20th Century Music Stylistics: a Musicological Perspective* (Пред музичким делом: огледи о међусобним пројекцијама естетике, поетике и стилистике музике 20. века: једна музиколошка визура), Belgrade, Zavod za udzbenike, 2007, 49.

¹⁰ For example, see her texts: Vesna Mikic, “‘Tito marches...’ – Producing, Establishing and Reflecting Personality in/through Music”, Riga, Latvian Composers Union 2006, 2007, 163–169; Vesna Mikic, “Music as a means of construction and reconstruction of a revolutionary myth: Day of Youth in SFRY” (“Музика као средство конструкције и реконструкције револуционарног мита: Дан младости у СФРЈ”), *Matica Srpska Journal of Stage Arts and Music* (Зборник Мајице српске за сценске уметности и музику), 40, 2009, 129–136; Vesna Mikic, “Socialist Realism in Music: Production and Reception” (“Socrealizam u muzici: produkcija i recepcija”), in: Miško Šuvaković (Ed.), *History of Art in Serbia – 20th Century, II Volume – Realisms and Modernisms in the years around the Cold War (Istorija umetnosti u Srbiji – XX vek, II tom – Realizmi i modernizmi oko Hladnog rata)*, Belgrade, Orion Art and the Department of Musicology, FMA, Belgrade, 2012, 323–331; Vesna Mikic, “Why I Love a Solemn Song? Statues of Hercigonja’s Most Performed Works” (“Zašto volim(o) Svečanu pesmu? Statusi Hercigonjinog najizvođenijeg opusa”), in: Mirjana Veselinovic-Hofman, Melita Milin (Ed.), *Nikola Hercigonja (1911–2000) – Man, Work, Time – 100th anniversary of his birth (Никола Херцигора [1911–2000] – Човек, дело, време – Поводом 100 година од његовог рођења)*, Belgrade, MDS, 2012, 111–122; Vesna Mikic, “Mass Song as a Key Product of Yugoslav Music Propaganda”, in: Massimiliano Sala (Ed.), *Music and Propaganda in the Short Twentieth Century*, Turnhout, Belgium, Brepols Publishers, 2014, 159–165.

¹¹ See Vesna Mikic, “Zenitism: a possible view on Avant-garde retreats of solitary modernist poetics of Josip Slavenski”, *New Sound*, 34, II/2009, 76–86. Moreover, her problematization of Neoclassicism, which I will mention later, also resonates with the history of art out of which this term was introduced into musicological discourse.

¹² For example, Derrida’s concept (Jacques Derrida) of deconstruction was problematized in the text: Vesna Mikic, “Music and Deconstruction – possible approaches” (“Muzika i dekonstrukcija – mogući pristupi”), in: Petar Bojanic (Ed.), *Voice and Letter – Jacques Derrida in Echoes (Glas i pismo – Žak Derida u odjecima)*, Belgrade, Institute for Philosophy and Social Theory, 113–119.

¹³ See for example, Vesna Mikic “Pavle Stefanovic and Electronic Music: waiting for a human(ist) synthesis” (“Павле Стефановић и електронска музика: чекајући хуман(истичк)у синтезу”), in: *Tastes should be discussed – Pavle Stefanovic (1901–1985), (О укусима се расправља – Павле Стефановић [1901–1985])*, Belgrade, Serbian Musicological Society, and the Musicology Department of the Faculty of Music, 2017, 235–242.

¹⁴ In the aforementioned text “Recycled/Remediated/Reformatted...”, we can find a simultaneous overlap of influences and strategies from various spheres, which further

leads to a network of concepts such as G. Deleuze's concept of becoming, a remediation concept by the new media theoreticians Bolter and Grusin and the concept of post-production by Nicolas Bourriaud. Vesna Mikic introduces and connects these concepts in order to interpret the status of popular songs. On the application of the postproduction idea with the aim to analyze pop music see also: Vesna Mikic, "There's a time for us: practices of re/post production in Serbian popular music" ("Има времена за нас: праксе ре/пост продукције у српској популарној музици"), in: *Science Symposium Vlado Milosevic: ethnomusicologist, composer, and pedagogist: Tradition as an Inspiration* (Научни скуп Владо Милошевић: етномузиколог, композитор и педагог: Традиција као инспирација), Banja Luka, University of Banja Luka, Academy of Art, Academy of Art and Science of the Republic of Srpska and the Republic of Srpska Association of Musicologists, 2014, 252–258. The concept of *remediation* is at the heart of this text "Old/New Music Media: some thoughts on remediation in/of music", in: Mirjana Veselinovic-Hofman, Vesna Mikic, Ivana Perkovic, Tijana Popovic-Mladjenovic (Ed.), *Music identities on paper and screen*, Belgrade, Faculty of Music, 2014, 28–33.

¹⁵ For example, Vesna Mikic, "Stuart Hall's 'Double Articulation' in Theorising Yugoslav Popular Music", in: Misko Suvakovic, Zarko Cvejic Andrija Filipovic (Eds.), *European Theories in Former Yugoslavia: Trans-theory Relations between Global and Local Discourses*, Cambridge, Cambridge Scholars Publishing, 2015, 92–100.

¹⁶ Apart from the book *Music in Technoculture* (*Muzika u tehnokulturi*) that we will mention later, some texts also stand out: Vesna Mikic, "Screen: intermediary/playmate", *Poststructural Music Science* ("Екран: посредник/саиграч", *Постструктурна музиколошка наука о музици*), special edition of the magazine *New Sound*, Belgrade, FMA, 1998, 55–60; "Digital Culture: ritual V/R" ("Дигитална култура: ритуал/VR"), in: Tatjana Markovic, Marija Masnikosa, Dragana Novicic, Misko Suvakovic (Eds.), *Opera: From a Ritual to an Artistic Form* (*Opera: Od obreda do umetničke forme*), Belgrade, FMA, 2001, 86; "Music and/or virtual reality?" ("Музика и/или виртуелна реалност?"), *New Sound*, 21, I/2003, 29–34; "Subjektivitat im Netz der Musik", 2004, <http://www.kakanien-revisited.at/beitr/ncs/VMikic1.pdf>; "Technoculture: Subject(ivity) in the Net of Music", *Spaces of Identity*, 2004, <http://www.spacesofidentity.net>, vol. 4, no.1.

¹⁷ Vesna Mikic often in her texts (and beyond, in an everyday context) seemed like a commentator of the current political situation and social circumstances. For example, see her texts: Vesna Mikic, "Migrating without moving and vice versa", a work that was presented at the *Migrating Music Conference. Media, Politics, and Style* (Open University, SOAS, London, jul 2009); "'Delusional' Bambi – Transformations of tradition/identity rearticulation in the newest production by Zeljko Joksimovic: from 'brotherhood and unity' to 'good neighbourly relationships'" ("‘Заблудело’ Лане – трансформације традиције/идентитетске реартикулације у најновијој продукцији Жељка Јоксимовића: од ‘братства и јединства’ до ‘добросуседских односа’"), in: Sonja Marinkovic, Sanda Dodik, and Dragica Panic Kasanski (Eds.), *Science Symposium Vlado Milosevic – ethnomusicologist, composer, and pedagogist: Tradition as an Inspiration* (Научни скуп Владо Милошевић: етномузиколог, композитор и педагог: Традиција као инспирација), Banja Luka, Banja Luka University, Academy of Art, Republic of Srpska Academy of

Science and Art and the Association of Musicologists, 2016, 297–307; “*Rock me Lane moje* – European Identifications of Transitory Yugoslav/West Balkans’ Identities at the Eurovision Song Contest”, in: Ivana Perković and Franco Fabri (Eds.), *Musical Identities and European Perspectives: an Interdisciplinary Approach*, Frankfurt am Main, etc., Peter Lang Verlag, 2017, 127–143.

¹⁸ Vesna Mikić and Adriana Sabo, “About the (Non)Existence of ‘Female Music’: Serbia After 1918 ” (“O (ne)obstoju ‘ženske glasbe’: Srbija po letu 1918”), in: Leon Stefanić, Katarina Bogunović Hočevar (Eds.), *Ženskost v glasbi skladateljic po 1918: pogledi nekat-erih manjših glasbenih kultur Evrope / Femininity in the female music since 1918: views of some smaller musical cultures in Europe*, Ljubljana: Oddelek za muzikologijo, Filozofska fakulteta, Univerza v Ljubljani, 2018, 53–71.

¹⁹ Apart from Vesna’s last text on film music which I mentioned, I will also mention: Vesna Mikic and Ana Djordjevic, “Musical Conventions of Yugoslav War Spectacle: ‘Kozara’ – genre creation”, *Kozara through Words, Sound and Image* (“Muzičke konvencije jugoslovenskog ratnog spektakla: ‘Kozara’ – rađanje žanra”, *Kozara kroz riječ, zvuk i sliku*), Banja Luka, Grafopapir, ltd. Skromah, 2018, 23–35.

²⁰ Vesna Mikic, “Slavenski and Astroacoustics – On the Way to a New Sound” (“Slavenski i astroakustika – u susret novom zvuku), in: Milan S. Dimitrijevic (Ed.), *Proceedings of Papers from the Conference on the Development of Astronomy in Serbia IV (Zbornik radova sa konferencije Razvoj astronomije kod Srba IV)*, Belgrade: Astronomers’ Association “Rudjer Boskovic”, 2007, 635–641; see also: Vesna Mikic, “In Pursuit of a New Sound and: Music in a Natural Tone System (1937)” (“У потрази за новим звуком – Јосип Славенски: Музика у природном тонском систему [1937]”) in: Mirjana Zivkovic (Ed.), *Josip Slavenski and His Age (Јосип Славенски и његово доба)*, Belgrade, MIC, 2006, 150–157.

²¹ This complex style can be noticed in the very titles, such as: Vesna Mikić, “The Way We (Just Me, Myself and I) Were: Recycling (National) Identities in Recent Popular Music”, in: Tatjana Marković, Vesna Mikić (Eds.), *Musical Culture & Memory*, Proceedings, No. 2, Belgrade, Faculty of Music, Department of Musicology, 2008, 173–182. What’s more, sometimes, if needed, her writing style would gain a certain wittiness, which is also evident in the titles such as “Rock me Lane moje...”, cit. or “‘Delusional’ Bambi ...”, op. cit.

²² Among the earliest works are: Vesna Pasic: “Little Mermaid by Goran Kapetanovic”, *New Sound*, 4–5, 1994–95, 145–149; Vesna Mikic, “Paraphrase in Neoclassicism – one of the possible alterities of a musical piece” (“Поступак парафразе у неокласицизму – један вид остваривања алтеритета уметничког дела”), in: *Identity and Alterity, Collection of Papers from the Fourth International Symposium – Folklore – Music – Work (Идентитет и алтеритет, IV међународни симпозијум Фолклор – Музика – Дело)*, Belgrade, Faculty of Music, 1995, 35–43.

²³ Professor Mirjana Veselinovic-Hofman played a major role regarding her interests for this field: “[...] Owing to Prof. Hofman, I managed to transform and translate my early interests for contemporary music works into a life-long profession. I also collaborated

with her for years on the subject which has only recently incorporated the term ‘contemporary’ (history of music) into its title”, Vesna Mikić, “Contemporary Music and Contemporaneity – a Musicological View” (“Savremena muzika I savremenost – muzikološki (p)ogled”), *Challenges in contemporary musicology: Essays in Honor of Prof. Dr. Mirjana Veselinović-Hofman/Izazovi savremene muzikologije: Eseji u čast prof. dr Mirjane Veselinović-Hofman*, Belgrade, Department of Musicology, Faculty of Music, 2018, 35–46.

²⁴ As for domestic works, Vesna Mikic primarily studied the works and ‘situations’ in the period after WW2. However, there are other texts of hers that extend beyond this framework, or, in other words, the ones that also problematize the notion of music in the first half of the 20th century. See: Vesna Mikic, “Piano Music after 1914: Romanticism – Modernism – Postmodernism” (“Klavirska muzika posle 1914: romantizam – moderna – postmoderna”), in: Mirjana Veselinovic-Hofman et al. (Eds.), *History of Serbian Music*, Beograd, Zavod za udzbenike, 2007, 423–439; Vesna Mikic, “Avant-garde Transgressions in Serbian Post-War Music: Three Case Studies” (“Avangardni prestupi u srpskoj međuratnoj muzici: tri studije slučaja”), in: Misko Suvakovic (Ed.), *History of Art in Serbia – 20th Century, I – Radical Artistic Practices*, Belgrade, Orion Art, 2010, 157–172.

²⁵ As for this, I will mention the following texts: Vesna Mikic and Predrag Miladinovic, “LLL and Professional Development – between possibility and reality: the case of the Art, Culture and Media Professional Development and Consulting Center of the University of Belgrade” (“LLL и професионални развој – између могућности и реалности: случај Центра за професионални развој и консалтинг у уметности, култури и медијима Универзитета у Београду”), in: Gordana Karan (Ed.), *Collection of Papers from the Tenth Pedagogical Forum (Зборник рагова са X његајошкој фoрyмa)*, Belgrade, Faculty of Music, Signatures, 2008, 205–211; Vesna Mikic, Sonja Marinkovic and Anica Sabo, “The International Review of Composers despite the Crisis”, from the BARTF 2015 – *Art and Culture Nowadays: Crisis of Art – Art in Crisis* (“Međunarodna tribina kompozitora uprkos krizi”, sa skupa BARTF 2015 – *Umetnost i kultura danas: kriza umetnosti – Umetnost u krizi*), University of Nis, Faculty of Art, 2015; Vesna Mikic “On UKS and DSS SKJ/SAKOJ (in the context of politics) DDD” (“O UKS-u i DSS-u SKJ/SAKOJ-u (u kontekstu politike) DDD”), in: Tatjana Markovic and Leon Stefanija (Eds.), *Institutions, Politics and Music in Slovenia and Serbia 1945–1963 (Ustanove, politika i muzika u Srbiji i Sloveniji 1945–1963/ Ustanove, politika in glasba v Sloveniji in Srbiji 1945–1963)*, Ljubljana, University of Ljubljana, Faculty of Philosophy, 2015, 177–200. Comp. with: Vesna Mikić, “From Studies to Thematic Issues – Symptoms of Transition/Mobility of the International Magazine for Music *New Sound*”, *New Sound*, 40, II/2012, 98–113.

²⁶ We refer to the book *The Faces of Serbian Music: Neoclassicism*, Belgrade, Faculty of Music, Department of Musicology, 2009 (*Lica srpske muzike: neoklasicizam*, Beograd, Fakultet muzičke umetnosti, Katedra za muzikologiju, 2009). Two more monographs were planned to be published under the working title *The Faces of Serbian Music – Popular Music* and *The Faces of Serbian Music – Srdjan Hofman (Lica srpske muzike – popularna muzika i Lica srpske muzike – Srđan Hofman)*. Vesna didn’t only have the idea to realize the edition herself. On the contrary, her idea was to include her colleagues in this work, in order to present the different faces of Serbian music and enrich the written word on domestic music in general.

²⁷ Ibid., 5.

²⁸ The well-known example refers to her reassessment of the concept and the notion of the *turn* (“zaokret”) in the context of speech on Social Realism in Serbian music. See in detail: Vesna Mikic, “Social Realism in Serbian Music – Production and Reception”, op. cit., 323–331.

²⁹ In 1991 she defended her graduation thesis, *Igor Stravinski: Neoclassicism – Simulation – Communication* (Igor Stravinski – neoklasicizam – simulacija – komunikacija), and in 1994, at the Faculty of Music in Belgrade she defended her Master’s thesis, *Neoclassicism in the Sixth and Seventh Decade of Serbian Music* (Neoklasicizam u srpskoj muzici šeste i sedme decenije). Both works were written under the mentorship of Dr. Mirjana Veselinovic-Hofman.

³⁰ Vesna Mikic, *The Faces of Serbian Music* (Lica srpske muzike)..., op. cit., 11.

³¹ Idem.

³² Some of the texts on this topic are: Vesna Mikic “A Couple of Notes on Neoclassicism” (“Неколико бележака о неокласицизму”, *Matica Srpska Journal of Stage Art and Music* (Зборник Мајнице српске за сценске уметносци и музику), 22–23, 1998, 107; “Various Forms of Modernism/Neoclassicism of Dusan Radic”, *Musicology Journal*, Institute of Musicology, Serbian Academy of Art and Science, 6, 2006, 267–279; “Aspects of (Moderate) Modernism in Serbian Music After WWII”, *Rethinking Musical Modernism*, International Musicological Conference, 11–13th October 2007, Belgrade, SANU, 2008, 187–194; “Postmodern Neoclassicism/Neoclassical Postmodernism”, in: *Music in Society*, Sixth International Symposium, Musicological Society of the Federation Bosnia and Herzegovina, Sarajevo, 2009; “Tradition as a Means of Inspiration/Ideology: 20th century Neoclassicisms” (“Традиција као оруђе инспирације/идеологије: неокласицизми 20. века”), in: Sonja Marinković and Sanja Dodik (Eds.), *Vlado S. Milošević – ethnomusicologist, composer, pedagogist: Tradition as Inspiration* (Владо С. Милошевић – етномузиколог, композитор, педагог: Традиција као инспирација), Banja Luka, Academy of Arts, University of Banja Luka, Musicological Association of the Republic of Srpska, 2012, 20–29; “Practices of Moderate Modernism in the Serbian Post-War Music: Subversion/Academization” (“Prakse umerenog modernizma u posleratnoj srpskoj muzici: subverzija/akademizacija”), in: Misko Suvakovic, (Ed.), *History of Art in Serbia – 20th century, II Volume – Realisms and Modernisms in the years around the Cold War*, Orion Art, Musicology Department, FMA, Belgrade, 2012, 711–718 (Miško Šuvaković (ur.), *Istorija umetnosti u Srbiji – XX vek, II tom – Realizmi i modernizmi oko Hladnog rata*, Orion Art i Katedra za muzikologiju FMU, Beograd, 2012, 711–718).

³³ See more: Vesna Mikić, “Neoromantic ‘Answer’ to the Demands of Socialist Realism: Stanojlo Rajčić *Na Liparu* for bass and symphonic orchestra (1951)”, *Samospev na Slovenskem in Slovenski samospev v Avstro-Ogrski monarhiji/ Lied in Slovenia and Slovenian National Lied in the Austro-Hungarian Monarchy*, Ljubljana, Muzikološki Zbornik/Musicological Annual, XLII/2, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 2006, 105–111.

³⁴ See: Vesna Mikic, “Constituting Neoclassicism in Serbia or: How and Why Neoclassicism Could be Understood as Modernism – a Study of Ristić’s Second Symphony”, *Racio-*

nalizem magičenga nadiha: Glasba kot podoba nepojmovnega spoznavanja/Rationalism of a Magic Tinge: Music as a Form of Abstract Perception – Zbornik ob jubileju Marije Bergamo, Leon Stefanija and Katarina Bogunovic Hocevar (Eds.), Musicological Annual (Muzikoloski zbornik), XLII/2, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani, 2007, 99–105; Vesna Mikić, “Milan Ristic: Concert Music - Recommendations for Interpretation” (“Milan Ristić: koncertantna muzika – predlozi za reinterpretaciju”), in: Sonja Marinković (Ed.), *Milan Ristić – On the Occasion of a 100-Year Anniversary of Birth (Milan Ristić – Povodom stogodišnjice rođenja)*, Belgrade, Composers' Association of Serbia, Faculty of Music in Belgrade, 2010, 31–41.

³⁵ See: Vesna Mikic, “Neoclassical Procedures in *Gungulice* by Dusan Radic” (“Неокласични поступци у Гунгулицама Душана Радића”), in: Dragoslav Devic, Dimitrije Golemovic, Sonja Marinkovic, Dragana Stojanovic-Novicic (Eds.), *Days of Mokranjac 1994–1996*, Collection of Papers, Negotin, 1997, 207.

³⁶ Among the texts dedicated to Dejan Despic there is also: “Serenade of a Faun” („Серенада једног фауна”), *New Sound*, 7, 1996, 39–45.

³⁷ The following texts address the issue of reassessment and contemporary recontextualization of tradition: “Our’ Mokranjac – Transitional Cultural Practices and the Work of Stevan Mokranjac”, *Mokranjac, Culture Magazine* (“‘Naš’ Mokranjac – Tranzicijske kulturne prakse i delo Stevana Mokranjca”, *Mokranjac, časopis za kulturu*), 14, 2012, 2–12; Tradition/Mokranjac as an Inspiration: Creative Reception of Mokranjac’s Work in Serbian Music after 1945” (“Традиција/Мокрањац као инспирација: креативна рецепција Мокрањчевог дела у српској музици после 1945. године”), in: Sonja Marinković and Sanda Dodik (Ed.), *Vlado S. Milošević – ethnomusicologist, composer, pedagogist: Tradition as Inspiration (Влаго С. Милошевић – етномузиколог, композитор, педагог: Трагиција као инспирација)*, Academy of Arts, University of Banja Luka, Musicological Association of the Republic of Srpska, 2015, 7–15.

³⁸ Because “the studies of technoculture (and all of its practices, including the practices of art) are supposed to go over the borders of the ‘restricted’ fields and **conquer new/different** interpretations of contemporary life”. Vesna Mikic, *Music in Technoculture (Muzika u tehnokulturi)*, Belgrade, University of Arts in Belgrade, 2004, 37.

³⁹ Vesna Mikic was analyzing this term in particular, by considering its ‘risks’, since it is primarily linked with the popular music practice: “Yet, the need to coin an equally broad term remains. This term could encompass the whole spectrum of music genres, combinations, performance types, esthetics and forms which exist in music today [...] By considering the fact [...] that technology permeates and intertwines with all the aspects of our lives, it is possible to coin the term of **technomusic** in this kind of environment.” Ibid., 133.

⁴⁰ The book emerged from her PhD thesis she defended in 2002.

⁴¹ Actually, she refers to the idea by Pierre Albert Castanet on establishing musicology of a techno phenomenon. Ibid., 202.

⁴² Ibid., 13.

⁴³ Ibid., 16–17.

⁴⁴ Ibid., 37.

⁴⁵ Ibid., 17.

⁴⁶ As I was writing this text during self-isolation due to the new coronavirus (Covid19) pandemic, I couldn't but think of a connection between a computer and a human virus Vesna Mikic was writing about. It's a reminder that viruses exist among us in their various forms: "Virus, a foreign body, threatens to entirely destroy the original body. However, it can only temporarily endanger the organism, yet, it's also possible – in some cases inevitable – to live with it." Ibid., 169.

⁴⁷ Here, Vesna Mikic, presents the interdisciplinary face of musicology, in all its 'glory', by starting a theoretical dialogue with the authors of different fields and disciplines, such as Raymond Williams, Jean Baudrillard, Louis Althusser, Jacques Lacan, Donna Haraway, Paul Virilio, etc.

⁴⁸ The preciseness of Vesna Mikić's statements and interpretations resulted in an innovative dictionary of technical terms, published at the end of this book. Ibid., 203–212.

⁴⁹ Ibid., 150.

⁵⁰ Some of the texts on technomusic and the key concepts regarding this practice I haven't mentioned so far are: "Some Aspects of the Subject's Status in Technomusic; a Subject as a Music/Sound Material" ("Neki aspekti statusa subjekta u tehnomuzici: subjekat kao muzički/zvučni materijal"), in: Vesna Mikic and Tatjana Markovic (Eds.), *Music through Thought (Muzika kroz misao)*, the Fourth Annual Symposium of Professors and Assistants at the Department of Musicology and Ethnomusicology, Belgrade, FMA, 2002, 77–85; "Subjektivität im Netz der Musik", <http://www.kakanien.ac.at/beitr/ncs/V.Mikic1.pdf>, 2004; "Technomusic in Serbia" ("Tehnomuzika u Srbiji") in: Dragana Jeremić-Molnar i Ivana Stamatović (Eds.), *Musicological and Ethnomusicological Reflections (Muzikološke i etnomuzikološke refleksije)*, Belgrade, FMA, Signature, 2006, 122–132; "The Notion of the Virus in the Net of Music", in: Tatjana Marković and Vesna Mikić (Eds.) *Music & Networking*, Collected papers from the Seventh International Symposia, Belgrade, Faculty of Music, 2005, 104–111; "Inscriptions of Serbian Composers Dedicated to Electro-Acoustic Music – Modernist, Avant-garde and Postmodernist Approach" ("Написи српских композитора посвећени електроакустичкој музици – модернистички, авангардни и постмодернистички приступ"), in: Ivana Perković-Radak and Dragana Stojanović-Novičić (Eds.), *History and Mystery of Music. In Honor of Roksanda Pejović (Istorija i misterija muzike. U čast Roksandi Pejović)*, Belgrade, FMA, 2006, 253–261; "Electroacoustic/Technomusic" („Elektroakustička/tehn muzika"), in: Mirjana Veselinović-Hofman (Ed.), *History of Serbian Music (Istorija srpske muzike)*, Belgrade, Zavod za udžbenike, 2007, 601–622; "Losing ground: Serbian electro-acoustic music from the Golden Age to the Present", *Nutida Musik*, 2007/3, 12–16; "Electro-acoustic Music in a Studio" ("Elektroakustička muzika – u studiju), in: Misko Suvaković (Ed.), *History of Art in Serbia – 20th Century, I – Radical Artistic Practices (Istorija umetnosti u Srbiji – XX vek, I – Radikalne umetničke prakse)*, Orion Art, Beograd, 2010, 385–392; "Digital Music – Beginnings" ("Digitalna muzika – počeci"), in: Ibid., 907–915. "Electronic Studio of Radio Belgrade Third Programme (1972–2002)" ("Elektronski studio Trećeg programa Radio Beograda (1972–2002)", *Musical Wave (Muzički talas)*, 36/37, 2008, 18–24.

⁵¹ See: "Music of the Beginning of the Century/Music of the End of Postmodern: *Sonata quasi una fantasia* by Zoran Eric", in: Ivan Čavlović (Ed.), *Music in Society*, Fifth International Symposium, Musicological Society of the Federation Bosnia and Herzegovina, Sarajevo, 2007, 37–42.

⁵² See also: Vesna Mikic "VrisKrik.exe: Techno Musical Metaphor of a Subject/Body" ("VrisKrik.exe: техномузичка метафора субјекта/тела"), *New Sound*, 19, 2002, 71–74.

⁵³ The works of Srdjan Hofman greatly inspired Vesna Mikic, the proof of which lies in her continuous and dedicated analysis of his pieces which she intended to conclude in a unique study, as I have already mentioned. More importantly, the realization of this book is the last project Vesna Mikic worked on, unfortunately, in the hardest of days, during her illness. The texts dedicated to the works and the poetics of Srdjan Hofman, I haven't mentioned so far, are as follows: "The Duel as the Answer?", *New Sound*, 8, 1996, 39–42; "Does a Duel Really Exist?", in: Mirjana Veselinović-Hofman and Miško Šuvaković (Eds.), *Exclusivity and Coexistence*, Belgrade, FMA, 1997, 151–156; "Srđan Hofman – *Hadedas* – Exposure and Three Developments for Cello and Piano: A Return to the Future" ("Srđan Hofman – *Hadedas* – Izlaganje i tri razvoja za violončelo i klavir: Povratak u budućnost"), *New Sound*, 26, 2005, 100–104; "A Sample of the Equal's *Duel* – Srđan Hofman: *Music Toys* for violoncello and double/bass" ("Семпл дуела једнаких – Срђан Хофман – Музичке играчке за виолончело и контрабас"), *New Sound*, 33, I/2009, 49–55; "From (Listening to) *Moving Mirrors* to (Listening Through/ In) *Mirrors in Motion* – Srđan Hofman: *Looking at the Mirrors of Anish Kapoor* for two Amplified Harps and *Logic Pro Software*", *New Sound*, 37, I/2011, 63–74; "Hofman's Electroacoustic Music/Constructing a Story of Serbian Electroacoustics and Beyond", *Music and Society in Eastern Europe*, Vol. 7, 2012, 11–21; "ALookattheMirror/Screen: Pop-upInterviewwithSrđanHofman", *New Sound*, 44, II/2014, 9–28; "Travelling Through the Boxes of Sound 1 & 2: Srđan Hofman's World Beyond the Mirror", *New Sound*, 48, II/2016, 97–108.

⁵⁴ See also: Vesna Mikic, "Polymedia Autobiography by Vladan Radovanović", in: Tatjana Marković, Vesna Mikić (Eds.), *(Auto)Biography as Musicological Discourse*, FMA, Belgrade, 2010, 249–256; "A Short Survey of the Artist's Theory with 'One-minute's Help' from Chopin – The Short Autobiography of Vladan Radovanović Revisited", in: Teresa Malecka and Małgorzata Pawłowska (Eds.), *Music: Function and Value. Proceedings of the 11th International Congress on Musical Signification*, volume 2, Akademia Muzyczna w Krakowie and Musica Iagellonica, Kraków, 2013, 394–400; Vladan Radovanovic, "The Art of Synthesis or the Art of Establishing Relations" ("Синтезијска уметност или умеће успостављања релација"), in: *Annual Creation of Vladan Radovanovic (Зборник Стваралаштво Владана Радовановића)*. Science Symposium following the 80 Year Birth Anniversary, on the 26th and 27th of October, 2012, University of Arts in Belgrade, 2013, 178–189.

⁵⁵ See also: Vesna Mikic, "Milica Paranosic: Postcards" ("Razglednice"), *New Sound*, 36, II/2010, 155–163.

⁵⁶ Apart from the aforementioned authors, Vesna Mikic also analyzed the works of Svetlana Savic ("Subversion of Reversibility/Reversibility of Subversion – Svetlana Savic: Re-

versions for 1-6 chamber ensemble”, *New Sound*, 25, 200555-61), Bozidar Obradinovic and Anja Djordjevic “Romar/The City God or the Healing Power of Music? New Works of Bozidar Obradinovic and Anja Djordjevic” (“Ромар/Бог града или исцелитељска моћ музике? Нова дела Божићара Обрадиновића и Ање Ђорђевић”), *New Sound*, 29, 2007/I, 37–42), Svetislav Bozic, “Homolje Dance/Semiological Dance of Svetislav Bozic”, *Chaplet by Svetislav Bozic* (“Хомолјска игра/семиолошка игра Светислава Божића”, *Бројаница Светислава Божића*), Novi Sad, Matica Srpska Library, Zlatna knjiga Edition, 2018, 68–74. See also: “Composers in the First Person” (“Kompozitori u prvom licu”), *Third Programme*, 125–126, I-II, 445–449.

⁵⁷ Apart from the expected overview of the historical development of technomusic in the sphere of high art, Vesna Mikic also casts an eye on the development of popular techno-genres (from disco, to house and techno music/it is referred to a form of popular music practice in clubs/). See: Vesna Mikic, “Popular Technomusic – an overview” (“Popularna tehnomuzika: pregled”), in: *Music in Technoculture*, op. cit., 143–149.

⁵⁸ The earliest texts on this topic were published in 2007. See: Vesna Mikic, “The first and the last – Zdravko Colic – ‘a guru’ of pop ballade” (“Први и последњи – Здравко Цолиц – гуру поп баладе”), *New Sound*, 30, II/2007, 105–113; “Eurovision Song Contest – Serbian Victory”, *Nutida Musik*, 2007/3, 32–38.

⁵⁹ See for example: Vesna Mikic, “Institutionalization of Popular Music Genre within SMAO” (“Институционализација жанра популарне музике у оквиру СОКОЈ-а”), in: Vesna Mikic and Tijana Popovic-Mladjenovic (Eds.), *Thematic Potentials of Lexicographic Units on Music Institutions* (Тематички појеницијали лексикографских јединица о музичким институцијама), Belgrade, Musicology Department FMA, 2009, 115–123.

⁶⁰ Apart from the aforementioned texts on Zeljko Joskimovic (see footnote 17) and Zdravko Colic (see footnote 58), we will single out a study on Goran Bregovic, through which Vesna Mikic problematizes the status of Balkan popular music (firstly, by analyzing the works of Serbian and Greek musicians): “Whose are these songs? Greek and Serbian input in creating Balkan popular music”, in: Eva-Nika Sampson, Giorgos Sakallieros, Maria Alexandru, Giorgos Kitsios, Emmanouil Giannopoulos (Eds.), *Crossroads. Greece as an intercultural pole of musical thought and creativity*, Electronically published by the School of Music Studies, Aristotle University of Thessaloniki, 2013, 599–607. Also comp.: Vesna Mikić, “Recycled/Remediated/Reformatted: Goran Bregovic’s appropriation of MI strategies in pop song (post)production”, op. cit. It is also important to mention the interview of Vesna Mikic and one of the most prominent figures of domestic popular music, Kornelije Bata Kovac: “(Foot)Notes on Music: An Interview with Kornelije Bata Kovač”, *New Sound*, 47, I/2016, 5–17.

⁶¹ A critical view of the discourse on domestic rock scene can be found further in the text: Vesna Mikic, “Romantic Notions in the Popular Music Discourses: Several Examples from Serbia”, u: Leon Stefanija/Nico Schuler (Eds.), *Approaches to Music Research. Between Practice and Epistemology*, Peter Lang GmbH, Internationaler Verlag der Wissenschaften, Frankfurt am Main, 2011, 191–199; etc., Peter Lang Verlag, 2011, 191–199.

⁶² For example, a connection between a music genre and nostalgia for the times long gone, with the aim to recreate the lost space/territory, such as ex-Yugoslavia. See: Vesna

Mikic, "Ex-Yu nostalgia, Next-Yu Realities? Some popular music strategies in former Yugoslavia spaces", in: Vesna Mikić, Ivana Perković, Tijana Popović Mladjenović, Mirjana Veselinović-Hofman (Eds.), *Between Nostalgia, Utopia, and Realities*, Musicological Studies: Collection of Papers, Vol. 4, Belgrade, Department of Musicology, Faculty of Music, University of Arts, 2012, 394–600.

⁶³ She managed to present domestic popular production during a lecture she was called to give at the Institute for Musicology, at the Humbolt University in Berlin, in November, 2012, under the title "Serbia sounds Western/Yugoslav/Balkan/global? Popular music practices in an ever-transitional society".

⁶⁴ It's important to mention the articles she wrote for the online edition of a prestigious music encyclopedia, *Grove Music Online*. Among them are: "Urban and Popular music since 1945, 2", "Guča", "Đorđe Marjanović", "Đorđe Balašević", "Momčilo Bajagić-Bajaga", "Zdravko Čolić", "Željko Joksimović", "Riblja čorba", "Svetlana Ražnatović", "Ekatarina Velika", "Turbofolk". It is well-known that during the final months of her life, Vesna Mikic received an offer to write a text on popular music in the domestic region, for the period before 1945, which, unfortunately, she didn't manage to realize. The text on popular music is among her encyclopedic texts. See: Vesna Mikic, "Entertainment music" ("Zabavna muzika"), in: David Horn and John Shepherd (Eds.), *Popular Music of the World, Volumes VIII-XIV: Genres, Volume XI. Europe*, New York, London, Bloomsbury Academic, 2017, 828–832. The texts dedicated to the historical systematization of popular/domestic music: "The Age of the Festival, the Golden Age of Popular Music", in: Dragoljub Ilic (Ed.), *Anthology of Serbian Popular Song, The Age of the Festival (Antologija srpske popularne pesme, Vreme festivala)*, II Book, Belgrade, Composers' Association of Serbia, 2015, 8–14; as well as the aforementioned texts: "Stuart Hall's 'Double Articulation'...", op. cit. and "Neither/Nor: Articulating Constant/Continuous Transition...", op. cit.

⁶⁵ Vesna Mikić, "Rock me Lane moje...", op. cit., 129.

⁶⁶ As I'm drawing this text to an end in May 2020, I'm remembering that we would celebrate Vesna's birthday at this time, and at the same time watch, comment and vote for the chosen Eurovision songs. Yet, it was this month of May that brought an unusual set of occurrences, following the pandemic: the anticipated Eurovision Contest, without Vesna this time, was cancelled for the first time in its history since 1956.

⁶⁷ According to: Ivana Miladinović Prica, "Virtual Round-table to Mark the 70th Anniversary of the Department of Musicology at the Faculty of Music in Belgrade", *New Sound*, 52, II/2018, 29.

⁶⁸ Vesna Mikic, "Rock me Lane moje...", op. cit., 128.

⁶⁹ Idem.

⁷⁰ One of the projects is "Performing the 'New' Europe" (2010–2013) in which the scientists and main actors for the realization of Eurovision took part. They came from various parts of Europe and the USA. Furthermore, she participated in the workshops as a part of this program, such as the "European Margins and Multiple Modernities" (Royal Holloway, University of London) February 2010, with the text "'Becoming – Europe(an)': West Balkan at the ESC", See more: <https://warwick.ac.uk/fac/arts/scapvc/theatre/re->

search/past/eurovision/rhul/ (accessed in June, 2020). I will single out the following conferences on this topic: “Musical Diversity and Cultural Identities in the History of the Eurovision Song Contest. Recapitulating ESC 1956–2015”, which took place in Graz, in June 2015. godine. It’s interesting that, on her initiative, Vesna Mikic took part in this conference along with her MA and Phd students.

⁷¹ Vesna Mikic, “*Rock me Lane moje...*”, op. cit., 129.

⁷² See more: http://www.midep.ac.rs/?page_id=802&lang=SR.

⁷³ See more: Vesna Mikić, “Folklore as a Vehicle for (Re)Construction of ‘Unified Space’ or *How to turn a Fawn into a Wolf and then into a Dove and not to end up with some kind of Mythological Creature?*”, in: Mirjana Veselinović-Hofman (Ed.), *Musical Folklore as a Vehicle?*, Serbian Musicological Society, Department of Musicology and Department of Ethnomusicology, Faculty of Music in Belgrade, 2008, 69–77; compare with: “*Delusional’ Bambi...*” (“*Zabludelo’ Lane...*”), op.cit.

⁷⁴ Apart from the aforementioned text on the Yugoslav war spectacle *Kozara*, which she realized with Ana Djordjevic, there are also the following texts: “‘Good’ Music, ‘Bad’ Music and (not such a) *Good Wife?* Tradition as a Convention. The function of Music in the Production of Contemporary Education” (“‘Good’ Music, ‘Bad’ Music and (not such a) *Good Wife?* Традиција као конвенција. Функција музике у производњи савремених знања”), in: Sonja Marinkovic, Sanda Dodik, and Dragica Panic Kasanski (Eds.), *Vlado S. Milosevic, Ethnomusicologist, Composer, Pedagogue: Tradition as an Inspiration, International Symposium of Science (Влаго С. Милошевић, Етномузиколог, композитор, педагог: Традиција као инспирација, Међународни научни скуп)*, Banja Luka, 2017, 427–435. “Songs Beneath Images – Transpositions of Pop Songs in *Grey’s Anatomy* TV series”; in: Mirjana Veselinovic-Hofman, Vesna Mikic, Tijana Popovic Mladjenovic, and Ivana Perkovic (Eds.), *MUSIC/IMAGE: transpositions, translations, transformations...*, Belgrade, Faculty of Music, Department of Musicology, 2018, 215–231. Adriana Sabo is the co-author of both texts. She is a PhD student at the Department of Musicology, at the FMA. Also, Maja Vasiljevic is a co-author of the text “Music Tours of Serbian Military Orchestras in Great War: A Quest for Cultural Cooperation and Alliance”, presented on the conference *Music and War, from the Napoleon to the WWI* in 2014, in the city of Luca, Italy.

⁷⁵ At the end, I returned to the beginning, and I conclude this text by paraphrasing the following words of Vesna Mikic, once again with regard to the works of Srdjan Hofman: “Of course, that does not mean that the game is over and that it will not continue. For, in Srdjan Hofman’s case, from this moment on, every return/departure into ‘silence’ potentially is and always will be a cliff-hanger announcing new adventures of his superhero: (new) sound.” Vesna Mikic, “*Travelling Through the Boxes of Sound 1 & 2...*”, op. cit., 104.

⁷⁶ I will not cite the abovementioned texts by Vesna Mikic here. They can be found in the Tables of the Appendix.

Appendix:

Table: A list of Vesna Mikic's books, papers, editorial and translation work*

Title	Publication	Year
<i>Books</i>		
<i>Music in Technoculture (Muzika u tehnokulturi)</i>	University of Arts in Belgrade	2004.
<i>The Faces of Serbian Music: Neoclassicism (Lica srpske muzike: neoklasicizam)</i>	Faculty of Music, Department of Musicology, Belgrade	2009.
Books that were in preparation: <i>The Faces of Serbian Music: Popular Music (Lica srpske muzike: Popularna muzika)</i> and <i>The Faces of Serbian Music: Srdjan Hofman (Lica srpske muzike: Srdan Hofman)</i>		
<i>Published papers</i>		
"Little Mermaid by Goran Kapetanovic" ("Мала сирена Горана Капетановића")	<i>New Sound</i> , 4–5, 145–149.	1994–95.
"Paraphrase Proceedings in Neoclassicism – An Aspect of Alterity of a Work of Art" ("Поступак парафразе у неокласицизму – један вид остваривања алтеритета уметничког дела")	<i>Identity and Alterity</i> , IV International Symposium <i>Folklore – Music – Work of Art</i> , Vlastimir Pericic (Ed.), Belgrade, Faculty of Music, 37–45/ <i>Идентитет и алтеритет</i> , IV међународни симпозијум <i>Фолклор – Музика – Дело</i> , Властимир Перичић (Ур.), Београд, Факултет музичке уметности, 35–43.	1995.
"Serenade of a Faun" ("Серенада једног фауна")	<i>New Sound</i> , 7, 39–45.	1996.
"The Duel as the Answer?" ("Дуел као одговор")	<i>New Sound</i> , 8, 43–46.	1996.

* All the works that were used and mentioned in the text are listed in the sections "Published papers", "Papers about whose publication I do not have complete information" and "Papers in the prepress".

“Does a Duel Really Exist?” (“Да ли дуел заиста постоји?”)	<i>Exclusivity and Coexistence</i> , Mirjana Veselinovic-Hofman i Misko Suvaković (Eds.), Belgrade, FMA, 151–156/ <i>Ексклузивност и сајоспојање</i> , Мирјана Веселиновић-Хофман и Мишко Шуваковић (Ур.), Београд, ФМУ, 154–159.	1997.
“Screen: mediator/playmate” (“Екран: посредник/саиграч”)	<i>Poststructural Music Science</i> , special edition of the magazine <i>New Sound</i> , Belgrade, FMA, 55–60/ <i>Постструктурна музичка наука о музици</i> , специјално издање часописа <i>Нови звук</i> , Београд, ФМУ, 55–60.	1998.
“Neoclassical Procedures in <i>Gungulice</i> by Dusan Radic” (“Неокласични поступци у <i>Гунгулицама</i> Душана Радића”)	<i>Days of Mokranjac 1994–1996</i> , Collection of Papers (<i>Мокрањчеви дани 1994–1996</i> , Зборник радова), Dragoslav Devic, Dimitrije Golemovic, Sonja Marinkovic, Dragana Stojanovic-Novacic (Eds.), Negotin, 1997, 207–217.	1997.
“A Couple of Notes on Neoclassicism” (“Неколико бележака о неокласцизму”)	<i>Matica Srpska Journal of Stage Art and Music</i> (Зборник Мајнице српске за сценске уметности и музику), 22–23, 107–115.	1998.
“Digital Culture: ritual/VR” (“Digitalna kultura: ritual/VR”)	<i>Opera: From a Ritual to an Artistic Form</i> (<i>Opera: od obreda do umetničke forme</i>), Tatjana Markovic, Marija Masnikosa, Dragana Novicic, Misko Suvakovic (Eds.), Belgrade, FMA, 86–94.	2001.
“VriskKrik.exe: A Techno-Music Metaphor of a Subject/Body” (“VriskKrik.exe: техномузичка метафора субјекта/тела”)	<i>New Sound</i> , 19, 71–74.	2002.
“Some Aspects of the Subject’s Status in Technomusic; a Subject as a Music/Sound Material” (“Неки аспекти статуса субјекта у техномузици: субјекат као музички/звучни материјал”)	<i>Music through Thought</i> (<i>Muzika kroz misao</i>), Vesna Mikic and Tatjana Markovic (Eds.), The Fourth Annual Symposium of Professors and Assistants at the Department of Musicology and Ethnomusicology, Belgrade, FMA 2002, 77–85.	2002.
“Music and/or virtual reality?” (“Музика и/или виртуелна реалност?”)	<i>New Sound</i> , 21, I/2003, 29–34.	2003.

“Technomusical transformation of the subject/media” (“Техномузички прображај субјекта/медија”)	<i>Music and Media</i> , Sixth International Symposium <i>Folklore – Music – Work</i> (Музика и мегују, Шести међународни симпозијум Фолклор – Музика – Дело), Vesna Mikic and Tatjana Markovic (Eds.), Belgrade, FMA, 59–64.	2004.
“Technoculture: Subject(ivity) in the Net of Music”	<i>Spaces of Identity</i> , http://www.spacesofidentity.net , vol. 4, no.1.	2004.
“Subjektivität im Netz der Musik”	http://www.kakanien.ac.at/beitr/ncs/V.Mikic1.pdf	2004.
“Composers in the First Person” (“Kompozitori u prvom licu”)	a) http://www.chinch.org/press ; b) <i>Third Programme</i> , 125–126, I-II, 445–449.	2004/ 2005.
“Subversion of Reversibility/Reversibility of Subversion – Svetlana Savic: Reversions for 1-6 chamber ensemble” (“Субверзија реверзибилности/реверзибилност субверзије – Светлана Савић: Реверзије 1–6 за камерни ансамбл”)	<i>New Sound</i> , 25, 55–61.	2005.
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VIEWS

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THE ANATOMY OF VOICE: TWO VIEWS ON THE EXHIBITION *POST-OPERA*

("Tent" Gallery and "V2_Lab for the Unstable Media",
Rotterdam, April 19 – June 30 and May 3–26 2019)¹

Abstract: In this paper we discuss the exhibition *Post-Opera*, a complex and provocative curatorial project by Kris Dittel and Jelena Novak, in which the changeable relations between the voice and the (human) body are investigated from the creative and

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the theoretical perspectives, relying on juxtaposing and reflection between visual arts, technology and opera. Firstly, in the paper we examine the curatorial procedure, in its shift from the mediatory function between the work and the audience towards the practice, which intervenes in both of these domains and results in an exhibition as an autonomous art object. In the second part we interpret the politics and the effectiveness of the singing and the speaking voice in contemporary art and culture, while in the third part we write about the resemantization of the relation between the singing body and the sung voice within 'installing the operatic'.

Keywords: opera, post-opera, operatic, voice, body, singing machines

The exhibition *Post-Opera* is conceived and realized as a complex and provocative curatorial project that strived to investigate the ambiguous and changeable relationships between the voice and the (human) body, quite neglected in art theory until recently. It did so by bringing forward the juxtapositions and reflections between visual arts, technology and opera. In the process of their mutual networking the voice was posited as the exclusive signifier of the 'operaticness' of the opera itself, and the quality of voice and the body as equal in the process of the production of meaning. Having gathered both artists and art theorists, the exhibition *Post-Opera* provided the creative and the theoretical answers to the question "what is there/what remains outside of/after opera?", at the same time interrogating the discursive ramifications and the economy between these domains in contemporary culture and the art world. Since opera was set as the privileged point of departure for rethinking the voice-body relationship, it was omnipresent within this exhibition, disregarding the quality and the quantity of the traces which were left *after* it was first disassembled and taken apart and afterwards re-actualized in ways which leave the visitors all but indifferent, by means of different media and technological interventions and discursive strategies, within particular artistic poetics and theoretical platforms.

The exhibition *Post-Opera* is the result of a joint author-curator's work signed by the art historian Kris Dittel and the musicologist and the theorist of opera and media Jelena Novak. It included several segments which differed both in regard to their genre and media presentation: the staging of the exhibition in the gallery, periodical 'live activations' inside the exhibition space or in selected 'open' city locations, performances, a vocal workshop and a symposium. The main exhibition site was the "Tent" gallery – the symbol of urban Rotterdam culture, which is programmatically committed to contem-

porary art. The second exhibition site was the interdisciplinary center for art and technology “V2_Lab for the Unstable Media”.

The central and permanent part of the whole event assembled twelve works. All but one were exhibited in the “Tent” gallery. The majority consisted of sound/visual/multimedia installations commissioned specially for *Post-Opera: Scores for Rotterdam* by Mercedes Azpilicueta and John Bingham-Hall, *a love poem* by Franck Leibovici, *The Audition* by Tom Johnson performed at the *Singing Machine* (2010–2013) by Martin Riches, *Opera of Things* by Jasna Veličković, *Reading ‘Europe, Where Have You Misplaced Love?’* by Katarina Zdjelar and *Swarming Chants* by Jan Adriaans. Two works were selected from the current artistic production: the interactive sculpture *A Truly Magical Moment* (2016) by Adam Basanta and three-dimensional animation *No Man II* (2017) by Ho Tzu Nyen. The staging of the exhibition also included four drawings/illustrations/engravings dating from the mid-seventeenth to the early twentieth century.

The sound part of the installations was produced in three ways. For one group of works (Azpilicueta/Bingham-Hall and Veličković) it relied on the pre-ordered sequence adapted to the way the visitors walk through the gallery space. In the second group of works, the sound part was activated periodically either by the host, according to the number of visitors gathered (Riches/Johnson) or by the visitor her/himself when she/he would directly start the interactive sculpture (Basanta). In the third group of works the sound was continually broadcasted through headphones (Zdjelar, Leibovici) or loudspeakers (Nyen). Furthermore, some installations (Azpilicueta/Bingham-Hall, Riches/Johnson, Veličković, Adriaans) had their own ‘live activations’ several times during the exhibition, as it has already been said.

The exhibition *Post-Opera* also included performances, presenting *Bird-BecomeBird* by Suzanne Walsh, *How we learn the old songs* by Paul Elliman, *Solo Acoustic Performance* by Janneke van der Putten and *Empty Orchestra* by Urok Shirhan. In this segment the exhibition also incorporated the vocal workshop *Juicing Your Hole* by Geo Wyeth. The one day symposium *Installing the Voice* (May 18) provided an explicit theoretical voice to the presented artworks.² Theorists as well as some of the artists, whose works were a part of the exhibition program, took part in the symposium. By imprinting itself on the just twenty-year long history of voice studies, the symposium had the goal, as the title suggests, “to make the voice manifest, give it a place, put it into position, and set it up for analysis or experimentation”.

² The symposium was organized in collaboration with Operadagen Rotterdam.

The exhibition *Post-Opera* consisted of heterogeneous elements activated in various ways and in various contexts, but it was not conceived as an event which each visitor had to experience as a whole. The curators counted on each visitor to make her/his own choice from the displayed content. We visited the opening evening of this exhibition in the “Tent” gallery, so we had the opportunity to directly experience only one part of it. On the basis of our direct impressions, as well as of subsequently observing several video recordings of ‘live’ performances, in this text we shall present our views on three key issues set in motion by the exhibition.

The curator as an artist / the exhibition as a form of art.

The curatorial procedure of the exhibition *Post-Opera* continues the high modernist and postmodernist interpretations of the relationship between the artwork and the technical-organizational conditions of its existence in the art-world today. Contrary to the traditional understanding of the role of the curator, who manages the space around the finished artwork ‘from the outside’ and offers it, in relation with other chosen artefacts, to a certain social group as a cultural value, Dittel and Novak acted ‘from within’ and the very process of the exhibition’s birth, realization and presentation conceived in a way which enabled them to intervene in both domains. By relating the works selected from the current production and newly created commissioned works, the curators partly acted as mediators between the work and the audience in terms of the interpretation and organization of exhibiting the artwork. At the same time, by offering the platform for approaching the post-operative art-world and culture, they also acted as conceptual catalysts of the creative process itself: having responded to the given thematic and problem coordinates of the exhibition, the artists (also) worked out the poetics of the exhibition itself as a specific artistic superstructure – the autonomous object presented to the audience.

Fully aware of the danger of an overly subjective interpretation of that object based on our own (musical) point of view, we could say that the exhibition had certain musical features as well, not only because each of its constituent parts, simply said, ‘sounded’. Its internal sound texture was polyphonic and aleatoric, because the visitor as an active participant (performer?) had the opportunity, according to the possibilities predicted by the curators, to ‘turn on’ or ‘turn off’ certain vocal parts, thereby determining the density of that texture and the duration of individual parts, all that on top of a specific six-hour long bourdon, which is the duration of the 3D animation by Ho Tzu

Nyen. For the visitor this aleatoric polyphony was aesthetical fiction, but it is by all means ingrained in the method by which the exhibition was conceived.

The performance program and 'live activations' of the exhibited works within the gallery space provided a special performative dimension to that object. They additionally problematized, in the presentation of contemporary art, the ever more present practice that galleries literally take the performing arts under their own wing although they are initially neither conceived nor organized as their primary spaces. Thereby, this exhibition also investigated the relationship between the curator as an artist, the artist as a performer and the institution which enables these roles. For all the described reasons, the curatorial procedure in the exhibition *Post-Opera* was not based on a mere gesture of equality between the act of selection and the act of creation, but on the profound self-reflection of the exhibition process as much as on the creative and the performing process itself. That procedure showed not only that the relationship between these categories is not simple and unequivocal, but that it can be raised to the level of the poetical, as well as the methodological principle of the curatorial work as an artistic work.

In conceiving the exhibition as a specific form of art, the gallery space had a very important role. It was all but neutral. The traditional 'white cube', which radically suspends the spatial-temporal references of the artwork, was replaced by individualized visual solutions which, by means of their own characteristic features, entered into a signifying game between the work and its receiver. The curators reckoned with the tripartite nature of that relationship; they reckoned with the fact that the gallery is not only the necessary physical frame within which the visitor moves, but that the interaction between the visitor and the surrounding space is constitutive in the production of meaning. For example, the installation *Scores for Rotterdam* – the gallery translation of voice experiments recorded at selected Rotterdam sites (the metro station Wilhelminapier, the Maastunnel and the concrete forest beneath the railway viaduct at Mevlanaplein) – was placed on the ground floor of the building. One of the walls of this room contained windows stretching from the floor to the ceiling (Photograph 1). Therefore, the installation was (also) visible from the outside, literally from the street of the city sites and their voices were translated to the gallery context by means of the artistic gesture. The border between these two realities, the gallery, artistic one, on the one side of the glass, and the everyday city, on the other, was especially porous. Passing through the invisible bodies 'dressed' in textile while simultaneously so clearly present, available to the sense of hearing due to the voice

they emitted, the visitor could also look outside the gallery, into the visible but inaudible bodies (also dressed in textile) only to receive the same glance back as belonging to the place it originated from. Voices without bodies and bodies without voices separated (or connected?) in the insecurity and ambivalence of their joint existence carry strong messages. Disturbing, even. They invite the visitors to reflect on the visibility and audibility of their own (in)secure and (un)equivocal existence, as well as on the voice as the privileged signifier of that existence.

Contrary to the described exposure of architecture and voices of the city, the multimedia installation *a love poem* by Franck Leibovici was set in almost complete darkness cut up by large hanging white canvases containing selected pages of the score (Photograph 2). The lighting was connected to individual music stands, which could be activated by the visitors, at will. The whole construction resembled a sound recording studio: music stands with scores on them, headphones, white gloves, small lamps and a hanging construction for the electricity supply. Here, the gallery space did not only function as the visitors' surroundings, but also as a specific defamiliarized scene. Namely, when the visitor approached the installation, turned on the lamp and put on



Photograph 1: Mercedes Azpilicueta & John Bingham-Hall, *Scores for Rotterdam* (2019), installation with sound, photo by Aad Hoogendoorn

the headphones, she/he would have in front of her/him the score created according to a highly provoking source (an amateur online porn video) and hear its performance – the vocalizations and the sounds of breathing. The contrast between the ‘cold’ technical elements, on the one hand, and the ‘hot’ textual and audio content, on the other, made the whole installation a very special experience. At the same time, the recipient would become a part of the installation: the one who is being looked at, while in the dark she/he reads and listens to *a love song*. All that, together with other visitors, who would, standing by other available music stands, join in the same game.

Here the manner of defamiliarization was conceived as a double game of reflections and their respective hierarchies: porn as the omnipresent, normalized *love* context of today with its cacophony of bodily sounds and the ‘in-toning’ of lust, and the re-sounding or the distance of opera as the historical model delivered to the listener through the auditory media of the pornography. Going ‘behind the scenes’ or the disassembling of pleasure, its transformation into the musical language, also meant the employment of concrete, highly specialized techniques of scholarly and artistic work, such as the use



Photograph 2: Franck Leibovici, *a love poem* (2019), multimedia installation, photo by Aad Hoogendoorn

of classical musical notation and ethnomusicological diacritics (in order to write down specific inflections, microtones, the 'agogics' of sex) or the visual suggestion of 'following' the score (sighs, mumbling, cries, meaningful pauses) during the listening, which is a skill musicians possess – exactly the same as sex, passion and arousal become technical skills which are practiced by learning and perfecting in the cold, radiant contexts of porn productions, but also in the assembled, craving 'immediacy' of sharing the amateur recording of sex, an almost panicky 'simulation after simulation'. Leibovici's work urges us to wonder about the dominant forms of listening in the early twenty-first century where we can – without stepping from the intimacy of our own room – actually take a step in *any* soundscape, be it historical, pop, seductively exotic, ancient. It seems that a voyeur simulation of the *presence* is lurking in that kind of listening, just like in the case with the 'reality' of a mediated *sex tape*. If, in the end, the score represents the translation of something quasi-intimate and unrepeatable in the technical and the notated, the technical-repetitive aspect of the recorded sexual act is simultaneously translated into an intimate homeboundness of the 'love song' in the trained voice (in the shift from the 'amateur' actor to the 'professional' singer), so these two categories appeared, a bit ironically, but in a certain sense profoundly, as fragile, interwoven and insecure, susceptible to time and fundamentally eroded by new ontologies of the visual and the auditory. The last, theoretical intervention with regard to this relationship was performed by framing the installation within the exhibition, where the darkness and the screen intended for one's solitary act of listening and observing, additionally reinforced the tension between the festive and the ironic, the affect hidden in the body and the simulation of the affect by the skilled operatic voice, the intimacy of the act of condensed listening and the extimacy of the *seen* (heard) sex, but also: the singing, the opera, the voice itself.

The domains of voice in contemporary art and culture.

One could clearly glimpse how the concept of the exhibition intended to question the *delivery* of the singing and the speaking voice, or the politicality / agency of the voice in the contemporary society and the media culture of over-stylized, polished, heavily processed *chants* of today. How does the voice work, then, as an intervention, representation, warning, especially bearing in mind its new, almost-perfect and mediated coat of immediate presence and hyperaesthetization? The video work by Katarina Zdjelar *Reading 'Europe Where Have You Misplaced Love?'* examines the possibility that in the interstice between singing and chanting, sounding of the poetic text and vo-

cal amplification of the experience of marginalization and hard consequences of identity politics, a question regarding belonging and rejecting could be posed. This question also tackles the present crisis of the ‘fortress of Europe’ and highlights the marked position of the Other who does not stay mute, but who speaks out, criticizes, ironically questions. “Europe, every day white people spit after us on the subway. They seriously believe that the seats are their birthright. [...] Mina and Bahar have left, I don’t think they’ll come back.” An *open letter* by Swedish poet Athena Farrokhzad addressed to Europe, confronts a well-known *imago* of Europe as a noble figure at the front of the progress of humanity, with the unsettling scenes of the drowned migrants on the shores of Mediterranean, the new rise of fascism and rejection on the basis of religion, ethnicity and race, while the spectre of Rosa Luxemburg “whispers that she is freezing”. In an almost Derridean reading, Europe is presented as a mythical virgin whose body has been worn out, and whose potential for identity and political multivocality is just to be gambled away.³ This lyrical epistle by Farrokhzad is a powerful testimony of an unfulfilled promise, where the suppressed Others reveal themselves in their fullness, bitterness and rage. The relation of singing voices in the film by Zdjelar and the voices stemming from the poem’s excerpt could be labeled as intertextual and complex, as it relies on the ‘singing out’ of those various voices from the margins, on reaching towards the Other without the intention of labeling her/him in accordance to some fixed identity. Zdjelar’s work also relies on improvisation, murmuring, an instant synergy of musicians whose spontaneous ‘rehearsal’ in fact, gets to be made into an inscription, a performance interspersed by occasional scenes of children’s playing. The music defies the fixture, as it crosses from short melodic motives in the instrumental parts to the repetition of one single tone that briefly sounds like an ostinato, and then becomes like a hint or a shadow of a melodic *finalis* with an upper minor second, as a possible allusion to the musically ‘exotic’. But already in the next step, the music melts into a disturbing association on warning sirens, and then grows into a buzzing block of dissonances when the singer enters and starts to toy with the phrase “I don’t think”. Once more, it eludes the fixed reading when the melody changes into

³ “Maybe her name carries something that has no face yet? We hope, fear and tremble – what is she going to look like? [...] Is that the *person* Europe that we think we know?” (Jacques Derrida, *L’autre cap /Drugi pravac/*, transl. by Iva Nenić, Beograd, LAPIS, 1995, 10). Almost thirty years later after Derrida wrote this, Farrokhzad and Zdjelar basically repeat the same questions, only made acute by the different crises that subsequently came, without any dissolving point.

something like a song with a guitar's accompaniment that hints the major / modal scale, and then it becomes scattered again, in a form of a whisper, trying out, almost like a quiet noise of the pre-symbolic. Here it is worth noting how Lacanian philosopher Mladen Dolar explains the political and ideological dimension of the voice as the presence that evades (identity, the logic of appropriation): "It is the voice which does not say anything, and the voice which cannot be said. It is the silent voice of an appeal, a call, an appeal to respond, to assume one's stance as the subject."⁴ The layers of a singer's voice that buzzes, becomes stronger and then collapses into reciting textual fragments, singing without words, short recitatives and sighs, scattered indistinct sounds created by the creaking on the bodies of musical instruments, rhythmic 'ticking' on the cajon, together serve as a fleeting sign of the identity's evasion, of trauma and deprivation. These musical gestures approach matters of belonging not only in a political sense, but also with regard to the essential irreducibility of self and the impossibility to fully project the inner self into a firm collective identity, while simultaneously offering the occupation of a subject's position from the stance of the Other, through an injured, but own *loudness*, the substantiality of an evasive voice.

The visual part of the exhibition also suggests an interesting reading of the political dimension of the voice, by offering insights into certain historical approaches to listening and *hearing*, and on different mechanical prosthetics and machines that were meant to launch the sound from the place of its origin, in a literal and metaphorical sense. The displayed drawing by a Jesuit scholar, Athanasius Kircher, shows a device in a spiral shape (*cochleato*), a gigantic mechanical nautilus that connects the public square with the private chambers and brings the sound from the outside to a particular listener in his private space (a hall). This illustration was published in Kircher's renowned book *A Dictionary of Music and Musicians/Musurgia Universalis* (1650), a voluminous work that treats the phenomenon of sound in a post-scholastic way, typical of the 17th century, by making a detailed inventory of the anatomy, history, aesthetics and metaphysics of musical sound and the sounds of nature. This book also carries the early seeds of the scientific approach to music, and anticipates the obsession with mechanical sound machines that was about to take Europe by storm. In Kircher's drawing, the voice of the public is shown in a frozen moment of transfer between the space of *agora* and private chambers,

⁴ Mladen Dolar, *A Voice and Nothing More*, Cambridge (MA) and London, The MIT Press, 124.

where the ruler has the exclusive privilege of eavesdropping on his subjects, but also of listening to the cacophony of sounds coming from outside. The 'output' that emits the gathered sound is drawn in the shape of a human statue that directly enunciates to the person of authority who has a privilege to listen. Kircher further developed the conception of this anthropomorphic automaton in his work *Phonurgia nova*, where he labeled *statua citofonica*. Placed in the current context of the omnipresence (and the illusion of 'owning') the 'world's sound' in the age of the Internet, this specific baroque linking of science and magic acquires new implications.⁵ Firstly, this faraway image of the sound automaton that transfers information (but also amuses) looks both innocent and ominous, when observed through the lenses of the technological clamour of the twenty-first century where the questions of the origin and the way of transmission of sound are habitually put aside by the mechanical act of consuming and without the possibility of verification of the sources. What does this warning consist of? Mostly, it refers to a call that the idea of the 'presence' of voice should be rethought, by raising the question of credibility of that which is heard, and whose invisible channels, twisted pathways and 'tubes' on a microscale, we habitually perceive as an authentic, accurate presence in a phenomenological, aesthetic, as well as in a political sense. Secondly, this drawing forces us to confront the uncanny sight of the disembodied voice, voice as an object, but also: to confront the impossibility of reaching the Other by a mere act of listening. Or, to again use Dolar's words: "If there is an empty space in which the voice resonates, then it is only the void of the Other, the Other as a void. The voice comes back to us through the loop of the Other, and what comes back to us from the Other is the pure alterity of what is said, that is, the voice."⁶ The curatorial intervention in the form of confronting Kircher's depiction of the automaton that 'gathers' and amplifies the outer sound with the new sound machines that emit the voice at the exhibition, has several layers. Firstly, it is a display of an excerpt that documents the centuries-long craving to disassemble the voice, to transmit it and mechanically copy it. Then, it is an inquiry regarding the status of the voice-object, as a leitmotif that the whole exhibition relies on, and that strongly supports its theoretical framework. Finally, it is a warning that we are not always prone to

⁵ Cf.: Lamberto Tronchin et al., "The marvellous sound world in the 'Phonurgia Nova' of Athanasius Kircher", *The Journal of the Acoustical Society of America*, 123(5), 2008, 4187.

⁶ Mladen Dolar, op. cit., 160.

critically approach the surveillance and manipulation (of voice) in the context of being a citizen, and that is a fact that must be taken into account in the context of the macro-infiltration of informational technology into everyday life, and especially in the light of the upcoming, even closer relations of bodies and machines that lurk on the horizon.

The audio installation and performance by Jan Adriaans deals with the affective and political qualities of the *collective* sound. If the voice was depicted as isolated and individualized in the works by Zdjelar and Kircher in regard of its emission and reception, Adriaans's installation *Swarming chants* aims to cut into the sonic pulsing of the large and spontaneous collectives and to highlight the relational nature of identity, by taking the sound of football fans' groups from various spots and then recombining that material into a sound object that gently sways without particular local, political and cultural references. In concordance with the thesis of the nature of 'multitude' in the biopolitical sense of a collective agency and subjectivity, Adriaans chooses to depict the sound of football crowds as the manifestation of a 'hive' logic, where individuality recedes, as a separate entity (a person) becomes a part of the manifold 'body without extremities'. The particularity of the individual voice dissipates, and the knowledge of the fact that the fans' repertoires are a specific bricolage of local and global fragments of pop culture, hymns, patriotic songs, children's chants, even some operatic excerpts, also starts to fade away. Instead, the gathered sound is treated as pure matter stripped of its original semantics that could be further molded and listened to in a different way. From the far standpoint of a distant observer, this chanting, humming, swaying looks like the almost rueful sounding of a massified social body that reaches us in an acousmatic manner, as a wave, the delocalized sound of a *swarm*, while the details of quarrels, political gestures and identity matters remain aside and those large structures that we either willingly or involuntarily throw ourselves into, became slowly visible. In a certain sense, a montage within Adriaans' work relates to the overall concept of the exhibition, because the use of the voice in/around/with regard to opera also can be observed from the 'top-down' position as a pattern or an interplay of several artistic outputs that are related in a (possible) configuration of the post-operatic, in a synthetic, playful and theoretically productive manner.

That today's collectives also rely on the displacement of the voice in the digital culture was the topic of a multimedia 3D installation *No man II* (2017) by Ho Tzu Nyen, with a digitally crafted choir made of almost fifty human,

humanoid and post-human beings singing together. The animation was projected onto a large mirror glass that almost drew the spectator into the artist's 'secondary world' based on hybridized patterns of mythology and popular culture. If the work that was previously discussed started from the 'dehumanizing' of a human collective, here we see virtual people, anatomical figures, cyborgs, animals and chimeras with the hints of mythical, ethnic, racial and other origin, seemingly randomly gathered from the different corners of virtual worlds. They are shown as an integral part of the everyday, as our extensions scattered through history and through world cultures that demand to be recognized as a part of the humanity. Based on the immortal words of John Donne ("No man is an island entire of itself; every man is a piece of the continent, a part of the main..."), their singing consists of a prominent female vocal part, a dialogue of a female and male singer with a hint of a tonality, and also of a dense and freely treated choral texture that is solemnly delivered in a slow tempo. The work includes the artist's own point of view since it questions the placement of his own culture (Asian, Singaporean) in the world's context, and that can be observed in certain visual remarks, as well as in textual interventions (the word 'Europe' from Donne's lyrics was replaced with the word 'Malaya', an old name for a historical federation that once included Singapore). *No man II* calls for the reconsideration of the ways that we fictionalize, create, *narrate* different collectivities – at the very closure of the performance, the listener also appears as a reflection among the artificial singers in the mirror.

The singing body / the sung voice as an exhibition object: opera is on the stage (again)!

There is also a certain longing in the way in which opera, as the starting point of the whole exhibition, reached the visitors. Its departure from the institutional borders of the opera house and its entrance into the field of visual art, a specific 'installing of the operatic',⁷ took place along with the radical fragmentation and partial liquidation of its traditional elements. By focusing on the ventriloquist gap between the singing body and the sung voice, between that which is heard and which is seen on the opera stage and stepping, in the process of rethinking that relation, into the field of the automatized and/or technologically generated post- or transhuman world, the presented works have excitingly rethought the critical point of resemantization of the relationship between these two elusive, but for opera nevertheless constitutive elements,

⁷ Novak, Jelena, *Operofilia*, Beograd, Orion Art, 2018, 75–97.

as that which “makes the opera operatic”.⁸ That disassembled machine, whose voices become independent from the original source, simultaneously looking for the sound resonance and the sympathetic vibration of other surrounding audible and inaudible bodies, as well as for a compassionate emotion of its former listener-observer, brought – in a nostalgic reflection of its own ‘grandiose’ past – several interesting reinvestigations of the co-belonging and (de)synchronization of the voice and the body.

In Janeke van der Putten’s performance one finds a triologue between the voice which has already been produced and returns to its sender with the information both about itself and about the physical aspects of the performing space, the voice which is at the given moment in the process of transition, and the resonant body of the performer as the source and the recipient of sound. She moves within the space, listens as her voice travels and tries to detect what kind of message it returns to her and improvises monophonic and two-part vocalizations that sound human at one moment and completely dehumanized at the other, liberated from every direct referentiality. To say that this performance is virtuoso would completely miss the object, but the listening experience is very intensive: the voices which multiply the life pulse of their primary source, dispersing through space and filling it with almost tangible sonorous density, like an acoustic version of an electronic looping, the voices which at the same time sound out otherwise inaudible concrete walls thereby giving life to the non-living, exist on the magical horizon of reality and magic. Like human life itself, after all.

Exploring the border between the human body and the voice belonging to it, on the one hand, and the transformation, transposition and identification of that voice with the referentiality of non-human voices – animal (bird) in Suzanne Walsh’s performance and signal sounds of emergency vehicles in Paul Elliman’s work – on the other, reflected on how that border is not only thin, susceptible to intervention from the outside. And how intensive the human sensory experience of that intervention is. In Suzanne Walsh’s performance, the rethinking of that border served to rethink the music itself. The performance includes the layering of audio materials (electronic sound, voice improvisations and musical phrases) in the unambiguously *musical* unfolding, starting from angel-like polyphonic euphony of the conjunct motion of female voices, through the gradual transformation of the human voice into bird chirruping and various *concertante* dialogues between the bird-like

⁸ Jelena Novak, “Opersko (operatic), predlog za definisanje pojma”, in: Ibid., 75–78.

chamber ensemble and the human/animal voice, to the texturally saturated twittering, cackling, cries, like the decisive utterance “I am (also) music!”. In Paul Elliman’s work the musical structure is also clear. It consists of the introductory solo, duet in the outer, and ensemble with the singled out soloist in the middle segment. The complex network of meanings of this work is woven on the basis of intentional gaps between the sound, the picture and the event, on the one hand, and unexpected correspondences which emerge between them, on the other. Emancipated from all ‘standard’ techniques which bring to light the mechanism and the ‘vascularization’ of the vocal apparatus of their host, the human voices are transformed into dehumanized machines: into howling sirens in which referentiality is everything but simple. The voice of the machine comes from the human body. But that voice is heard only when it comes to rescue – the human body. What is the key for interpreting this work? Who has the power over whom: the human body over the voice of the machine or the machine over the human voice and body? These questions are additionally emphasized with the scene quality of the performance itself, as the performers are mixed with the audience and start their performance unexpectedly, intervening in a given situation not only by means of the sound they produce, but also by means of their gestures and movements.

If as the listeners of Van der Putten and Walsh’s works we could feel a certain enchanting magic of the human voice, in Elliman’s work we could rather speak about a touch of awkwardness. It also marked the installation by Martin Riches and Tom Johnson (Photograph 3). Riches’ *Singing Machine* is a synthesized voice produced by the machine supported by the operator (or: the mechanical device which produces something like the voice). During the opening night of the exhibition, when the appropriate number of listeners gathered, this singing device performed a short aria *The Audition* by Tom Johnson, conceived in such a way that it demonstrated the possibilities of the machine and, at the same time, with the necessary support of the score, that it offered a self-reflexive commentary of its kind, about the difficulties and aspirations of the (mechanical) singer who tried to ‘make his way’ to the opera scene. By producing the imitation of vocal vibrations of the human vocal apparatus, with the help of mechanical equivalents in the form of ‘lips’, ‘larynx’, ‘tongue’, this operatic Frankenstein sounded *unheimlich*. However, that sound is not mimetical and torn off the body as is the case with contemporary technologies that faithfully imitate the human voice: it is excitingly different – homologous, but dissimilar, foreign, of an openly artificial materiality. With an octave ambitus and the possibility to articulate vowels (a, e, i, o, u), the

Singing Machine is capable of performing short melodies whose textual part can be understood with the help of the score. Johnson's score contains syllabic sung verses, short *recitativo* segments that anticipate the desire of the machine to perform in the opera and cite its limitations ("I can only pronounce vowels"). This 'modesty' by the machine quickly converts into a witty statement that in the era of fast listening in which the individual does not dwell long on the music's text/score/historical surroundings which demand longer and deeper investment, 'intelligibility' often gets to be treated as collateral damage, in a literal and figurative sense ("So you have to read the text/But that is true in many operas today"). The machine demonstrates its technical and interpretive skillfulness by means of melismatic vocalizations performed in short rhythmic values to the words like 'fast' ("I can sing very fast"), or in long sustained tones (And for a long time on one breath), thereby iconically linking the verbal and the sound sign. One can observe that in this exhibition, based on the postulates of post-dramatic opera, the fragmentation and spectacularization of contemporary scenes are abolished and purposely resignified. The offering to an interested listener is not to be tricked – in the



Photograph 3: Martin Riches' *Singing Machine* (2010–2013) performing the aria *The Audition* by Tom Johnson (2019), installation with sound, photo by Aad Hoogendoorn

wrecks of the former listening and being in historical traditions of music – by the dominant, mediaized and ‘polished’ image of the operatic which often attempts only to reanimate the petrified image of the past, but, instead, to peep into side roads, to take a look at the developmental lines that freshly dive into the archive of the operatic past and thus try to grasp new and unusual alliances, such as the choir of human-machine voices.

That synthesized *operatic voice* is not, then, a homunculus hidden in the construction, but it can be a newly evoked animistic principle proclaimed by the ‘singing’ of the machine, whose voice is the completion of a distant dream, almost like the echo of Kircher’s sketches, and in its (un)intelligibility, contrary to technological synthetizations of the human voice (think of ‘speaking software’!) brought to a perfection, certainly somewhat magical.

The curators’ networking of voices and the history of the mechanical production of the singing voice resonates in a specific way with the work by Jasna Veličković, in which the sublime, post-human potentiality of singing and *voicing* of inanimate objects is also questioned. Veličković’s three-part installation *Opera of Things* originates from the concept “Internet of Things”: just like the ‘Internet of things’ suggests the widening of the possibilities to transfer data over a network of everyday objects, mechanical and digital devices, in the same way the concept of voice in this work spreads outside of the domain of living beings to the sound produced by the electromagnetic field of devices (power adapters, remote controls). Three parts of the installation include the aria “Beauty 3.2 Volts” for power adapter, duet “Diva and the Beast” for Velicon, the instrument constructed by the composer herself, and female quartet “Ophelia” for four power adapters. These ‘objects’ – only in appearance silent and cold metal or plastic system units, but actually the treasuries of the most diverse kinds of sounds, from the almost tangible robust low, to the very profound and delicate high ones – received their voice through the composer/performer’s movements. The uniqueness of these objects/instruments manifests itself in the fact that there is practically no pause in the production of musical sound: each movement of the artist generates some sound (Photograph 4). What is at stake here is radically rethinking the traditionally conceived performance: there is no expressive gesture, no affect, no emotion, no ‘surplus’ which transcends the raw mechanics of the tone production and offers itself as an aesthetic value of the performing act itself. There is the literal meaning of the roles of the bodies involved (the performer and the instruments) and their total, in a way magical, interdependence. The objectiveness,

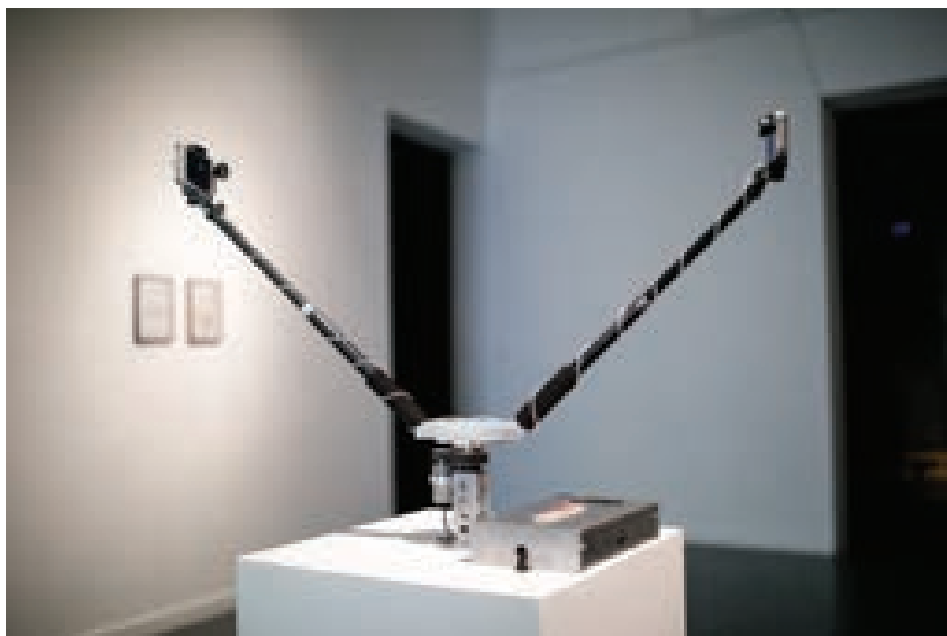
demasking, the presentness of the performing act engages the senses in a very special way: *everything* which is heard and seen becomes a part of music and *everything* is a part of the experience. That is why during the performance of these works the listener cannot close her/his eyes – not only like in the opera, but even more than that. One additional element in the mosaic of the re-thought elements of music and/or opera is a complex polysemic relationship between the process of composing, improvisation, the composition as the finished product and performance, where the composing process is moved backwards and includes not only the decision about the choice of the object/instrument, but also their disposition, which predetermines what is possible to produce, that is, what kind of sound and structure can be achieved. Once that is set, the composition/improvisation/performance come ‘into play’, intersect with each other, get to be mutually inscribed, making these levels of mutual convergence/divergence fluid. Hence, in accordance with the fact that to a certain degree each of these domains includes the element of the new, their resultant (the composition) is always different.

The installing of the operatic is realized in these works in one more way. Namely, ‘the body’ of the opera soloist/performer/power adapter was exhib-



Photograph 4: Jasna Veličković performing *Opera of Things* (2019),
photo by Yoon Kwan Hee

ited in the same room as two anatomical drawings (1745–46) by Jacques Fabien Gautier d'Agoty, which realistically represent the anatomy of the vocal apparatus on one drawing, and the breathing apparatus on the other, with all the muscular and organic details, in the directness of the colour red. The quartet of power adapters was located in the immediate vicinity of the installation *Singing Machine/Audition* and the technical drawings for Riches' device, and the duet – in the same room as Kircher's drawing of sound automata, the reproduction of the engraving *Sirènes a voyelles et résonateurs buccaux* (1900) by Georges René Marie Marage and the interactive kinetic sculpture *A Truly Magical Moment* by Adam Basanta. In that way, three real little opera scenes emerged. Their voices/bodies had their two-dimensional silent antipodes, all that in a constellation which, in spite of all technological and media interventions, reshaping and disassemblings, powerfully pointed exactly to, as it is stated in the title of Basanta's work, true magic. For magic, according to Basanta, it takes a couple which wants to be (re)united, two iPhones, the FaceTime application, the Internet and only a minute of time: by dialing the given telephone numbers the couple starts the installation – the circular motion of mobile phones from the slow tempo to the fast and back – with a



Photograph 5: Adam Basanta, *A Truly Magical Moment* (2016), interactive kinetic sculpture, photo by Aad Hoogendoorn

succession of fragments from the *Romeo and Juliet* overture by Pyotr Ilyich Tchaikovsky, *Madame Butterfly* by Giacomo Puccini and the pop hit *Reunited* by Peaches and Herb. The mobile devices, with their screens facing each other, in a touching inversion re-enact cliché-like representations of couples in love who, while the world turns around them and time passes by, stare into each other's eyes, insensible of anything else but of each other (Photograph 5). That magical transfixation to the object of desire, which we almost somatically feel as our own, but which keeps slipping away from us further and further, may be considered the poeticized essence of this whole story about the voice which fled its (operatic) body. This story, *mutatis mutandis*, transposes itself onto the gaze and the ear of the visitor who has to (and can!) find her/his pair among the exhibited creations and surrender her/himself to the magic.

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Summary

The exhibition *Post-Opera* is a complex and provocative project authored and curated by art historian Kris Dittel and the musicologist and the theorist of opera and media Jelena Novak. By bringing forward the juxtapositions and reflections between visual arts, technology and opera it strived to investigate the ambiguous and changeable relationships between the voice and the (human) body, quite neglected in art theory until recently. In the process of networking of those domains, the voice was posited as the exclusive signifier of the 'operaticness' of the opera itself, and the quality of voice and the body were put as equal in the process of the production of meaning. The exhibition included several segments which differed both in regard to their genre and media presentation: the staging of the exhibition in the gallery, periodical 'live activations' inside the exhibition space or in selected 'open' city locations, performances, vocal workshop and symposium.

Three key issues were launched by the exhibition. Firstly, the position of the curator as an artist and the exhibition as a form of art were taken into account. By making the shift from a mere gesture of equality between the act of selection and the act of crea-

tion to the profound self-reflexion of the exhibition, the creative and the performing process, the curators raised the relationship between these categories to the level of the poetical as well as the methodological principle of the curatorial work as an artistic work. Secondly, the multifariousness of the domains of voice in contemporary art and culture was discussed: the *delivery* of the singing and the speaking voice, or the politicality / agency of the voice in the contemporary society and the media culture of over-stylized, polished, heavily processed *chants* of today. The voice appeared as the signifier of marginalization and serious consequences of identity politics, of power relations inherent in its disembodied presence, the invisible channels of its transmission and the receiver, of the relational nature of collective identities constructed both in everyday and digital 'reality'. Thirdly, the exhibition addressed the ventriloquist gap between the singing body and the sung voice as that which 'makes the opera operatic'. By stepping into the field of the automatized and/or technologically generated trans- or post-human world, the presented works have inspiringly rethought the critical point of resemantization of the relationship between these two elusive, but for opera nevertheless constitutive elements.

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NEW WORKS

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LIKE IN THE OLD DAYS

Concerning the piece ...and I need a room to receive five thousand people with raised glasses... or ...what a glorious day, the birds are singing 'halleluiah'... by Ana Sokolović¹

Abstract: The article offers a discussion of *...and I need a room...* (2013), a piece for large chamber ensemble by Serbo-Canadian composer Ana Sokolović (Ана Соколовић), inspired by songs by the former Belgrade rock band *Ekatarina Velika* (EKV, *Екатарина Велика*, EKB; “Catherine the Great”). Dedicated to the 1980s urban generations of former Yugoslavia, the work occupies a unique place in its author’s

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¹ A slightly different version of this text was presented at the forum titled *Novi zvučni prostori* (Нови звучни простори; “New Sound Spaces”), held under the auspices of the festival *Bunt* (Бунт) on 25 November 2019 at the Musical Gallery of Belgrade’s Kolarac Foundation.

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oeuvre, by virtue of opening, on the one hand, a world of memory concerning her own youth, and relaying, on the other hand, a message about the large amount of cultural capital that the music of *EKV* commands and, furthermore, about all that it represents for her. The composer's existential bond with the music made by one of former Yugoslavia's most influential rock acts informs her own creative procedures in this piece, actualizing the postmodernist principle of play, which in fact results in voiding the work's referential material of meaning by means of a procedure that simulates working in the medium of electronic music.

Keywords: postmodernism, play, simulation, Ana Sokolović, *Ekatarina Velika*

Ana Sokolović (Ана Соколовић)² lives and works among various kinds of music. Apart from the label of an *émigrée* composer who has taken her music out of its national bounds and into the wider world, what defines her as a representative of her original culture is her music. She left Serbia in the early 1990s, but the way she composes her music makes it seem as though she had never left this part of the world. Critics have speculated about the presence of "Slavic soul" in her rich compositional production, whilst emphasizing the Balkan folk tradition as an important source of creative inspiration in her music.³

Sokolović is one of those postmodernist composers who maintain trust in the vitality of musical tradition and for whom composing is always a kind of listening out, reanimating something that is already familiar. In her pieces,

² Ana Sokolović was born in Belgrade in 1968. She earned her undergraduate degree from the composition class of Dušan Radić (Душан Радић) at the Academy of Arts in Novi Sad. Sokolović then joined the master's degree programme in composition in the class of Zoran Erić (Зоран Ерић) at the Faculty of Music in Belgrade and completed her degree in 1995 at the University of Montreal, in the class of José Evangelista. She moved to Canada in 1992, where she has built an impressive career as a composer and now teaches at the University of Montreal. Her oeuvre is very rich and diverse in terms of genre. She has won a number of prestigious prizes and awards. Her opera *Svadba* (Свадба, "Wedding", 2012) for six female voices *a cappella* won the Dora Mavor Moore Award and that same year the National Assembly of the Canadian province of Quebec proclaimed her a "national treasure", which brought much publicity to her work both in Canada and throughout the world.

³ Cf. Holly Harris, "Ana Sokolović wants you to enjoy her imagination", *Musicworks*, 34, Fall 2019, <https://www.musicworks.ca/ana-sokolovi%C4%87-wants-you-enjoy-her-imagination>; Tamara Bernstein, "The Vocal Music of Ana Sokolović: Love Songs for the Twenty-First Century", *Circuit*, 22 (3), 2012, 19–35. <https://doi.org/10.7202/1014226ar>.

she boldly cruises between various kinds of music and erects bridges spanning huge expanses, linking different media, styles, time epochs, cultures. Participating in our culture at a ‘noble’ distance, in 2013 Sokolović wrote a piece for large chamber ensemble, inspired by music made in Belgrade during her youth. The work features an unusually long title: *...and I need a room to receive five thousand people with raised glasses... or... what a glorious day, the birds are singing ‘halleluiah’...*,⁴ in which connoisseurs of Yugoslav popular music will easily recognize verses by Milan Mladenović (Милан Младеновић) of the Belgrade rock band *Ekatarina Velika* (EKV, *Екатарина Велика*, EKB; “Catherine the Great”)⁵ – *i treba mi soba da primi pet hiljada ljudi s dignutim čašama* (и треба ми соба да прими пет хиљада људи с дигнутим чашама) from their song “Budi sam na ulici” (“Буди сам на улици”, “Be Alone in the Street”)⁶ and *kakav radostan dan, ptice pevaju „aleluja“* (какав радостан дан, птице певају „алелуја“) from “Radostan dan” (“Радостан дан”, “A Glorious Day”).⁷ In addition to the title, the commentary included at the top of the score also provides a sort of guidance for interpreting the work. It informs us that the piece was inspired by musical elements extracted from two songs by the Serbian rock band *Ekatarina Velika* and that it is dedicated to “the 1980s urban generation of former Yugoslavia”, in addition to the customary dedication to the Turning Point ensemble, who commissioned the work.

Unlike the folk idiom, whose musical potentiality she often seeks to reanimate and build upon in her own musical language, for Sokolović rock music is not an obsessive concern that she often revisits. However, judging from

⁴ The piece is scored for an ensemble comprising a total of 15 instruments: flute, oboe, clarinet, bass clarinet, bassoon, French horn, trombone, percussion, piano, two violins, viola, violoncello, and double bass. It was premièred by the Turning Point Ensemble led by Owen Underhill on 29 March 2014 at the Chan Centre for the Performing Arts in Vancouver. The Ensemble commissioned the work with the support of the Canada Council for the Arts. In 2017, the piece was nominated for that year’s Juno award, in the category of classical music. Cf. <http://www.anasokolovic.com/>.

⁵ The rock group *Ekatarina Velika* (EKV) were active in Belgrade between 1982 and 1994. It was one of the most successful and influential bands in former Yugoslavia.

⁶ From the album *S vetrom u lice* (С ветром у лице, “Facing the Wind”), PGP, 1986. <https://www.youtube.com/watch?v=SUQ2ayeWoHU>. The lyrics are provided in the Appendix below.

⁷ From the album *Katarina II* (“Catherine II”), ZKP RTLj, 1984. <https://www.youtube.com/watch?v=yA379xFM0WY>

this work, it certainly appears to be the most intimate. This piece occupies a unique place in her oeuvre by virtue of opening a world of memories concerning her own youth, a sort of initiation into (at the time) two separate worlds: those of artistic and popular music.

Born in the late 1960s, Sokolović belongs to the generation who came of age during the 1970s and 1980s, that relatively short interval of real/false stability in Yugoslav society. At the beginning of the 21st century's second decade, among the post-Yugoslav diaspora and beyond, the 1980s in particular, that final decade of Yugoslavia's existence, are often posited as a time of optimism, freedom, unrestrained by borders, whether state, national, cultural, or social.

In her endeavour to immerse herself into an individual, intimate past, Sokolović searches for a vantage point and performs her memory of Belgrade as it once was via the music of those times, which, unlike some other memory narratives, offers a more direct approach to the past. For the composer, the music of *Ekatarina Velika* is a domain of memory, a part of her cultural heritage that she harbours in her bosom as the power as well as burden of her origins. On the one hand, she uses the music of *EKV* to conceal a lot that is personal,⁸ while on the other hand, in the context of remembering 1980s urban Belgrade, the band is a powerfully marked icon of that period.⁹ It seems as if her work sought to remind us of the symbolic value of this music and all that it represents for her, as a symbol of faith in individual freedom, art, and progress. Although the band *EKV* no longer exists today and the country that Sokolović left is likewise no more, it seems as if her perception of this music had not changed at all. The deeply lived 'beauty' that she heard in the music of *EKV* almost four decades ago, her perception of the world at the time as a sort of oasis of play and freedom, a boundless place that could "receive five thousand people with raised glasses", return into an even more potent feeling of the joy of creating. Indeed, Sokolović insists that her intent behind this work was to express the ruling emotion of the period and its generation's projection/anticipation and perception of the future.

⁸ In the mid 1980s, Sokolović had a rock band of her own, *Art&Craft*, which split up after their second concert. Interestingly, at their first concert, which was broadcast on the radio, the band met members of *EKV*. From a conversation with Ana Sokolović held on 25 October 2019.

⁹ Cf. Ante Perković, *Sedma republika: pop kultura u YU raspadu*, Belgrade–Zagreb: Službeni glasnik–Novi liber, 2011.

The composer's existential bond with the music of *EKV* left a mark on her creative procedure itself, as employed in this work, which in fact actualizes the principle of play as her main creative impulse. In her own words, the music of *EKV* forms the basis for a "personal play/story" of her own, wherein she combines her accumulated memories with a digital and technologized present; as though she found herself in a Formula 1 microcosm, creating numerical, electronic music¹⁰ by *playing* with keys/switches (hence also the constant acceleration of tempo). The result of her creative play is actually a subtle emptying of meaning from the work's referential material,¹¹ by means of procedures that resemble working with a sequencer. Although it concerns here a traditional performing apparatus, the compositional procedure itself is quite similar to the structuring of sound layers in electronic music. Thus it simulates working with a sequencer, using the procedure of 'splicing' – cut & paste, openness to various kinds of effects and interventions, refracting/multiplying the material, changing the model's timbre and clarity, adding/subtracting elements, some of which may 'damage' it permanently, etc.

In interpreting this piece, it is therefore necessary to adjust one's vision to Sokolović's poetics and construct a specific strategy for reading her re-interpretative, postmodernist procedure.¹² The musical reminiscence of the two *EKV* songs in this piece stems from her 'natural' approach to music as a building material for making new music. As we are about to see, like a lamp, the compositional procedure applied in this piece illuminates only certain elements of the original context, whose assumed totality thus remains out of reach. As her building material, with which she subsequently works and makes it fit into the tissue of her own musical text, Sokolović selects several characteristic elements from the songs: their motivic material, scale passages as a trademark of the band's keyboardist Margita Stefanović Magi (Маргита Стефановић Маги), an active rhythm as a signifier of the Yugoslav New Wave's raw, vigorous energy (rebellious against all constraints). At the same time, the composer manages to strike the right balance, preventing that rela-

¹⁰ From a conversation with Ana Sokolović, 25 October 2019.

¹¹ In such situations, "the quotation actually leaves the level the signification referencing the specific source" and transforms "into many other entities that can act as further signifiers, even signifiers of musical and aesthetic milieus that essentially contrast with the initial, classical icon". Mirjana Veselinović-Hofman, "The nature of post-modern classicality in European music", *International Magazine for Music New Sound*, 39, I/2012, 55.

¹² For a more detailed discussion, see: Mirjana Veselinović-Hofman, *Fragmenti o muzičkoj postmoderni*, Novi Sad, Matica srpska, 1997.

tionship between the sample and its reinterpretation/elaboration/sublimation from morphing into a sort of sentiment(ality).

Although the music of *EKV* informs its basis, this piece nonetheless cannot convince the listener about its potential signified. The *EKV* songs are not used as quotations, but are re-signified from the composer's own perspective and, as such, processed through the filter of her own creative habitus, they may be recognized only as an echo, a treacherous landscape whose contours may be gleaned in the work's simulating procedure, which produces a *surplus*, i.e. *difference* between the past and the present that emerges from their blending and makes this piece so alluring [*izazovno*] for today's listeners. Although their causal origin may be determined, none of the elements mentioned above are outlined specifically enough, but appear in stylized, reshaped forms. In that sense, it is possible to understand the piece without its sample as well.

The piece consists of three elided segments, performed *attacca*, back to back. The opening segment begins with a statement of a 'hybrid' theme in the French horn and trumpet parts, which contains elements from both *EKV* songs. The fanfare, parade-style trumpet sound that issues a motif from the first verse of "Budi sam na ulici", dominated by a rising fifth leap, as well as its constantly pulsating line, evoke the energy flow of youth and rock 'n' roll. The point of this opening theme is that of a pattern of sorts, a sound concentrate that subsequently informs every individual piece of material.

Following a *tutti* tremolo in the entire orchestra, which will come to signal every change of sound image/model throughout the piece, from bar 7 onwards the oboe and trumpet parts present the main motif (Example 1).¹³ Sokolović's method of working with the rising fifth motif simulates the sequential functioning of a sound-processing programme. The musical flow unfolds across multiple layers, with constant repetition and orchestral variation of the model by using cut/paste commands. With every repetition the main motif is modified (the place of the cut changes every time), like a mutated gene that keeps replicating itself, generating new mutations. The connective tissue is provided by the bass line, a constant rhythmic background based on the rhythm of "Radostan dan", which highlights the fluidity and keeps upping the tension. In the opening movement, the model is deformed several times, diverging from its original form. The piano part plays a prominent role; it frequently resurfaces from the monotonous lines of the winds and strings, which are intertwined and elided. The many arpeggiations, scales, and octave doublings generate a striking effect alluding to Magi (Margita Stefanović).

¹³ Sound example is available online at the official New Sound YouTube channel: https://youtu.be/lh-T1R10_Q8

Example 1: A. Sokolović, ... *and I need a room...*, bb. 5–8

The image displays a musical score for a piece by A. Sokolović. It consists of ten staves, numbered 1 through 10. The notation is complex, featuring a variety of note values and rests. Two specific sections of the score are highlighted with red rectangular boxes. The first box is located in the upper right portion of the score, spanning measures 204 to 208. The second box is located in the lower right portion, spanning measures 210 to 214. The score includes various musical notations, such as notes, rests, and dynamic markings. The overall structure of the score suggests a piece with a strong rhythmic drive, particularly in the later measures.

From b. 204 onwards it is as if the sequencer had been set to accelerate, culminating at the very end with the accumulated energy bursting in an explosion.¹⁴ Following this condensed and emotionally heightened opening movement, the second movement (b. 230) almost appears to step out into another, ‘mythical time’, a domain of silence that produces its own sound and

¹⁴ The rhythm that likewise originates from “Budi sam na ulici” keeps accelerating until it explodes.

has an expressive tension of its own. Like the surface of a body of water, silence operates here like a mirror reflecting the atmosphere following the explosion. The material we heard in the first part is now developed in blocks, again in a sort of automatic movement, but this time resembling a winding mechanism.¹⁵ Each one of these monochrome blocks (the strings and the woodwinds/brass) brings a different kind/colour/timbre of silence, which is thus woven into the musical tissue itself, lending it a specific rhythm. This movement reflects the composer's refined sense of nuance and the aesthetic effect of sound. A sense of transparency and sonic fragility is achieved by using various sound effects in the softest dynamics.

The third movement resumes the quasi-sequencer play. In this procedure one recognizes the voice(s) that 'infiltrated' the main motif from the opening of the work. The composer describes this movement as a grotesque Frankenstein play, in which the big Other 'is pulling the strings' In the end, the spectre of the hyper-world explodes in a piece of quasi-computerized sound processing. A highly active and nimble texture consisting of blocks of sound with allusions to motives from Igor Stravinsky's *Rite of Spring* generates an impression of tension. Constant linear additions, new layers, thickenings and thinning of motives stimulate wakefulness, structural fragmentation and wasting away, all the way to b. 415, when all the instruments come together in unison, whereupon the entire process slows down. The quasi-sequencer has overheated and finally, to put it colloquially, 'crashed'. The final tonal steps in all the instrumental parts correspond to the note *a*. The ending may seem like a sort of 'farewell', complete with an element of staging, just like the opening of the piece. Whereas the trumpet and horn players are instructed to play the opening six bars standing up, before the conductor mounts the podium, at the end, each performer is instructed to stand up and play the note *la* (essentially tuning up!). The last to go is the trumpeter, who (after tuning up) seems about to start the piece again, but the conductor signals and the lights come off. It seems as though these subtle elements of staging that emerge in three spots were 'celebrating' the work's playful aspects, which are likewise secured by the compositional approach and one text interfering with another.¹⁶ At the end we actually hear the beginning of some other music that never gets to be

¹⁵ In the opening of this movement the conductor plays the role of a metronome. In bb. 240–248, s/he is instructed to spin while conducting.

¹⁶ Cf. Niall Lucy, *Postmodern Literary Theory: An Introduction*, Oxford, Blackwell, 1997, 15.

played. In addition to referring to a focus on future, the work's open ending is actually an invitation to another creative game and an invocation to keep developing and accumulating the totality of the experience of music.

What is the meaning of this simulation of sampling and automatic procedures? And do these processes outline a sort of Belgrade experience or, more specifically still, a more personal experience on the composer's part? It is precisely the method of presentation that is obvious here and mysterious at once. It is as if everything in the music were transparent, and yet simultaneously unclear; as if the whole procedure were halfway between neutralizing sound into 'mere tools' and a desire to communicate. On the one hand, the sequencer does what 'the system' commands, while on the other hand, the expressive power of the subject comes through at certain points and we clearly recognize the primary signified – the music of *EKV* and a condensed, 'zipped' emotion of the joy of living, cheerfulness and optimism, which speaks from the structure of the work itself and constitutes the quintessence of the composer's youthful perception of the world of future. One might even say that the procedure that Sokolović applies here closely resembles the work of a historian, who keeps moving between the past and her attempts to bring it back to life, to construct and reinterpret it today.

The world that this piece pries open seems to 'float' in time, removed into an elusive domain of memory, play, dreams. We may also conceive of the sampling procedure as a tool for modulating affects, living fragments of the past that keep pulsating in our own time, which the composer attempts to invoke by playing with them. Simulating this procedure, Sokolović strikes a distance from her own past, which is faded beyond recognition, beyond her reach. It seems that only in this way, paradoxically, the composer could connect the past with the present, highlighting the unavoidable dialectic in which the past and the present are both entangled, recording one of the ways in which the music of *EKV* also made an impact on her personally.

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Appendix: The lyrics of the two *Ekatarina Velika* songs

A Glorious Day

What a glorious day
The blacks are singing halleluiah
What a glorious day
The birds are singing halleluiah
You have your fear
You have your fear of yourself
You have your waist
Poignée d'amour
You used to like my *Weltschmerz*...

Be Alone in the Street

I need a world
Open to gazes
Open to running

And I need a room
To fit five thousand people
With raised glasses
With raised glasses

Chrystal is breaking
Glassy sparks are glittering
Under our feet

Like total strangers
With glass in their hearts
With glass in their eyes
On their faces

Be alone in the street

Be alone

Be alone in the street

Be alone

I need a world

Open to gazes

Open to running

And I need a room

To fit five thousand people

With raised glasses

With raised glasses

Chrystal is breaking

Glassy sparks are glittering

Under our feet

Like total strangers

With glass in their hearts

With glass in their eyes

On their faces

Be alone in the street

Be alone

Be alone in the street

Be alone

ANALYTICAL PERSPECTIVES

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FOLK MUSIC QUOTATIONS AND ALLUSIONS IN LATVIAN COMPOSERS' NEO-ROMANTIC SYMPHONIC MUSIC IN THE LAST DECADES OF THE 20TH CENTURY AND EARLY 21ST CENTURY

Abstract: This article focuses on the one specific question about folk music quotations and allusions in the symphonic music of Latvian composers in the last third of the 20th century (from the 70s) and the early 21st century. Several Latvian composers (e. g. Romualds Kalsons, Pēteris Butāns, Pēteris Vasks, Pēteris Plakidis, Juris Karlsons) in their neo-romantic symphonic works reflects interesting cases of Latvian folk music quotation, quasi quotation or allusion. Overall these are cases that show the composer's ability to actively use and create a similarity with Latvian folk music. However, this aspect raises the following questions. What kind of local (Latvian) traditions regarding folk music use (in general) are represented by Latvian composers? Why, at the end

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of the 20th century and the early 21st century, have several composers continued to use folk music quotations or create folk music allusions? What symbolizes the folk music quotations and allusions in the context of the postmodern period's characteristic musical aesthetic and stylistics? It is hoped that this analysis will provoke a fruitful exchange of views on this question from different aspects.

Keywords: folk music, quotation, allusion, Latvian composers, last decades of the 20th century – early 21st century, neo-romanticism, symphonic music

Introduction

This article will focus on questions of folk music quotations and allusions in the symphonic music of Latvian composers in the last third of the 20th century (from the 1970s) and the early 21st century. Some Latvian composers in their symphonic works, when representing the stylistic tendency of neo-romanticism, reflect interesting cases of Latvian folk music quotation, quasi quotation or allusion. These are cases that reflect the composer's desire to pay special attention to folk music in the context of the characteristic aesthetic and stylistics of the postmodernist period.

Overall, at the beginning of the 21st century, a great number of less internationally known mid- and later-generation composers in Latvia (aged 40 and older), among them Romualds Jermaks (1931), Romualds Kalsons (1936), Leons Amoliņš (1937), Maija Einfelde (1939), Imants Kalniņš (1941), Pēteris Butāns (1942–2020), Vilnis Šmīdbergs (1944), Pēteris Vasks (1946), Georgs Pelēcis (1947), Pēteris Plakidis (1947–2017), Juris Karlsons (1948), Aivars Kalējs (1951), Imants Zemzaris (1951), Selga Mence (1953), Arturs Maskats (1957), Ilona Breģe (1959), Indra Riše (1961), Rihards Dubra (1964), Andris Vecumnieks (1964) and others, present a fundamentally, classically traditional music language expression in their music (particularly symphonic music), organically synthesising it, not too radically, with features of the modernism of the first half of the 20th century in diverse individual variations. Neo-romanticism is the most broadly represented tendency in the music of the above-mentioned Latvian composers in various classical genres.¹

Due to this fact, the music of these composers differs substantially from the music of Latvian composers of the youngest generation (up to forty years

¹ More detailed information in English about these Latvian composers can be found online at the website address of the Latvian Music Information Centre, accessed 20 May, 2020, <https://www.lmic.lv/en/composers>

in age), among whom the most notable personalities are, for example, Rolands Kronlaks (1973), Mārtiņš Viļums (1974), Gundega Šmite (1977), Santa Ratniece (1977), Andris Dzenītis (1977), Jānis Petraškevičs (1978), Santa Bušs (1981), Kristaps Pētersons (1982) and others. The creative quests of these composers are notable for their more radical approach to the adaptation and creation of concepts of new music languages and expressions (the continuation of avant-garde ideas and aesthetics).² Gradually, Latvian composers of the youngest generation have, in their own specific way, taken over the music culture process of the classical genre. However, in the sense of aesthetic and stylistic position, the more traditionally oriented older generation of composers in Latvia still hold a notable balance in the field of their music creations.³

Thus, overall in this period of postmodernism (from the 1970s), which is characterised by a previously unheard-of synthesis and simultaneous active coexistence in culture and arts, there was an inflow of different stylistic tendencies in music, for instance minimalism, *New Spirituality*, polystylism and, particularly, neo-romanticism. All the above-mentioned stylistic tendencies of the postmodernist period reflect a rather wide gallery of stylistic synthesis, retrospectivity and intertextuality.⁴

In this paper, the term *intertextuality* is used in the meaning that became widespread beginning in the 1960s, owing to regular publications by the French linguist Julia Kristeva on the issues of postmodern culture, art and aesthetics. Altogether, when analysing processes that occur in aesthetics and art, the term intertextuality is used as an established synonym for such de-

² Cf. Jānis Petraškevičs, "New Times. New Paradigms?", in: *Music in Latvia*, Rīga, Latvian Music Information Centre, 2003, 28–31.

³ Cf. Arnolds Klotiņš. "Latvian Music in the World", in: Jānis Stradiņš (Ed.-in-Chair), *Latvia and Latvians*, Vol. 1, Rīga, Latvian Academy of Sciences, 2018, 544–547 & 549–551; Jānis Kudiņš, "Latvian Music History in the Context of 20th Century Modernism and Postmodernism. Some Specific Issues of Local Historiography", in: Gregor Pompe (Ed.), *Muzikološki Zbornik / Musicological Annual*, Vol. 54, No. 2, University of Ljubljana, Faculty of Arts, 2018, 97–138.

⁴ Cf. Hermann Danuser, *Die Musik des 20. Jahrhunderts*, Laaber, Laaber Verlag, 1992; Jann Pasler, "Postmodernism", in: Stanley Sadie (Ed.), *The New Grove Dictionary of Music and Musicians*, Vol. 20, London, Macmillan Publishers Limited, 2001, 213–216; Judy Lochhead, Joseph Auner (Eds), *Postmodern Music/Postmodern Thought*, New York, Routledge, 2002; Katarina Bogunovič Hočevār, Gregor Pompe, Nejc Sukljan (Eds), *From Modernism to Postmodernism. Between Universal and Local*, Frankfurt am Main, Peter Lang, 2016.

nominations as *context*, *tradition* and *allusion*. At the same time, intertextuality is considered also as an expansion of an already familiar idea. Intertextuality is based on the idea that one text can be explained by another, that it can be expressed in other words and so proceeds endlessly. Owing to the circulation of codes any text potentially acquires qualities of quite a different text.⁵

However, without over-accentuating the meaning and significance of the concept of intertextuality, one may conclude that, within the period of post-modern culture, works of art are characterized by a particularly tense manifestation of intertextual meaning, which often tends towards the creation of poetic and stylistic allusions to the styles of previous eras. In instrumental music, however, owing to its absolute abstract and verbally untranslatable nature, just the diversity of styles proves to be one of the most vivid manifestations of intertextuality. Besides, provided the abstract music text itself is basically directed towards the creation of retrospective stylistic allusions, its stylistic prototype can be perceived as the main object, which is indicated to, played upon and further developed by the musical text of a particular work. This reference not only refines notions concerning stylistically contextual qualities of either one specific or several music compositions, but also provides for a fruitful initiative towards the decoding of a particular text and evaluating its aesthetic qualities.

In this context, the methods of musical expression that are characteristic of the style of Romanticism, which were developed in 19th century music, have proven to be significant in musical creations during the last third of the 20th century (in connection with tendency of neo-romanticism). Overall, within the framework of postmodernism, the musical works of every single composer have synthesized separate elements of the classical romantic music language (among them tonal harmony, textural, compositional, genre) of the previous centuries, as well as to some extent, echoing modernist stylistic innovations (including the principle of dodecaphony and its varied modifications, an extensive search for artistic modelling of the sound timbral acoustic phenomenon, and free notation techniques of the musical material layout within space and time).

Using such multi-layered musical language to highlight the inconsistency characteristic of the romantic outlook among different, drastically contrasting spheres of expression, along with the desire to postulate the existence of some ideal and eternal category of beauty, several composers of the last

⁵ Cf. Toril Moi (Ed.), *The Kristeva Reader*, New York, Columbia University Press, 1986.

third of the 20th century have assigned different meanings to the notion of 19th century Romanticism. These approaches not only reveal the Romanticism of emotional experience, but also renew interest in the musical values and beauty of previous eras. Neo-romanticism represents subjective, artistic interpretations and reflections of feelings, rooted in personal experience, and, at the same time, actively synthesizes different forms of musical expression and individualized stylistic solutions.⁶

This article focuses on five Latvian composers – **Romualds Kalsons**, **Pēteris Butāns**, **Pēteris Vasks**, **Pēteris Plakidis**, and **Juris Karlsons** – who represent the older generation in the early 21st century. All five have been a feature of Latvian neo-romantic symphonic music, beginning in the last three decades of the 20th century. At the same time, these composers also provide artistically vivid representations of the folk music quotation, stylistic allusion or *ersatz* (false) quotation (according to Peter Burkholder's classification⁷) in their neo-romantic symphonic works.⁸

Altogether, the expressions of quotations and stylistic allusions have received regular attention in musicological literature.⁹ However, this article does not develop a broad comparison of intertextuality characterizations by different authors, as the main goal is to describe specified manifestations of folk

⁶ Cf. Jann Pasler, "Neo-romantic", in: Stanley Sadie (Ed.), *The New Grove Dictionary of Music and Musicians*, Vol. 18, London, Macmillan Publishers Limited, 2001, 756–757; Martin Wehnert, "Romantik und romantisch", in: Ludwig Finscher (Ed.), *Die Musik in Geschichte und Gegenwart*, Vol. 8, Kassel, Bärenreiter, 1998, 464–507; Jānis Kudiņš, "Pēteris Vasks as Neo-Romantic: Characteristic Style Signs of Latvian Composer Symphonic Music in the Context of Postmodern culture and art", in: Bogunovič Hočevār, et al (Eds), *From Modernism to Postmodernism...*, op. cit., 303–326.

⁷ J. Peter Burkholder, *All Made of Tunes – Charles Ives and the Uses of Musical Borrowing*, New Haven / London, Yale University Press, 1995, 3–4.

⁸ It should be noted that there are other Latvian composers in this generation who, in varied genres, including symphonic music, have included folk music quotations or formed stylistic allusions in their musical works. The specific five composers that were chosen for further characterisation were selected, taking into consideration the current broader international recognition of their music.

⁹ Cf. Leonard B. Meyer, *Music, the Arts and Ideas: Patterns and Predictions in Twentieth-Century Culture*, Chicago, University of Chicago Press, 1967; David Metzger, *Quotation and Cultural Meaning in Twentieth-Century Music*, Cambridge University Press, 2003; J. Peter Burkholder, "Musical Borrowing or Curios Coincidence?", in: *The Journal of Musicology*, 35/2, 2018, 223–266; Michael Klein, *Intertextuality in Western Art Music. Musical Meaning and Interpretation*, Indiana University Press, 2004; Марк Арановский, *Музыкальный текст: структура и свойства*, Москва, Композитор, 1998.

music stylistic quotations and allusions in neo-romantic symphonic works by Latvian composers. Thus, in conjunction with a general theoretical view on intertextuality, mainly, the issue is highlighted of the relationship between the identifiable musically original and the quoted or stylistically simulated (imitated) in a concrete musical work (as a concrete and unique example of a stylistic solution). For example, in a paper on quotations in the musical works of the American composer, Charles Ives (1874–1954), musicologist Christopher Ballantine writes:

For every quoted musical fragment in a piece, one can discover a process consisting formally of three aspects:

1. An extraneous fragment is chosen.
2. A dialectic – which may include a distortion of the fragment – exists between the fragment, with its semantic associations, and the new musical context.
3. The new context has primacy over the fragment, by providing the structure through which the fragment, its associations, and its interrelations are to be understood.¹⁰

In this paper, folk music quotations and stylistic allusions are considered as the realisation of one idea (representing the presence of a folk music element in the overall concept of a musical work) in two forms – as a quotation of a specific folk song or dance, or as a stylistic simulation or allusion. Both the quotation and the allusion can metaphorically be identified as the stylistic symbolization of *extraneous* music, and the expression of this in the neo-romantic symphonic works of Latvian composers offers the opportunity to become familiar with the varied manifestations of the stylistic intertextuality and retrospectivity characteristic of postmodernism.

Concerto for Violin and Orchestra by Romualds Kalsons (b.1936)¹¹

The composition of the Concerto for Violin is interesting – it consists of four movements, which is characteristic of the traditional (classical) four move-

¹⁰ Christopher Ballantine, “Charles Ives and the Meaning of Quotation in Music”, in: *The Musical Quarterly*, 65/2, 1979, 169.

¹¹ More detailed information in English about the music and creative work of Romualds Kalsons can be found online at the website address of the Latvian Music Information Centre, accessed 20 February 2020, <https://www.lmic.lv/en/composers/romualds-kalsons-291#!/>

ment cycle of a symphony.¹² Additionally, there is no first violin group in the orchestra score – in its place is just the solo violin. The growing contrast in the varied musically thematic impulses is characteristic of the entire four cycle construction of Kalson's Concerto for Violin and Orchestra, and, schematically, it can be displayed in the following way:

I part	II part	III part	IV part
Exposition of drama, two contrasting themes, Second theme –symbol of <i>romantic ideal</i> .	Aggressive scherzo – echoes and allusions of Shostakovich and Honegger's music.	Lyrical centre, modelling of <i>romantic ideal</i> . Variations of folksong melody – <i>quasi (false)</i> quotation.	Rondo. <i>Echoes</i> of music from previous parts, principle of rondo, dominantly ironic, grotesque. <i>Open end</i> .
<i>d moll</i>	<i>g moll – d moll – g moll</i>	<i>e moll</i>	<i>d – c – g – c – es – d</i>

Altogether, the contrast in the musical characteristic of the varied musical materials and their exposition provokes the formation of the idea of a move towards a *romantic ideal* in the third movement. More than forty years after the composition of this musical work it is still unclear if this melody is truly a quotation of an ancient Latvian wedding folk song. The composer himself indicated that this melody was authentic. However, still today, the original melody has not been found. In that way, it is possible that in Kalson's Concerto for Violin we can encounter a masterful folk music stylistic simulation or allusion (a so-called *false* quotation). The features that in this particular case make the violin solo melody similar (as an allusion) to a Latvian folk song are a narrow diapason (characteristic of folk music's older layers), psalmody (recitation) elements that are characteristic of speaking, diatonic minor.¹³

¹² *Concerto for Violin and Orchestra* by Romualds Kalsons is possible to listen to on youtube: <https://www.youtube.com/watch?v=li7NaHGlktE>

¹³ As a source or one of the originals for this stylistic allusion is such Latvian wedding folk song (its melody), which can be listened to this site (Midi File Archive of Latvian Folk Songs) for audial comparison: accessed May Feruary 2020, <http://www.music.lv/midi/> – Please, choose *Autentiskas melodijas (Authentic Melodies)*, then see the examples by numbering, section 241–260, No. 247, entitled *Kāzu balss (Wedding Voice)*, function *Noklausīties (Listen)*.

Example 1: R. Kalsons, *Concerto for Violin and Orchestra*, Mvt. III, Theme for Variations

The musical score for Example 1 shows three staves. The top staff is for the Violin solo (V-no solo), featuring a melody that begins with a fermata and is marked *pp dolce*. The middle staff is for the Violin left (V-le), and the bottom staff is for the Cello/bass (C-b.). Both the V-le and C-b. staves have sustained notes, with the V-le marked *pp div.* and the C-b. marked *pp*. Above the V-le staff, there are markings for *unis.* and *senza sord.*

This melody – either an authentic Latvian folk song quotation or allusion – forms a foundation for many variations in the further musical exposition (the solo violin in various combinations with the symphony orchestra), until it achieves an expanded culmination and then fades away and disappears. According to the previously characterised Kalsons Violin Concerto idea (see in the scheme of composition), after the folk song quotation/allusion manifestation, the work concludes (in the fourth movement) with an underlining of the grotesque musical atmosphere, which also brings forth the virtuosity of the solo violin part. In turn, remembering the era that this work was composed in, one can conclude, that, already in the 1970s, the realization of the neo-romantic trend in the music of Latvian composer Romualds Kalsons revealed an almost new, distanced gaze on folk music and its quotation or imitation (allusion), like a voice from the past.

As its own kind of musical ideal, which is missing at the end of the 20th century, in this way, it confirms the varied expressions of the characteristic stylistic retrospective of the postmodern cultural period. And this aspect is characteristic of other composers in Latvia, those authors of neo-romantic symphonic music in the last decades of the 20th century and the beginning of the 21st century.

Symphonic works by Pēteris Vasks (b. 1946)¹⁴

Several symphonic works by Vasks reflect interesting imitations or Latvian folk music quasi quotations.¹⁵ The first symphonic work that musically ex-

¹⁴ More detailed information in English about the music and creative work of Pēteris Vasks can be found online at the website address of the Latvian Music Information Centre, accessed 20 February 2020, <https://www.lmic.lv/en/composers/peteris-vasks-293>

¹⁵ Characterization of Pēteris Vasks symphonic works partly incorporates explanations

presses this stylistic feature is *Lauda per orchestra* (1986) with its characteristic lyrically-epic and musically-imaginative expression. It is a straight-forward orientation towards the symphonic poem genre of the 19th century which nowadays has acquired various stylistic layers of musical expression.¹⁶

It is interesting to note that, in the opus *Lauda per orchestra*, the composer wants the listener to perceive various allusions of stylistic solutions characteristic of the music of Romanticism, also including melodies which resemble Latvian folk dances, obscuring them with contemporary means of musical expression. Furthermore, Vasks composed this work as a tribute to the famous Latvian politician (one of the authorities of the first National Awakening in Latvian society in the second half of the 19th century) and folklore researcher Krišjānis Barons (1835–1923) on the 150th anniversary of his birth. The folk music allusion was demonstrated for the first time in this symphonic work.

Altogether the composition *Lauda per orchestra* is formed based on the sequential exposition of three contrasting themes in an interwoven development (at the same time, they reflect classical sonata form principles.)

Exposition	Development	Reprise-Coda
<u>First theme</u> <u>Second theme</u> Canto – Latvian chorale folk song/dance music melody allusion allusion	<u>First th. Second th. First th. Second theme</u> <u>First th.</u> culmination peak!	<u>First theme</u>silent final sound
a moll.....(d moll)	e molld-a moll..... d moll..... a moll.....	h moll.....

which previous is published the following two articles: Jānis Kudiņš, “Folk music Allusion as Pēteris Vasks Symphonic Works Style Mark. Some Issues About the National Element in the Music of Contemporary Composer”, in: Nikos Maliaras (Ed.), *The National Element in Music*, University of Athens, Music Library of Greece, 2014, 410–421; Jānis Kudiņš, “Pēteris Vasks as Neo-Romantic: Characteristic Style Signs of Latvian Composer Symphonic Music in the Context of Postmodern culture and art”, in: *From Modernism to Postmodernism. Between Universal and Local*, Frankfurt am Main, Peter Lang, 2016, 303–326.

¹⁶ *Lauda per orchestra* of Pēteris Vasks is possible listen to youtube: <https://www.youtube.com/watch?v=tJ3R0neRVQ8>

There is a perceptible relationship to Latvian folk music in the melodic structure of the first theme (for example, the natural minor; a narrow diatonic, a motif structure mainly contained in fourth intervals that appears in the exposition of the first theme). In turn, the choral music allusion effect is significant in the exposition of the second theme (the wind instruments are together in a characteristically harmonic vocal arrangement style), which is a typical attribute of Vasks' symphonic and instrumental music. In turn, the characteristic syncopated rhythm of the third theme is similar to the music of a Latvian folk dance, and is characteristic of its rhythmic formula.¹⁷

It is interesting, that the third theme, related to folk music (a stylistic allusion) in the *Lauda per orchestra* reflects a notable link to the 19th century genre of the symphonic poem, where a painting-like (timbrally acoustic) expression provokes a musically pastoral formation in the perception. (Example 2)

Still, overall, the first theme gains the main and, at the same time, the recapitulative expressive meaning of the entire work. Additionally, it is important that it is realised not in a triumphant, but in a more introverted dramatic growth – achieving an extremely harsh (dissonantly sharp) main culmination and then, suddenly, disappearing in a dynamic quiescence.

After *Lauda per orchestra*, the fusion of lyrically meditative and lyrically-epic expression in Vasks' symphonic music had become a typical feature of works created until the late 1990s. In turn, Latvian folk music allusions and quotations are found in such symphonic works as Concerto for English horn and symphony orchestra (1989), Symphony No. 1 *Voices* for String Orchestra (1991) and the Concerto *Distant Light* for Violin and String Orchestra (1997). It is essential to note that in the Concerto for English Horn, there is, so far, the only example of a clear quotation of a specific Latvian folk melody (*Pūti, pūti, vēja māte! / Blow, blow, Wind Mother!*) as a theme of variations in the second part of this four part composition.

Further, in the *Concerto for Cello and Symphony Orchestra No. 1* (1994) it is possible to detect the case of a hidden (*false*) quotation of a Latvian folk song in a deeply conflicting musical expression. It is interesting to note that

¹⁷ As some examples of the originals for this musical allusion is such Latvian folk dance melodies (with characteristic metro-rhythmic characteristics), which can be to look in this site (Latvian Centre of National Culture): accessed 20 May 2020.

https://www.lnkc.gov.lv/Uploads/2015/10/29/1446119634_44.jpg https://www.lnkc.gov.lv/Uploads/2015/10/30/1446209582_6083.pdf

Example 2: P. Vasks, *Lauda per orchestra*, Second theme

The musical score for the second theme of 'Lauda per orchestra' by P. Vasks is presented for a full orchestra. The score includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor.), Arpa (Harp), and Archi (Strings). The Flute and Oboe parts feature melodic lines with triplets and accents, marked 'mf'. The Oboe part also includes triplets. The Cor Anglais part has sustained notes marked 'mf'. The Arpa part plays a steady eighth-note accompaniment. The Archi part consists of a cello/bass line with sustained notes marked 'mp' and a violin line with pizzicato (pizz.) and sustained notes marked 'mp'.

in Vasks five-movement Cello Concerto No. 1, on the one hand, it has already reached the boundary, which unmistakably reveals a romantic world outlook in an artistically conceptual form. Overall, the five movements of the Cello Concerto No. 1 (*Cantus I*, *Toccata I*, *Monologhi*, *Toccata II*, *Cantus II*) portray two contrasting worlds – *Cantus I* and *Cantus II* are interwoven with lyrically expressive singing, as well as *Toccata I* and *Toccata II* with their tense, dissonant and chaotic continuum with a wave-like development.

Cantus I	Toccata I	Monologhi	Toccata I	Cantus II
Lyrical canto	Quotations and <i>quasi</i> quotations (allusions) from P. Vasks, O. Messiaen, D. Shostakovich Music	Cadenza of cello solo – lyrically-dramatic canto	Quotations and <i>quasi</i> quotations (allusions) from P. Vasks, O. Messiaen, D. Shostakovich music. <u>Peak of dramatic culmination.</u>	Lyrical canto, transformation of lyrical and majestic hymn. Hidden citation of folksong <i>Blow, wind!</i> (fragment)

A unique dramaturgical resolution in the above composition is the pathetic cadenza of cello solo in the middle of the composition which acquires the specific meaning of a dramatic monologue. It symbolizes the metaphoric quest for the ideal and its deliberate denial in the above Cello Concerto No. 1. However, there is a hidden quotation of a very popular Latvian folk song at the end, a hidden fragment of melody.

Example 3: Latvian folk song *Pūt, vējiņi!* / *Blow, Wind* melody.



This Latvian folk song – *Pūt, vējiņi!* / *Blow, wind!* – has a special role in Latvian history. In the second half of the 1980s, when the process to renew Latvia as an independent state began, the folk song *Blow, wind!* became the unofficial anthem of Latvia. Also, the same composer said that the hidden quotation of folk song in his Cello Concerto No. 1 was used deliberately. It is a symbol of the end of the Soviet occupation in Latvia.¹⁸ However, this song quotation reflects a very interesting approach. The excerpt of the song's melody is hidden deeply in the texture and orchestration, and it not possible to hear immediately. However, the sound produces a peculiar effect – it is an allusion rather than a direct indication.

¹⁸ Interview with Pēteris Vasks, Latvian State Radio 1994.

Example 4: P. Vasks, Concerto for Violoncello No. 1, quotation of folk song *Blow, Wind* motive, V-c and C-b



There is also **Symphony No. 2** (1998) by Pēteris Vasks. Symphony No. 2 is an extended one-movement composition.¹⁹ The dilemma characteristic of the romantic world outlook is exposed by means of the gradual interaction of two themes, providing an insight into more and more nuances of controversy. On the whole, the composition of the symphony creates an association with the principles of the classical sonata form alongside with the exposition, development and repetition of both principal themes, and with characteristics of it, in a transformed way, in the reprise. Of particular importance is the episode which proves to be dramatic, suggesting a new theme right at the very centre of the composition.

Exposition	Episode	Development	Reprise	Coda
<u>first, second themes</u> Aggressive nature versus lyrical meditation repeated three times in a row	<u>new theme (1)</u> citation - <i>voice of life</i> from 1st symphony, lyrical and majestic hymn (Vasks' <i>canto</i>) (culmination peak)	transfor-mations of the several elements of the first theme, conflict escalation	<u>first, second, first themes</u> transformation of funeral march (culmination peak)	<u>new theme (2)</u> elegy, sorrow, dots; allusion of Latvian folksong
<i>a moll ; e moll ; a moll ; h moll</i> <i>c-es-h moll ; e moll</i>	<i>D dur</i>	<i>tonal inconsistency</i>	<i>a moll ; e moll ; a moll</i>	<i>h moll</i>

¹⁹ *Symphony No. 2* of Pēteris Vasks is possible listen to youtube: <https://www.youtube.com/watch?v=5s3k-LdqbnQ&t=4s>

It is interesting to note, that in the concluding part of the symphony, to increase the drama and the feeling of surprise, the composer makes the listener switch over to a quite unexpected and different coda which presents a recapitulation and significant mode of expression and highlights the folk music allusion. In the diatonically lucid *B minor* scale of the coda on the organ point of the tonic, the voices of clarinets, oboes, flutes, and the bassoon bring forward flashes of a theme deeply related to the melody of the Latvian folk song, like the twinkling of a star.

It is the timbre of the oboe (an association with a reed-pipe in Latvian folk music) that allows the perception of this melody as a related Latvian folk song along with such elements as the diatonic base of the melody, a gradually ascending flow and coverage of the melody within the interval of the sixth.²⁰ Also, the mood of the melody and the similarity to Latvian folk music is easy to perceive and understand for those who are familiar with it. At the same time, this melody displays the composer's ability to create a likeness with Latvian folk music.

Example 5: P. Vasks, Symphony No. 2, Coda

²⁰ In turn, this fact shows that it is an allusion to Latvian folk music of a relatively younger period, because interval of sixth are typical of many folk songs which were created in the 19th century. One of the possible prototypes for this musical allusion is a well-known Latvian folk song entitled *Three Young Sisters* (*Trīs jaunas māsas*), accessed 20 May 2020, https://lv.wikipedia.org/wiki/Tr%C4%ABs_jaunas_m%C4%81sas

However, there are several elements which mark a distinction between the author's creation and absolutely authentic folk music, among them accentuated triple time, and the syncopation in the melody contains the sorrowful mood and nostalgia of the minor key. By means of these elements, the composer is able to give an insight into those stylistic layers which testify to Latvian folk music being affected by the genre of German and Russian popular songs of the 19th century. The composer himself has commented on his Second Symphony coda section:

The ending is a picturesque epilogue, like an unending field. The hero lived, telling people how beautiful the world is, but nobody needed that. Now the hero has died, having lost his call, but remains the Eternal. A folk song (*However this is an allusion, not a specific Latvian folk melody quotation* – JK) plays – that symbolizes hope, that perhaps a new hero will come, who will passionately invite all to live better, with hope. We only have to wait.²¹

Characterising Pēteris Vasks' neo-romantic symphonic music, it must be noted that, after the 2nd Symphony, the composer has not added folk music stylistic allusions or quotations in his further works. It is possible that this aspect no longer had the particular meaning in his creative work that it did earlier, in the 1980s and 90s. In turn, the perceptible folk music allusions in Vasks' neo-romantic symphonic work reminds one of the symphonic music of another Latvian composer – Pēteris Plakidis.

“Dziedājums” (“Canto”) for Symphony Orchestra by Pēteris Plakidis (1947–2017)²²

Similar to Pēteris Vasks, Plakidis also dedicated a work to the anniversary of the 150th anniversary of Krišjānis Barons' birth – the neo-romantic symphonic work titled *Dziedājums (Canto)*.²³ As in Vasks' *Lauda per orchestra*, in Plakidis' *Canto*, the composition of the music is based on the interwoven

²¹ Ieviņa Liepiņa, “Pēteris Vasks”, in: *Music in Latvia*, Rīga, Latvian Music Information Centre, 2004, 37.

²² More detailed information in English about the music and creative work of Pēteris Plakidis can be found online at the website address of the Latvian Music Information Centre, accessed 20 February 2020, <https://www.lmic.lv/en/composers/peteris-plakidis-294#!/>

²³ Pēteris Plakidis had also composed *Canto* as a dedication to the 60th anniversary of the Latvian National Symphony Orchestra. *Canto* is possible listen to youtube: <https://www.youtube.com/watch?v=wiBQsQgQrio>

development of the main theme, with elements of individual classical sonata form aspects.

Exposition	Development	Reprise	Coda
<p>1th thema – Electric guitar motive, harsh expression</p> <p>2nd thema – charact. quasi <i>choral</i> motive in wood, winds and strings</p> <p>3rd thema – allusion of folk music, timbre of kokle in harp.</p>	<p>Intertwining</p> <p>development of</p> <p>three themes,</p> <p>Escalation of dramatic expression.</p>	<p>1th thema – Electric guitar motive, harsh expression</p> <p>2nd thema – charact. Corale motive in wood- winds and strings</p>	<p>Birth of 4th thema – nostalgic, sentimental character. It is <i>canto</i> – romantic ideal.. <i>Open end.</i></p>
<i>G moll F dur</i>	<i>D – a – F</i>	<i>g d</i>	<i>(a) F</i>

Three main themes form the musical development of *Canto*. The melodically plastic formation of the first main theme is supplemented by two timbrally significant leitmotifs. The first can be heard in the altogether exotic and slightly obtrusive voice of the bass guitar, while the second is the *exclamation* motif in the voices of the trumpets. The second main theme creates a contrast with a dissonant cluster motif and the sound of the French horn and trumpets, which stand out. And, basing the development of the music on the consecutive exposition of this contrasting theme, the third main theme has a particular effect, which is formed by the metro-rhythmic pulsation of a lightly drawn dance. In the episodic exposition of the third theme there is the sound of two harps, which, timbrally, creates an allusion to the unique sound of the kokle.

Example 6: P. Plakidis, *Dziedājums / Canto*, third theme

Here we should mention that, in Latvian traditional culture, the *kokle* is an ancient instrument with its own unique semantics.²⁴ The *kokle* theme, the third theme in Plakidis' neo-romantic symphonic work *Canto*, initially gives the impression of a long desired and finally achieved main theme – the *canto* theme. Still, in the further development of the first two main themes, forming a dramatically sharpened musical expression in the two general culmination zones, the *kokle* theme could be interpreted as the distant echo of a *bright past*. The third, or the *kokle* theme, gradually *disappears* in the orchestra layer, and, in the coda, hands over its place to a seemingly unexpectedly blossoming fourth theme, which is raised as a long awaited true *canto* or the confirmation of an ideal. In turn, the allusion to Latvian folk music remains like a discrete caress in its mainly timbral form, allowing for the interpretation of an externally similar motif, like a folk dance, in the imitation of the timbre of the *kokle*.

It should be noted that, in Latvian historiography, Krišjānis Barons, as a collector and systemiser of folklore, is often described as indicating the *kokle* as a Latvian traditional (national) cultural symbol. In that way, in his neo-romantic symphonic work, Plakidis' plays upon this significant person in Latvian cultural history with this allusion to the timbre of the *kokle*. Still, the musical language and expression of this symphonic work contains characteristic elements of a 20th century style (for example, the inclusion of an electric guitar in the score).

Altogether, the previously characterised quotes and, mainly, examples of allusion in the neo-romantic symphonic music by Latvian composers relates to its exposition in an orchestra score. In turn, the next two examples are already related to attempts to broaden the meaning of the folk song quote, reflecting the idea of an intertextual or stylistically intermusical dialogue.

“Vox humana” by Pēteris Butāns (1942–2020)²⁵

So far, in his creative work, Pēteris Butāns has used quotes, allusions and the principle of collage in various genres, as well as created stylistic allusions for

²⁴ Cf., “Kokle and Kokle Playing”, *Latvijas kultūras kanons*, accessed 25 February 2020 <https://kulturaskanons.lv/en/archive/kokles-un-koklesana>; Valdis Muktupāvels, “Kokles”, in: *Folk Music Instrument in Latvia*, Rīga, Latvijas Universitātes Akadēmiskais apgāds, 2018, 141–165.

²⁵ More detailed information in English about the music and creative work of Pēteris Butāns can be found online at the website address of the Latvian Music Information Centre, accessed 20 February 2020, <https://www.lmic.lv/en/composers/peteris-butans-376#!/>

folk music. An artistically original work with an interesting idea is Butāns' composition entitled *Vox humana*. This musical work has two versions – the first version for string orchestra, percussion, piano and the recording of a Latvian folk singer (1998) and the second version is for symphony orchestra with a singer, who sings in a traditional music style (2005).

According to the composer's intention, the work consists of three sections, and the musical material is based on three quotations.²⁶

Exposition	Development	Reprise - Coda
Sonor texture, record of folk-singer singing	Musical development, motives based on a folk song melody. The quotation of two new themes - Russian church chant and Catholic chant <i>Dies irae</i> . Simultaneously development culmination peak!	Sonor texture, record of folk-singer singing

At the beginning and the end of the first version of this symphonic work we hear a recording from the Latvian folklore repository. The recording is of Latvian folk singer Domicella Lipeņa (1901–1992) from Latgale, a historical region of Latvia. This recording was made in the 1960s, and the folk singer sings a song that is sung during the hay harvest.

Example 7: P. Butāns, *Vox humana*, Exposition, quoted Latvian folk song

4 ca - 16"
(Femminile voce)
(mp)

Magnetofono

Pļau - nit sī - nu, kam va - ja - ga, pļau - nit sī - nu,
kam - (i) va - ja - ga, man-(i) sī - ņe - ņa na - va - ja - ga.

²⁶ *Vox humana* (first version) of Pēteris Butāns is possible listen to youtube: <https://www.youtube.com/watch?v=ajRep8e5jvc>

The folk song serves as the basis for the further development of music in the middle section of the composition. Stylistically, it is a composition formed on a tonal foundation, using sonorous and aleatoric elements, as well as the development of the music's main theme in various layers of textures.

In the middle section two more quotations are highlighted. The first is the Russian church chant, which is performed on the string instruments. The second passage is the historically known Catholic Church Gregorian chant *Dies irae*. The simultaneous sounding of both quotations forms the main zone of culmination in the musical work, particularly accentuating the disappearance of the *Dies irae* motif in the atmosphere of exacerbated (dissonant) expression.

Why are the quotations of two Christian churches used in this symphonic work by Pēteris Butāns? Here one can discuss a hidden programmatic idea. This symphonic work is related to the composer's native region – Latgale (one of the cultural and historical regions of Latvia). Latgale historically was, in turn, dominated by the Catholic Church and the Russian Church. Therefore, Pēteris Butāns' symphonic work *Vox humana* is created as a musical stylistic fantasy based on three different musical quotations. In addition, the folk music quotation is created with a special effect of presence – the composer allows the listener to hear an authentic audio record of a folk song or (in the second version of the composition) a live performance (in *authentic style*) of this folk song.

In fact, in this way, the composer has broadened the meaning and function of the folk song quotation, accentuating more the intermusical dialogue principle in music. The folk song quotation gains a new function in this instance, as its usage maximally approaches its natural form of performance. This allows the quotation to be understood as a contrast and, at the same time, the facilitator of the representation of diverse music in a symphonic work. In it, the quote as an expression of a foreign music places a greater accent on underlining the characteristic intertextuality of postmodern culture. At the same time, this resolution brings forth the folk music quote as a metaphorical symbol, giving the neo-romantic symphonic work the meaning of an idealised voice of the past. In another symphonic work, composed at the beginning of the 21st century, one can also encounter this kind of function of broadened folk music quotation.

“Vakarblāzma” (“Sunset Glow”) by Juris Karlsons (b. 1948)²⁷

The symphonic vision *Vakarblāzma* (*Sunset Glow*, 2007) is such an opus. In this work, one of the archetypes proves to be the totality of those poem and portrait genres that were characteristic of late Romanticism and Impressionism.²⁸

Being a musical portrayal of a natural phenomenon, namely, the sunset glow, this symphonic work's style can be associated with the basic notion of impressionism in music – to reflect the mood of a moment alongside the changeability of different moods (based on the intensive use of the twelve tone chromatic scale). This idea forms the basis of the whole composition, saturating it with the principle of interwoven development. All in all, the features characteristic of the impressionistic music style are supplemented by other stylistic layers and nuances.

Exposition	Development	Reprise	Coda
Exposition of basic theme (leitmotiv of <i>cuckoo</i>) as the <i>first theme</i> and exposition of variant of this theme as the <i>second theme</i> . The natural performance in the evening, elegy, minor, intensive use of twelve tone chromatic scale.	Transformations of basic theme and several of its elements. Culmination peak: transformation of basic theme in the <i>lightning vision</i> . Intensive use of twelve tone chromatic scale.	Exposition of basic theme as the Latvian folk song (sing folk singer). Lyrical culmination of composition.	Transformation of melody of Latvian folk song in the major tonality. Elegy, mix of major and minor elements, timbre of the bass flute.
<i>h moll</i>	<i>h moll-G dur-B dur-a moll</i>	<i>h moll</i>	<i>D dur</i>

It is interesting to note that the composer does not avoid using illustrative means of expression to create common musical expressions, such as the clear imitation of a cuckoo's song and the striking of a wall clock, reaching a climax in the portrayal of thunder and lightning. In turn, the exposition of

²⁷ More detailed information in English about the music and creative work of Juris Karlsons can be found online at the website address of the Latvian Music Information Centre, accessed 20 February 2020, <https://www.lmic.lv/en/composers/juris-karlsons-295#!/>

²⁸ *Vakarblāzma* (*Sunset Glow*) of Juris Karlsons is possible listen on this website: https://sonichits.com/artist/Juris_Karlsons

the basic theme of *Sunset glow* stems from the melody of a Latvian folk song (the lyrics of the song metaphorically associate the evening natural phenomena with grief and memory of a mother who has passed away), included in the reprise section of the composition.

Example 8: J. Karlsons, *Vakarblāzma / Sunset Glow*, Reprise, quoted Latvian folk song

15

Hn. I, II

Chimes

Hp.

Brivi (freely)

Narrator

Kyu - koj juo - ru za - gyu - zi - te, tu kyu - ko - ji es rau - doj.

Vln. I

Vln. 2

Vla.

Vc.

Db.

Narrator

Tu kyu - ko - ji es rau - do - ju; o - bi di - vi buo - ri - ti.

Vln. I

Vln. 2

Vla.

Vc.

Db.

On the one hand, this folk melody organically fits in the whole system of musical and stylistic expression. But, on the other hand, the vocal part seems to be coming from quite a different reality (a romantic *ideal*, a *voice from the past*, or *eternity*). Besides, as stated above, in the composition the composer has radically expanded the notion of the quotation in music.

In the given opus, the quotation is not only a quotation of the melody of the folk song. In line with the composer's concept, the central episode should present a Latvian folk song. However, it must not only be performed, but sung as well. Besides, it must not be simply sung, but sung by a real folk song performer (as a real folk performance on the stage), and nobody else. In this respect, the composition by Karlsons serves as an example for an essentially new understanding of the function of the quotation in contemporary music. The quotation here seems to confirm a real interaction of different music culture traditions. It is interesting in an epoch when the further development of classical traditions is becoming topical in the realm of art.

Conclusion

When analysing the quoting of folk music and the expression of stylistic allusions in the neo-romantic symphonic music of certain Latvian composers of the older generation at the end of the 20th century and beginning of the 21st century, one can conclude, that it has been a trend that has been quite regularly represented by many composers. This trend also reflects certain characteristics of local musical history.

Much like in many other European nations, as well as Latvia, in the second half of the 19th century and beginning of the 20th century, national composition schools formed, which initially were based on the stylistic traditions of Romanticism. In part, there was a characteristic trend to turn towards folk music, which was expressed both as quotations as well as arrangements in various genres of classical music. It should be noted that, at the end of the 19th century, almost all the best known Latvian composers were graduates of the St. Petersburg State Conservatory and were, more or less influenced by the well-known Russian composer and composition lecturer, Nikolai Rimsky-Korsakov (1844–1908), and his cultivated approach to the creative process of music, which involved folk music and the usage of its elements in musical works. Later, this influence was reflected in the creative work of the next generation of composers in Latvia in the first half of the 20th century. Additionally, this was facilitated by the situation that, in the first half of the

20th century, the aesthetic ideas and stylistic direction of modernism were represented minimally (fragmentarily) in the music of Latvian composers in the 1920s and 30s. However, after World War II (during the time of Soviet occupation), the dominating political ideology in Latvia delayed and limited the representation and expression of modernism in art and music.²⁹

In that way, after individual, limited attempts to adopt modernism (avant-garde) in the 1960s, in the 1970s there followed the music of the younger generation, which displayed the characteristic stylistic retrospectivism and intertextuality (polystylism) of postmodernism. Neo-romanticism formed as a broadly represented trend in the last decades of the 20th century, and, similarly, like in the music of Romanticism in the 19th century, attention continued towards the manifestation of the folk music element in musical works.³⁰

Altogether, as was observed in the previously noted characterisations of the neo-romantic symphonic works of Latvian composers, quoting and stylistic allusions to folk songs creates an associative impression of the ideal, which echoes older music cultural layers of the past (in this way accentuating the expression of stylistic retrospectivity). In certain situations the boundaries of quotation usage were broadened in an attempt to become as close as possible to an authentic folk music performance and sound form in a musical work.

In turn, in instances of allusions, one can observe their manifestations in a peculiar overall musically stylistic context. In the last decades of the 20th century and beginning of the 21st century, in the genre of academic music, the tendency of neo-romanticism was based on the realization of principles of allusions (similarities to the 19th century Romantic style of music). Thus, the folk music element simulation (allusion) is the component of a more or less refined general *play of stylistic allusion*, which many Latvian composers have realized in their neo-romantic symphonic works.

²⁹ Cf. Arnolds Klotiņš, "Latvian Music in the World", in: Jānis Stradiņš (Ed), *Latvia and Latvians*, Vol. 1 Rīga, Latvian Academy of Sciences, 2018, 524–534, 541–548; Jānis Kudiņš, "Latvian Music History in the Context of 20th Century Modernism and Postmodernism. Some Specific Issues of Local Historiography", in: Gregor Pompe (Ed.), *Muzikološki Zbornik / Musicological Annual*, Vol. 54, No. 2. Ljubljana: University of Ljubljana, Faculty of Arts, 2018, 97–138.

³⁰ Jānis Kudiņš, "Former *Outburst of Creativity* in Latvia. Some Historical Preconditions and Characteristic Style Tendencies", in: Rima Povilioniene, Jūrate Katinaite (Eds.), *Music That Changed Time*, Vilnius, Lithuanian Academy of Music and Theatre, Lithuanian Composers' Union, 2014, 38–45.

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Summary

This article focuses on five internationally recognized Latvian composers – Romualds Kalsons, Pēteris Butāns, Pēteris Vasks, Pēteris Plakidis, and Juris Karlsons – who represent the older generation in the early 21st century. These composers provide artistically vivid representations of the folk music quotation, stylistic allusion or *ersatz* (*false*) quotation (according to Peter Burkholder's classification) in their neo-romantic symphonic works, created in the last third of the 20th century and at the beginning of the 21st century, the period of Postmodernism in culture and arts.

The Concerto for Violin and Orchestra (1977) by Romualds Kalsons (b. 1936) musically reflects a vivid stylistic simulation of Latvian folk music. In many symphonic works by Pēteris Vasks (b. 1946) – *Lauda per orchestra* (1986), Concerto for English horn and orchestra (1989), Concerto per violoncello ed orchestra No. 1 (1994), *Distant Light*, Concerto for Violin and String Orchestra (1997), Symphony No. 2 (1998) – creates the stylistic allusion of folk music in various ways. In the symphonic work *Dziedājums (Canto)*, 1985 by Pēteris Plakidis (1947–2017) creates the allusion to folk music, emphasizing the peculiar timbral imitation of the kokle, which is a significant instrument in Latvian traditional culture.

In turn, Pēteris Butāns (1942–2020) in his symphonic work *Vox humana* (1998/2005) and Juris Karlsons in his symphonic work *Vakarblāzma (Sunset Glow)*, 2007 radically expanded the notion of quotation in music. In the symphonic works of both composers, the quotation is not only a quotation of the melody of the folk song. In line with the composers' concept, the central episode should present a Latvian folk song. However, it must not only be performed, but sung as well. The quotation here seems to confirm a real interaction of different music culture traditions. It is interesting in an epoch when the further development of classical traditions is becoming topical in the realm of art.

Overall, the neo-romantic trend in the music of five Latvian composers reveal the view of folk music and its quotation or imitation (allusion) as a *voice from the past*. As its own kind of musical ideal, which is missing at the end of the 20th century, in this way, also confirms the varied expressions of the characteristic stylistic retrospective of the postmodern cultural period. This aspect is characteristic of many composers, authors of neo-romantic symphonic music in Latvia in the last decades of the 20th century and the beginning of the 21st century. It can also serve as a basis for comparison with the neo-romantic symphonic music of composers from other countries.

REVIEWS

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**Melita Milin, *Ljubica Marić:
komponovanje kao graditeljski čin*
[*Ljubica Marić: Composing as an Act of
Creation*], Belgrade: Institute of
Musicology SASA, 2018, 479 pages,
ISBN 978-86-80639-38-3¹**

The newly founded award of the Serbian Musicological Society, “Stana Đurić-Klajn”, for a significant contribution to Serbian musicology in the year 2019, was

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given to Dr Melita Milin, a musicologist and principal research fellow of the Institute of Musicology SASA, for the book *Ljubica Marić: Composing as an Act of Creation*. A number of articles published in reputable journals, a publication dedicated to the centenary of Ljubica Marić's birth² and a few other activities concerning the promotion and affirmation of the composer's work speak volumes about Dr Melita Milin's long-lasting interest in the creative work of Ljubica Marić. As a result of fusion of Dr Milin's previous works, completed and enriched with her latest research, thoughts and conclusions, she wrote the monograph *Ljubica Marić: Composing as an Act of Creation* which was then published by the Institute of Musicology of the Serbian Academy of Sciences and Arts (2018).

The fact that this research is based on unprocessed archived data (the legacy of Ljubica Marić and many other files) kept in the SASA Archives, the Archive of the Institute of Musicology SASA, the Archives of Yugoslavia, the Archive of Serbia, and the Faculty of Music, proves its extraordinary value. The author gathered

² Мелита Милин, *Љубица Марић, 1909–2003: “... ѿајна – ѿиштина – ѿворење...”*, Београд, САНУ/Службени гласник, 2009.

many important pieces of information from a number of contacts and archive groups outside of Serbia. In addition to that, the long-term friendship between Dr Melita Milin and Ljubica Marić was also, in a way, incorporated into the monograph, which gives it special importance. In this monograph, the author crosses the borders of musicology by including the socio-political, cultural and artistic context while exploring the versatile activities of Ljubica Marić (she did not only compose, but was also performing, conducting, educating, organizing and was even engaged in literary, visual art and philosophical activities) and giving a valuable scientific contribution to the entire realm of national humanities.

The research is divided into two major parts – *The Lifetime of Ljubica Marić: A Need for the Act of Creation* and *Crossings* – comprising a few smaller chapters. Apart from the number of music sheet examples, which illustrate analytical segments of the text, the monograph has a lot of appendices (which takes up almost a hundred pages). The first group of appendices contains correspondence, documents and literary texts incorporated by the composer into some of her works. The second group contains facsimiles of handwritten compositions, letters, poems, reproductions of paintings and pages from Marić's copy of *Octoëchos* by Stevan Stojanović Mokranjac. Together with photographs, among which there are some from the composer's childhood, the following additional material is of great value: *A Timeline of Important Moments in Ljubica Marić's Life*, *A List of Compositions by Ljubica Marić* (with additional information about every

printed and recorded music piece, literary works and also about her lost or destroyed compositions), as well as *Bibliography of Writings about Ljubica Marić* (ranging from the most simple articles to monographic research). As a conclusion, the book is complemented with a detailed index of names, the author's biography in two languages and a summary written in English.

After an explication of her methodology, the author, in the introduction of the book, concisely presents Ljubica Marić's opus, which consists of five stages of creation (first stage: 1928–1944, second stage: 1945–1951, third stage: 1956–1967, fourth stage: 1967–1983, fifth stage: 1983–1996). As Dr Milin said herself, she wanted to connect every part of Marić's life and creation, so she "[...] made chronological notes about the events which were essential for the composer's artistic development and which affected her career, including intermittently reviews of her compositions and other works of art".³

First part, *The Lifetime of Ljubica Marić: A Need for the Act of Creation*, consists of the following facts: the composer's family tree, her childhood in Kragujevac, Belgrade and Valjevo, school time in the Music School in Belgrade, studies at the Prague Conservatory, travels and specialization in Berlin, Amsterdam and Strasbourg, return to Belgrade, life in Zagreb, another trip to Prague and, finally, return and employment in Belgrade.

³ Мелита Милин, *Љубица Марић: компоновање као трагичијељски чин*, Београд, Музиколошки институт САНУ, 2018, 17.

Through these chapters, it is easy to follow the artistic development of Ljubica Marić. The author, who is an expert in the musical and cultural happenings of the 20th century, considered every environment in which the composer had spent a certain period of time. There are a lot of outstanding individuals who greatly influenced the professional growth of Ljubica Marić, starting with Miloje Milojević and Josip Slavenski in Belgrade and then Josef Suk and Alois Hába in Prague. In the part of the book which tells us about the composer's years in Prague, the author observes her biography through the prism of modernist tendencies in this city during the 1930s, taking into consideration other Serbian composers, members of the famous Prague group. Special attention was paid to some key events in Marić's life, which played a great part in her affirmation, such as, for example, the performance of the *Wind quintet* at the Festival of the International Society for Contemporary Music in Amsterdam (1933). The chapters about the first decades of Marić's life are completed with meticulous analytical segments. The author constantly emphasises the modernist orientation of Ljubica Marić, which began forming during her studies, by giving thorough and vivid analyses of her early works, such as *Sorrow for the Girl* (for a men's choir), *Sonata Fantasia* (for a violin solo), *String Quartet*, *Wind Quintet*, *Music for Orchestra* and *Sketches for Piano*.

The subsequent chapters are focused on the composer's life and work in Belgrade. After the analysis of compositions in which Dr Melita Milin emphasises a change in Ljubica Marić's style, the

change being a decrease of modernist expression (*Water Flowed*, *Three Preludes and Etude*, *Branko's Round Dance*, *Children's music*, *Three Folk Songs*, *Verses from 'The Mountain Wreath'*, *Sonata* for violin and piano), the reader will encounter a period which was, in the writer's opinion, the peak of Ljubica Marić's creative energy (1956–1967) and in that period, she wrote the following pieces: *Songs of Space*, *Passacaglia*, *The Music of Octoïch*, *Octoïcha 1*, *Byzantine Concerto*, *The Threshold of Dream*, *Ostinato super thema Octoïcha*, *The Enchantress*, *Word of Light*, *Lament*, *Pastoral and Hymn*. A precise and clearly substantiated analytical discourse proves the author's great competence, dedication, careful and thorough approach to the formal and tonal and thematic aspect of these compositions. The writer tried to keep track of the genesis of the mentioned compositions and, at the same time, describe Ljubica Marić's passion for medieval Byzantine culture, the complexity of her attitude towards the Serbian Octoëchos and possible influences of other composers on Marić's opus.

Since Ljubica Marić 'retreated' for a while (from 1967 to 1983, she only wrote *Song for the Flute*) the author's focus then turns towards some social aspects of the composer's life, which attest great respect for Ljubica Marić by the intellectuals of that era. Engagement with the Biennale of Contemporary Music in Zagreb, the selection of Ljubica Marić as a corresponding member of the Serbian Academy of Sciences and Arts and a number of meetings, conversations and travels of the composer and her acquaintances are described further. The reader learns

about the composer's interest in broadcasting and also with her less famous works and her great talent in poetry and visual arts.

The last segment of this detailed part is dedicated to the composer's late (fifth) stage of creation and the following pieces are analysed: *Invocation, From the Darkness Chanting, Monodia Octoïcha, Asymptote, The Wondrous Milligram, Archaia, Archaia 2, Torso, Harmony in Stone*. Since Ljubica Marić was still inspired by the Octoëchos in her late stage of creation, Dr Melita Milin achieved continuity with the prior chapter with her analytical approach, pointing out the characteristics of the composer's subsequent approach towards the Octoëchos's melodies compared with the approach from her third stage of creation. The modernist poetics of Ljubica Marić were always highlighted in detailed analyses of musical language, but segments from both national and foreign newspaper reviews are also very important to understand every piece mentioned, because the reader learns about the reception of these pieces at the time they were produced and performed for the first time.

The second part of the monograph is called *Crossings*. In four chapters, the author writes about essential aspects that prevail in the poetics of Ljubica Marić. The chapter *Both Serbia and Byzantium as Motherlands* is about the composer's specific experience of Byzantine heritage and provides a broader context of interest in Byzantine culture and art in this region. The next chapter, *Ljubica Marić and the Octoëchos* is about the enormous influence of this liturgical book on the creation of Ljubica Marić, who was actually

the first Serbian composer who used the Octoëchos chant in non-liturgical compositions. The author, among other things, writes about Marić's philosophical thoughts about time as a specific synthesis of crucial elements of the archaic and the present in the fourth chapter *Time in Ljubica Marić's Music: Depths of the Fourth Dimension*, with references to Henri Bergson and Igor Stravinsky's time categories. The last chapter *Instead of a Conclusion: Fluid Borders of Modernism in Ljubica Marić's Music* is a summary of all five stages of creation of the composer, but with a succinct description of the essential features of the means of expression typical of Ljubica Marić's way of composing. At the end, the author poses questions about the potential interpretation of Ljubica Marić's later pieces of work in the context of postmodernism (or, to be more precise, modernism which is open for postmodernist ideas), as well as her possible influence on the 'acts of creation' of younger Serbian composers.

With a clear articulation of her scientific mind and her recognizable, pleasant language, Dr Melita Milin offers to experts and other readers alike an abundance of hitherto unknown information about the life of Ljubica Marić and a unique interpretation of this artist's opus, which does not consist only of musical works. Having almost 500 pages, the book *Ljubica Marić: Composing as an Act of Creation* is not just one of the most extensive and detailed researches about Serbian composers, but also carries a historical value, since it is so far the biggest and most complex scientific contribution about the character and work of this classic of Serbian contemporary music.

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***Banatski Falstaf. Komična opera Pop
Ćira i pop Spira* Dejana Despića
[*Banatian Falstaff. Comic opera Priest
Ćira and Priest Spira* by Dejan Despic],
Sonja Marinković and Nemanja Sovtić
(Eds.), Novi Sad: Kulturni centar
Vojvodine Miloš Crnjanski, Beograd:
Muzikološko društvo Srbije, 2019, 208
pages, ISBN 978-86-80384-58-0¹**

Before the reader is a collective monograph whose publication follows the premiere of the opera *Priest Ćira and Priest Spira* (*Pop Ćira i pop Spira*) written by academician Dejan Despić. The collective monograph² was issued by both the

Cultural Centre of Vojvodina *Miloš Crnjanski* (Novi Sad) and the Serbian Musicological Society (Belgrade) and it contains insights into different aspects of Despić's opera *Priest Ćira and Priest Spira*: ranging from the place of this opera in the composer's oeuvre and, more broadly, in the tradition of comic opera in the history of Serbian music, to the premiere and reception of the piece (Dr. Katarina Tomašević), the meticulous study of different aspects of the piece (harmonic language, musical language, ensembles and other aspects reviewed by Dr. Branka Radović), Despić's treatment of the comic elements in this opera (Dr. Sonja Marinković) as well as the critical reception of the opera. The texts are divided into four larger sections and they weave an interdisciplinary web that fully encompasses Despić's piece, uniting the musicological, literary, teatrological, performance and reception views.³ The number of monographs dedicated to a single piece is few. The fact itself makes this publication unique and it points out

The monograph was presented by dr Sonja Marinković; dr Smiljana Vlajić, composer and director of the Cultural Centre of Vojvodina *Miloš Crnjanski* and Gorica Pilipović M.A, editor of the music department of the RTS Radio Belgrade 2. Moderator of the promotion was Zorica Premate.

³ The segments are these: I part – Dejan Despić's opera – musicological view; II part – literary role model and libretto of Despić's opera; III part – premiere of Despić's opera; IV part – the libretto *Merry Priests of Banat* (Veseli popovi banatski). Beside these sections, reader will find preface, summaries of the six texts in English and three reviews among the pages of this monograph.

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¹ The review was written within SRO Institute of Musicology SASA, financed by Ministry of Education, Science and Technological Development of the Republic of Serbia.

² The promotion of the monograph was held at Negotin, within the festival 54th *Days of Mokranjac* on 20th of September 2019 by the editor of the monograph dr Sonja Marinković. Second promotion was held in the hall of Composers' Association of Serbia on 19th of November 2019, within the festival *Bunt 7.0*.

to us the necessity of producing monographs of this type that encompass all the important aspects of the piece

The first part contains the following texts: "Life dedicated to music. On the creative poetics of Dejan Despić" (Dr. Katarina Tomašević); "Language and expression in the comic opera *Priest Ćira and Priest Spira* by Dejan Despić" (Dr. Branka Radović) and the text "Treatment of Comic Elements in the Opera by Dejan Despić" (Dr. Sonja Marinković). The second part contains the texts "*Priest Ćira and Priest Spira*, between humor and poetry" (Dr. Tatjana Jovičević) and "Libretto of the Opera *Priest Ćira and Priest Spira* by Dejan Despić in the Context of 'Opera dramaturgy' by Dejan Miladinović" (Dr. Zoran Đerić) while the third section deals with the performance and reception of this operatic piece and contains the texts "The Opera *Priest Ćira and Priest Spira* from the Performer's Perspective" (Dr. Željka Milanović) and "The Operatic Response to Sremac's Challenge" (Branka Radović). Finally, the fourth section contains the libretto of the opera *Priest Ćira and Priest Spira* which possesses many literary qualities that lie, above all else, in the fact that the spirit of Sremac is preserved and omnipresent in this adaptation and dramatisation of his novel.

Katarina Tomašević in her text "Life dedicated to music. On the creative poetics of Dejan Despić" observes the opera *Priest Ćira and Priest Spira* within the broader context of Dejan Despić's oeuvre. The author provides the reader with the composer's biography as a vehicle to present his creative, theoretical and pedagogical work. Tomašević explains the rea-

sons behind Despić's hesitation to cope with such a complex genre as opera, and later the reasons for his acceptance to make such a move. She then states that his daring was awarded the Audience's Prize at the international *Armel Opera Festival* in Budapest (26), as well as acclamation from the critics. After that, the author points out the aspects of this opera that show the unique features of Despić's oeuvre brought to a new level, and in that light she distinguishes elements such as the humour (of the *Haydnesque, good-natured kind* (28) as the composer himself reveals), the treatment of the folkloric material, the communicative qualities and other elements. The text is very informative, not only for connoisseurs of Despić's character and opus, but for readers who are being introduced to his operatic work, as well as his previous oeuvre.

Branka Radović makes her contribution to this monograph, in the form of a text titled "Language and Expression in the Comic Opera *Priest Ćira and Priest Spira* by Dejan Despić" and provides the reader with an analytical view of the score of this opera, highlighting the fact that she had an insight into the score without even expecting the premiere of the work. Using extensive analysis, the author pointed out the multiple layers of this piece, singling out the qualities of the score (symmetry as an especially interesting phenomenon). Having done that, the author underlines the significance this opera has, placing it within the framework of Serbian opera tradition, stating that "like many old comic operas or the first comic operas, Despić's piece has a similar outer structure divided into two

acts, both ending in mass scenes, the former with a feud, and the latter with a wedding" (34). The author also points out that it is necessary to bear in mind that, even though the "music derives from the inflection of the spoken word, it is not that of the Janáček or Konjović type" (35). Given that we "barely had any tradition in this genre", the author believes that this particular opera written by Despić could be considered both as a "development of a genre and its cornerstone" (56).

Sonja Marinković provides a different analytic insight into this piece, accentuating in her own text the unique place Despić's comic opera has in the canon of Serbian music, pointing out, similarly to the previous author, that "this genre in Serbian music barely has a representative" (58), and she supports this statement by listing the few but precious number of examples that we do possess in our history. Further on, she adds that the composer's previous experiences naturally led him to the decision to write an opera. Believing that the opera *Priest Ćira and Priest Spira* may bear the genre affiliation *comedy of manners* (*komedija naravi*), the author took one important fact into consideration: by that, we mean the skillful depiction of our mentality that, according to the author, actually lies behind the wittiness of the opera. The treatment of the comic elements is indicated, and those elements are not a direct illustration of the text, but rather, the "musical wittiness, playfulness, ingenuity and invention complements the dramatic situations and indisputably witty lines" (62).

Tatjana Jovičević gives the reader an insight into the very literary work that

provided the basis for the libretto of this opera – the novel of the same name (*Priest Ćira and Priest Spira*) written by Stevan Sremac – in the light of many adaptations as some form of other lives of this novel, primarily considering the film and television adaptations (and less those in the theatre). There is a very interesting characterisation of the mentality in the novel that, according to the author, "will be rephrased into characterisation via mentality" (86). Further on, she believes that Despić's opera, as an adaptation had more success than, for example, the television adaptation from 1982 (directed by Soja Jovanović), explaining that the great success was achieved by establishing a parallel or alternation of the dramatised Sremac narrator (100). The author disapproves of the presence of the *caricature scenes* in the opera, however, she finds the justification for such librettistic solutions in the fact that the libretto was based on the novel and therefore, the presence of such scenes is understandable and acceptable. In the end, she concludes that the opera was, subject-wise, far more successful than the other adaptations. We would add to this that the success of this adaptation lies precisely in the space the author insinuated in the title of her text – the very nature of the libretto positions it in the space between comic (as the common denominator of both Sremac's work and Despić's opera) and poetry (the literary quality this libretto possesses as an entity outside the context of the opera). The author, thus, sheds light on the libretto as an important aspect of Despić's work that took "a step away from the scenic, film and television adaptations created so far" (100)

by fulfilling the criteria of *comediographic reconciliation*.

Zoran Đerić has contributed to this monograph with his text “Libretto of the Opera *Priest Ćira and Priest Spira* by Dejan Despić in the Context of the ‘Opera Dramaturgy’ by Dejan Miladinović”, setting himself the goal to present Miladinović’s attitude towards libretto, the work and the duties a librettist should have, as well as opera dramaturgy. The author believes that – in the libretto *Merry Priests of Banat – the protagonists are characterised by their very names, that is, their nicknames and their professions* (117), which is, according to him, natural, bearing in mind that the characters are familiar to the readers of the novel. However, having in mind that this is opera in which music clearly illustrates the nature and the deeds of the characters, as well as their relations, we are of the opinion that the previous knowledge of the novel is not a necessity in order to enjoy this opera.

Not only did she contribute as a conductor of the opera, but Željka Milanović also left a written trail about her experiences during the preparations of the premiere of this demanding piece and the performing challenges she had to overcome during her encounter with the piece, starting with re-reading of the novel by Sremac, proceeding with reading the libretto written by Miladinović, then the work with the score and work with the soloists, choir and the orchestra. Moreover, she speaks about the unique features of the piece. One performer’s testimony is an immensely valuable contribution to this monograph, due to it containing a meticulous theoretical analysis

of the piece, which not only underlines the nature of the score, but the nature of working on one piece. It is very clear from this text that the author completely understands the language and intentions of the composer. Also, she recognises the space in which the composer allows the performer to manifest his own voice as an author through interventions made to the score.

Branka Radović, in the review after the premiere of the work, firmly expresses the belief that Despić succeeded in answering the challenge posed in Sremac’s novel. The author explains the reasons for such an opinion, praising the great effort the ensemble of the Serbian National Theatre put into preparing and performing this opera. Be that as it may, the work holds an important place in, the author underlines, the “rather modest legacy of comic operas in Serbian music literature” (149). The author notes and praises the performer interventions made by Željka Milanović (whose exhaustive work on this opera is noticeable not only on the stage but also in the text, previously presented here), primarily the one regarding the wedding scene that comes to the fore, completes the work, and gives the unfolding of this piece a certain charm. We learn from the author’s insights into the premiere of the work that the ensemble demonstrated great enthusiasm, recognising the importance of staging this particular opera. She also noted the presence of subtitles (from Serbian to Serbian) due to the complex nature of the parts that influence the understanding of the text sung by the performers.

This collective monograph gives a complete insight into the origin, premiere and nature of this operatic piece and its place in Despić's oeuvre as well as its place in the overall genre within the history of Serbian music. Together with the score, this monograph will be the starting point for many researchers, their questions and quests for new answers

and interpretations of Despić's work, which will – we believe – continue to bring humor and mirth to the lives of its listeners, in spite of the challenges and circumstances of the environment. Also, we believe that the success of this opera will inspire other authors to tackle the challenges of composing for the stage.

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**Iva Nenić, *Guslarke i sviračice na tradicionalnim instrumentima u Srbiji – identifikacija zvukom* [*Gusle female players and female players on traditional instruments in Serbia – identification by sound*],
Beograd: Clio, 2019, 299 pages,
ISBN 978-86-7102-576-8**

The book *Gusle female players and female players on traditional instruments in Serbia – identification by sound* by ethnomusicologist Iva Nenić was published in

2019, and it is based on her PhD thesis defended at the Faculty of Music in Belgrade in 2015. This book is the very first ethnomusicological study of female performances on traditional instruments in Serbia and it represents a significant contribution and a breakthrough in the subject which had, somehow, eluded the attention of local academia within the framework of contemporary theories of ideology, identity and gender performativity.

Through the five chapters of her book, Iva Nenić systematically develops and chronologically explains the practice of women playing traditional instruments in Serbia, as well as its genealogy and the identification processes that this practice entails. The author's discourse and her specific writing style are very innovative and clear – refreshing in comparison with the dominant narratives in ethnomusicology, even humanities in general. Another, very special contribution that this book makes is a bold, well grounded and constructive critique of the role of theory in ethnomusicology. In spite of (but, at the same time precisely

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because of) the acribic writing style, this book is also suitable for a broader audience, interested not only in women performing but in the subject of playing of traditional instruments in Serbia in general.

The first chapter describes the practice of women performing on traditional instruments in the discourses of culture and of the humanities, primarily by elaborating on the approach to the issues of gender and femininity in ethnomusicology. The central place of the chapter is the (self)critique of ethnomusicologists who had somehow neglected and omitted the phenomenon of women playing traditional instruments in their work, by predominantly interviewing male sources and reflecting upon their statements about performing on traditional instruments as more relevant. This was common in ethnomusicology, not only in Serbia, for almost the entire 20th century. The author gives a brief overview of the cultural constructs of femininity which were shaped during the 20th century by the dominant social systems, and of the typification of the gender roles, especially in patriarchal environments.

In the second chapter, titled *Identification of Musical Practice*, the term *interpellation* is introduced and elaborated on as the opposite of *identification* (with/by) music as the very act of gender performance at the moment of playing. A critique of the essentialist theories of identity was made explicit in this chapter, although it permeates the entire book. Iva Nenić wonders about the purposefulness of introducing collective identities, particularly considering their hegemonic position in the academic world regarding

traditional music. On the other hand, she clearly presents the obvious advantages and benefits of the use of the term *interpellation*. She agrees with Timothy Rice who criticized the use of the default meaning of the term 'identity' and suggests: "the implementation of the materialist theoretical setting of becoming a subject under ideology in the light of identification, and its correction or further development on the background of discussion about concrete music practices" (30).

The very beginnings of examination of the ideological shaping of identification is by all means in the oeuvre of Louis Althusser; his description of the mechanism of one's *becoming a subject* as the initial definition of interpellation and the latter interpretations and insights in the field of the identity ideologies, given through discussions by a number of authors in the culture studies, represent an extremely informative theoretical framework for the author's concept of the ideological establishment with (by) music. Interpellation by means of music refers to "construction, restructuring or renewal of the subject position as the material signifying practice by (with) music" (35). The term interpellation here can also refer to "the moment of adoption – response, when we are taking an active part in a certain musical practice as the subjects, and which, in turn, can influence our other identification matrices by questioning them or making them even stronger" (35).

The example of young, female frula players clearly shows their multiple identification positions – *sound interpellations*, as they are performing in the glo-

balisation époque in the sphere of neo-traditional music.

When she speaks about gender performativity, i.e. gender establishment in the act of playing music, Iva Nenić illuminates the term *gender* in ethnomusicology but also in the studies of gender, performance and culture in a completely new way: by relying on the philosophical and feminist theory of Judith Butler. The reader is faced both with the complexity of the term and with gender identification in the act of musical performance. In this book, gender performativity is established, elaborated on and observed through the example of the young female frula players at the Frula festival in Sopot (Serbia).

Through the elaboration of her main topic in this book, the author also addresses the Profession, i.e. the professional public. She criticizes the lack of the theoretically established ways of insight into the interrelations of music and identification (the inconsistent implementation of existing and / or development of new theoretical approaches).

The third chapter, titled *Genealogy of the female instrumental performance*, brings a detailed historical overview of the female performances on traditional instruments, especially in the territory of Serbia, starting with the first references and descriptions and fresco paintings from the Middle Ages. The author here performs a genealogical analysis of women's activities within the different areas of traditional music and she provides an overview of the dominant dispositives at different moments in history. This is the basis and the starting point of her further theoretical suppositions. A subchapter

dedicated to the blind female *gusle* players describes a well-established practice of the female *gusle* playing, especially between the 16th and the 18th centuries. In the context of newly introduced social rules and transformed gender roles during the 19th and the 20th centuries and thanks to the dominant nationalist ideology, women have been pushed out of the sphere of private music performances, or even made invisible. Iva Nenić considers not only the *gusle*, but also the *frula* female players in the villages of Serbia during the 20th century in the subchapter *Ethnography of Exception*. She also presents less-known data about women playing other traditional instruments in Serbia.

Contemporary Music Practice of Female Players is the central chapter of the book. Here, Iva Nenić really gives a voice to the women performers by giving the transcripts of the interviews with her sources in the field. This provides for an extraordinary dynamic in the narrative of the book, but also allows us to mark the key moments of the (self)identification of female performers on traditional instruments in various spatial, temporal and ideological frameworks. The personal stories of the players are given through the short overview of the music scene during the 20th and at the beginning of the 21st century and through the analysis of the dominant public and musical discourses. The author maintains that, at the present moment, the fact that women were playing traditional instruments was tacitly neglected and somehow 'forgotten' for as long as they fulfilled their other role – that of the conservators and carriers of the musical tradition. This conclu-

sion sheds light on the ambivalent status of women, i.e. on the femininity which is modified according to the current needs of the dominant social and cultural discourses in Serbia from a completely new point of view.

While describing the process of 'becoming the subject' Iva Nenić once again defines interpellation within the very act of playing music and the musical practice – not only as a concrete moment but as “a series of sequenced performative gestures from which the subject has risen, self confirmed and changed due to the changes in the social environment”. (144) Through the statements of her collaborators and sources in the field, the author traces two lines of understanding interpellations by/with music, i.e. in the concrete cases – becoming a female player – as a process and as a concrete event. Here, the event is defined as the moment when the players felt for the first time a call for identification and a strong desire to reach for a certain instrument. The player – instrument relation is emphasized and the attitudes of older and younger players are compared.

Music – the creative product of the female players of traditional instruments is signified as the material performative of the identity since “the very act of playing music and taking part in the material objectification of the discourses accompanying a certain musical practice sometimes stands as the basic performative gesture which establishes an individual as a subject in an ideology and, through ideology, places it within a certain identity” (158). By taking the semiological framework, naturalized in the Serbian ethnomusicology (Zakić, 2009), Iva Nenić con-

siders the modalities of the ways in which music supports the identity processes through the choice of the repertoire of players and musical characterization of their performances at different levels – qualisign, sinsign and legisign. She emphasizes the multiplicity of the identification processes as well as their intertwining in one subject – a single female player – by separating three modalities of the material performativity of music: the very act of playing music, direct and indirect participation in the music performance.

Since the beginning of the 21st century, the Ethno, the World Music and the neo-traditional music scenes have been important places where (predominantly younger) female players can be heard today. The author chose female gusle and frula playing as the dominant (but certainly not the only) female instrumental performance practices and she compared these two types of musical expressions on several occasions in the book and at its very end: “As frula players are more numerous and better accepted today due to the relative interruption in the (generally) poor visibility of their practice, which came with socialism, and the absence of strict regulations concerning female performers, female gusle players always had a special place during all historical changes” (191).

Considering the individual performance styles of the older and younger female gusle players in various ideological moments and social and performance situations, Iva Nenić presents the complexity of the female gusle playing (un)burdened by the different influences, ideologies and stereotyping by the audience but also by the performers themselves,

especially in the context of repertoire. Based on her own experience of more than a decade of continuous insight into the practice of women playing traditional instruments in Serbia, Iva Nenić initiates, emphasizes and encourages ethnomusicologists to engage in helping the fostering of better visibility of this musical practice and its carriers – women and girls.

The book ends with the impressive choice of literature from different domains (gender and culture studies, anthropology, ethnology, ethnomusicology...). There are interesting photographs from both the author's collection and from various personal and public archives. Forty two transcriptions of instrumental and vocal-instrumental melodies

played by female performers of different generations are also included in the book.

The lack of visibility, we could even say the marginalization of women performers on traditional instruments in Serbia has also led to their absence from the relevant scholarly discourse during the 20th century. In her book and in her general ethnomusicological engagement, Iva Nenić has made an important step forward to the better treatment of these women. She suggests relevant and appropriate methodological concepts, such as the theory of interpellation / identification by/with music. In this way *Guslarke i sviračice* are getting their (well-deserved) place amongst the extraordinary performers on traditional instruments in Serbia.

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A Review of the 28th International Review of Composers, 4–9 October 2019

The International Review of Composers is Serbia's only festival of contemporary music, which has pursued its unique con-

ception since its founding. Bearing in mind that it is a review of current musical creativity, the Festival is open to divergent kinds of poetics, including those belonging to a neoclassical outlook. In that sense, the Review offers a wide spectrum of differing approaches and expressions, providing a cross section of musical creativity at the present time. Certain digressions in terms of programming, such as concerts featuring standard repertoire works from the 20th century, 'disturb' the Review's main conception, although, taking the Festival as a whole, they do provide a certain dose of refreshment to the overall programming picture. That 'refreshment' is also supplied by thematic arcs, which bring various segments of the

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festival programme together, highlighting kinship among featured pieces in terms of genre, character, and other criteria. In any case, over the last few years, the festival's programming director Branka Popović (Бранка Поповић) has managed to strike and maintain a balance in selecting the festival's repertoire, striving, against its modest resources, to come up with dynamic programmes representative of different generations, aesthetic positions, and instrumental ensembles. The same may also be said of last year's Review, which went on for no less than six days. Like every year before, last year's festival likewise included the presentation of awards to prominent artists. Thus the Mokranjac Award went to Dejan Despić (Дејан Деспич) for his comic opera *Pop Ćira i pop Spira* (Пољ Ћира и пољ Спире; "Priest Ćira and Priest Spira"), Pavle Stefanović Award for music criticism and writing on music was presented to Dušan Mihalek (Душан Михалек) for his book *Muzika i reč* (Музика и реч; "Music and Words"), Aleksandar Pavlović Award went to Trio Pokret, while special prizes for "many years of dedicated and committed striving to promote Serbian music"¹ were awarded to Gordana Đurđević (Гордана Ђурђевић), Nada Kolundžija (Нада Колунџија), and Petar Ivanović (Петар Ивановић).

Specifically, this Review was inaugurated by a performance of the Tea Dimitrijević (Тea Димитријевић) and Dejan Subotić (Дејан Суботић) piano duo and

LP Duo. The first piece featured that evening was *An Islet in the Sea of Japan* by Ihar Komar (Игорь Кóмар). Inspired by Japanese Kabuki theatre, this piece revolves around creating a contemplative atmosphere, using subtle tonal movements and playing with timbre. The result is a meditative sort of atmosphere, featuring only occasional dramaturgic rises that distort its otherwise simple and transparent acoustic landscape featuring a characteristic thematic material subject to varied repetition. Dimitrijević and Subotić provided a carefully outlined rendering of the work's dramatic course, securely guiding their listeners through it from beginning to end. This was radically contrasted by Vladan Radovanović's (Владан Радовановић) *Furioso*, based on extremely expressive piano sections developing into a sort of perpetuum mobile, with broadly set out melodic lines, saturated chromatics, and sharp chromatic progressions. Following *Il mostro meccanico* by Miloš Zatkalik (Милош Заткалик), a piece based on repetitive patterns and an almost *barbaro* style, Dimitrijević and Subotić ended their performance that evening with a rendering of *Uragan* (Урајан; "Hurricane"), a piece by Jugoslav Bošnjak (Југослав Бошњак). The lively shaded musical flow of this work rests on a gradual and logic kind of development, building a condensed, yet richly varied musical vignette, espousing a neo-romantic kind of sensibility.

Sonja Lončar (Соња Лончар) and Andrija Pavlović (Андрија Павловић) presented a series of extremely interesting works: *Ariel* by Ivan Božičević, *Three Etudes for Piano* by Ana Sokolović (Ана Соколовић), *14:30* by Branka Popović

¹ See the jury's explications at <http://composers.rs/wp-content/uploads/2017/11/UKS-obrazlozenje-Trio-pokret.pdf>

(Бранка Поповић), *Komad, kolaž, kolač* (Комад, колаж, колач; “A Piece, a Collage, a Cookie”) by Ivan Brkljačić (Иван Брклјачић), and *American Fantasy* by Kim Helweg. Božičević’s minimalistically structured work and the charming and unpretentious etudes by Ana Sokolović, based on a single musical parameter, were followed by Branka Popović’s furious piece. Using numerous repetitions – repeated notes and motives – the composer constructed a work in which the two piano parts intertwine, take cues from one another, engage in dialogues, and generate a powerful sonic impression. Still writing communicative pieces inspired by contemporary musical influences from beyond the so-called classical domain, Ivan Brkljačić has produced an interesting and cleverly accomplished piece. Developing a sort of play between the instruments, by engaging them in a simulated musical ‘struggle’, Brkljačić sought to achieve a real interaction between the parts, by having them engage in a constant dialogue and complementary appearances. The LP Duo’s concert was rounded off with their interpretation of Helweg’s *American Fantasy*, which is dominated by large-scale technique [крупна техника] and fast-moving passages. Maintaining the high quality of their performances, once again the Duo demonstrated their admirable degree of interpretative lucidity and excellent collaboration, predicated on a lively interaction and musical understanding between the two pianists.

Saturday night, the Review’s second evening, saw a performance of the Construction Site Contemporary Music Ensemble. *Zašto* (Зашто; “Why”), a work

by Ana Kazimić (Ана Казимић) for mezzo-soprano, flute, violin, and piano, was followed by an intriguingly devised work by Aleksandar Perunović (Александар Перуновић), *Ayatmantra iouinori – Variationen und Reaktion über Klavierstücke I–IV von Stockhausen*. This piece for piano and electronics was exquisitely presented by Neda Hofman Sretenović (Неда Хофман Сретеновић), with ample attention, performance skill, focus, and care for the logic behind the construction of the work’s musical flow. In line with the author’s innovative conception, which entails observing stage directions, playing with her face covered, the pianist performed her improvisatory part, adapting to the sonic material played from the speakers. Conceived as a set of variations on piano pieces by Stockhausen, this work, neo-avant-garde in character and postmodernist in methodology, rests on an innovatively conceived flow featuring an exciting and unexpected dramaturgy that ends with a surprising and cathartic lapse into a quotation from Pachelbel’s Canon. Demonstrating her virtuosity and a finely tuned feeling for time, Hofman took her listeners into a unique and powerfully devised musical world. The evening also featured a work by Maja Bosnić (Маја Боснић), *Nadogradnja za grupu muzičara sa telefonima u izmišljenoj čekaonici iz ne tako daleke budućnosti* (Надоградња за групу музичара са телефонима у измишљеној чекаоници из не тако далеке будућности; “Extension for a Group of Musicians with Telephones... In a Fictional Waiting Room from a not so Distant Future”); *Planine* (Панине; “Mountains”), a piano quintet by Božo Banović (Божо

Бановић); and *Emulations* by Ljubomir Nikolić (Љубомир Николић), a work for clarinet and accordion. However, especially noteworthy was Rastko Uzunović's (Растко Узуновић) interpretation of *Klarinet br. __* (Кларинет бр. __; "Clarinet No. __"), a clarinet piece by Teodora Stepančić (Теодора Степанчић). Uzunović performed this piece, which revolves around long, sustained tones taking turns after prolonged rests, with much patience and focus, paying attention to its many tonal shades. Playing with time, the composer has created a simple piece, but one that is also laden with tension, which gives prominence to the performer's skills in focusing on the quality of a single note, its volume and intensity, something that Rastko Uzunović, with his sensitive and careful playing, accomplished to the full.

The Review's second concert that Saturday took place at the Cathedral of the Blessed Virgin Mary, featuring Maja Smiljanić Radić (Маја Смиљанић Радић) on solo organ. Based on a not too developed melodic phrase, Zvonimir Nagy's *Angelus* has a meditative character and entails patience from the performer in building up the work's flow, evoking a Pärtian kind of sensibility. Especially noteworthy was Smiljanić Radić's rendering of *Expansion: une ode au Big Bang* by Laurence Jobidon. She interpreted this dramaturgically complex work with a clear idea in terms of creating a logically coherent dramatic thread, revealing the score's many divergent aspects and its wealth of expression. The same may be said about her performance of *Epimetej* (Епиметей; "Epimetheus") by Vlastimir Trajković (Властимир Трајковић). This monumental work by Trajković is his

only piece for organ. In that regard, it is evident that the composer sought to explore the instrument's sound potentials, making use of its heterogeneous sonic capabilities. From rhythmic motives to clusters, from its aggressive and virtuosic sections to repetitive, lyric, almost ethereal segments, the piece features heterogeneous musical contents that blend into a coherent and reflexive whole.

The Review's third day opened with a superb rendering of Luka Čubrilo's (Лука Чубрило) *Inégal* – transformations for violoncello, by Đorđe Milošević (Ђорђе Милошевић). Milan Aleksić's (Милан Алексић) academically constructed solo song *Zid* (Зид; "Wall"), a setting of verses by Vasko Popa (Васко Попа), was followed by a rendering of *318km, for two*, a work by Ivana Ognjanović (Ивана Огњановић). The work's title, which refers to the distance between Belgrade and Kosovska Mitrovica, generates a musical impression of constant motion. Inspired by *Eight Hundred Streets by Feet*, a piece by jazz pianist Esbjörn Svensson, Ognjanović's work is endowed with a certain melodic quality, as well as robustness, saccharine sentimentality, and an almost aggressive sort of power. Đorđe Milošević and pianist Bojana Šumanjski's (Бојана Шумањски) exquisite performance entirely captured the character of this work and faithfully presented its conceptual grounding. After *Even the Sky Screams Sometimes Too II*, a somewhat predictably designed piece by Dimitri Papageorgiou but rather well performed by the excellent accordionist Panagiotis Andreoglou, Miodrag Đorđević (Миодраг Ђорђевић) and Jovana Radovanović (Јована Радовановић)

gave a performance of *Romance, Waltz, KoltzeTrans*, a piece for accordion and piano by Dragana Jovanović (Драгана Јовановић). Successfully establishing communication with the audience by simulating familiar melodies and styles, Jovanović has produced a work that is dramaturgically clear and lively in character. This was followed by a solid rendering of Svetlana Savić's (Светлана Савић) work *Godzila*, a *scherzoso* setting of verses by Jelena Marinkov (Јелена Маринков), by Ana Radovanović (Ана Радовановић), mezzo-soprano, and Marko Dražić (Марко Дражић) on the accordion. The evening was rounded off with a performance of *Kada te ostavi onaj koga voliš* (Када ће остави онај кога волиш; "When You're Left by the One You Love") by Tatjana Milošević (Татјана Милошевић), by the Construction Site Contemporary Music Ensemble, with Ana Radovanović as the vocal soloist. In this piece, a suggestively realized electronic tape track accompanies a dramatic and emotionally charged text. Maintaining constant tension by means of repeating notes and a vocal part that is almost operatic in quality, Milošević has created a work endowed with an extraordinary dramatic power, which was duly communicated in the performance.

The third day of the Review ended with a concert of *in process*, the German ensemble specializing in minimalist music led by Ulli Götte. We had an opportunity to hear works by Philip Glass (*Conclusion* and *Funeral*), Ulli Götte (*Two Groups* – Part III and *...dies ist mein* from *Grenzen*), Steve Reich (*Music for Mallet Instruments, Voices and Organ*), Steve Martland (*Dance Works* – Part I),

and Vladimir Tošić (Владимир Тошић; *Medial* 6). Impeccable in terms of tone, with excellently set up relations between the instruments, and insistence upon a stylistically faithful reading of the works, the ensemble performed rather well. Its rendering of Steve Reich's *Music for Mallet Instruments, Voices and Organ* stood out as a representative work that showcased the ensemble's full potential, who performed it without a conductor, accurately following the score and taking care to avoid monotony in the repetitions. In fact, they strove to impart dynamism to the musical flow, marking the impact of each new part as it came in, baring the harmonic construction of every motivic pattern, stressing every change in the rhythm, and, overall, delving into the processuality of the piece with ample reflection. We had an opportunity to hear a variety of shades, colours, and ever-changing repetitions, pulling us into a mantric kind of atmosphere. The same may be said about their performance of Philip Glass's *Funeral*, which provided a fitting conclusion to the performance of this experienced ensemble, versed in the musical language of minimalism and capable of finding musical quality in it.

The concerts of 7 and 8 October were an opportunity to hear pieces espousing diverse stylistic orientations and sensibilities. Thus we were treated to performances of *Reverse* by Laura Mjeda Čuperjani, *Crop Circle* by Petra Strahovnik, *Fiddle* by Chatori Shimizu, and *Jahre ohne Mozart* by Diana Čemeryté, as well as *Svi tvoji svetovi* (Сви твоји светови; "All Your Worlds") by Sonja Mutić (Соња Мутић) and *Kafanski sonoritet* (Кафански соноритет; "Tavern

Sonority”) by Nataša Bogojević (Наташа Богојевић). *Svi tvoji svetovi*, a sonorous and extremely sensitive work scored for trumpet, harp, accordion, and percussion, is focused on exploring the sonorities of its instruments and their sounding together. Using long, sustained notes and subtle dynamics, with only a few rises, Sonja Mutić has created a unique, contemplative atmosphere, successfully incarnated by Studio 6, an excellent ensemble. Pushing the limits of time, patiently building a well thought-out dramaturgy, the author takes us to her imaginary world, in an attempt to – as she put it in her commentary – “crack open individual pitches to expose the harmonic fields within. These fields are relational and influence each other, either melting to form resonant knots that rotate and coalesce, or becoming distinct and separable instrumental identities that emerge to inhabit their own sound world”.² In a total contrast, this was followed by Nataša Bogojević’s *Kafanski sonoritet* for violoncello, violin, accordion, piano, and bassoon, featuring an innovative simulation of quasi-folk elements combined with the minimalist method of taking musical fragments and subjecting them to repetitions. In fact, it was interesting to hear a seemingly banal melody, i.e. fragment transform into a broader, well-organized whole and functioning as prominent thematic material. The second part of the concert featured *Dr Wolfi and Mr Haydn in a New Episode: Sonata (quasi una fantasia) – non facile, per pianoforte e orchestrae ossia Moz-Art á la Haydn et vice*

² See the festival playbill at http://composers.rs/en/?page_id=3161

versa, a postmodernist play by Predrag Repanić (Предраг Репанић); *Flow Imprints* by Fani Kosona; *Fake Flutes* by Paul Pankert; *Mali kvartet za prijatelje* (Мали кварићей за пријатеље; “A Little Quartet for Friends”) by Mirjana Živković (Мирјана Живковић); and *Oblačić na vrhu Atosa* (Облачић на врху Аѿоса; “A Little Cloud on Top of Mount Athos”) by Milana Stojadinović Milić (Милана Стојадиновић Милић). On this occasion, I especially want to mention Zoran Erić’s (Зоран Ерић) *Posveta prirodi* (Посвеѿа ѿприроди; “A Dedication to Nature”) and Isidora Žebeljan’s (Исидора Жебељан) *Kad je Bog stvaraо Dubrovnik* (Каѿ је Боѿ сѿварао Дубровник; “When God Made Dubrovnik”). The work by Erić was composed for solo flute and superbly performed by Ljubiša Jovanović (Љубиша Јовановић). It is a musical vignette dominated by a rather subtle and understated type of expression, perhaps atypically of Erić’s work. Making use of the instrument’s many technical abilities, constructing a rather interesting formally organized entity, whose complexity would arguably emerge in full view upon a more careful analysis of the score itself, Erić has written a piece that may face its interpreters with a serious challenge, but one that also achieves the necessary communication with its audience. The same type of communication is likewise present in the musical language and compositional approach of Isidora Žebeljan. An expressive and somewhat grotesque piece, *Kad je Bog stvaraо Dubrovnik* features the scherzoso quality that characterizes much of her work, stemming from her simulation of folk elements. These are carefully chosen and employed in the

creation of this at times bewildering but, in the final analysis, certainly amusing work for its listeners.

The *SISU* percussion ensemble performed on 8 October. The ensemble was established in Norway in 1993, specializing in contemporary music. They performed *Sikoté Sukán* by Rob Waring, *Kuda sa pticom na dlanu* (*Куда са птицом на длану*; “Whither with a Bird in the Palm”) by Ivana Stefanović (Ивана Стефановић), and *Respons I–IV* by Arne Nordheim. Right from the first piece, which is virtuosic in character and showcased the ensemble’s superb command of their instruments, Tomas Nilsson, Bjørn-Christian Svarstad, and Bjørn Skansen demonstrated great interaction and technical proficiency. The work by Rob Waring is based on rhythmic plays inspired by the forms and character of Gamelan music. Paying attention to the accentuation, accurately rendering the work’s irregular rhythms, the ensemble introduced the audience to the evening’s programme in an effective way. It continued with Ivana Stefanović’s imaginatively designed work, which also revealed the ensemble’s more sensitive side, and concluded with a rendering of the Nordheim piece. Mysterious in character, building upon the sonority of the instruments, the work’s electronic part serves to impart a peculiar, at times meditative atmosphere. Developing the work’s dramaturgy in an unpredictable fashion, moving between contemplative, subtle timbres and shrill acoustic blows, Nordheim created an extraordinary work endowed with dramatic power and, in my view, philosophical depth. The ensemble succeeded in *reanimating* the piece, working together and

cooperating on an equal footing in order to create its sound image, venturing deep into a fruitful interaction with the work’s expertly realized electronic part.

The Construction Site Contemporary Music Ensemble had the privilege of concluding this edition of the Review. The final evening’s programme included *MOTUS 2* (*МОТУС 2*) by Vladimir Tošić (Владимир Тошић), *The Tempest* by Sungji Hong, *Light Lapse* by Marco Longo, *The Anamnesis of Miron Goldenberg, Esq., a Short Tavern Song for Baritone and Nonet* by Draško Adžić (Драшко Аджић), *Five Love Songs* by Emre Sihan Kaleli, and *Trinity* by Lazar Đorđević (Лазар Ђорђевић). Sungji Hong’s three solo songs for soprano and 12 instruments possess something of an operatic quality, with an extremely virtuosic vocal treatment and emotionally charged orchestral part. The composer uses various effects to maintain tension. For instance, in the first song, long, sustained notes imperceptibly move from the vocal part into the instrumental parts, generating an impression of extended time, which is deftly controlled. In fact, the artist took us into a bleak, expressionistic soundscape, wherein we could hear multiple arcs of tension and dramatic moments, often without an expected resolution. Marco Longo’s exciting, though not quite innovative piece was followed by a veritable piece of musical satire by Draško Adžić. The work’s title itself already foreshadows the character of the piece. And when one reads that the music is meant “to portray the condition of Miron Goldenberg, a fictional and mentally unstable opera singer of world renown, on the eve of his nervous breakdown triggered by

the unexpected demise of his dazzling career”,³ it becomes clear that this is a lucid postmodernist game. Using a comic and extremely banal text sung by a “neo-folk” (*новокомјонована музика, новокомпронована тизика*) chanteuse, about tavern life (*кафански животи, kafanski život*), the author uses the musical grotesque and hints of simulating folklore, as well as falsetto in the male vocal part, to create a communicative work, seeking to amuse his listeners as well as provoke them to reflect. Following Emre Kaleli’s dramatically predictable and in terms of form unimaginatively constructed songs, the concert ended with a rendering of *Trinity* by Lazar Đorđević. Grounding his work’s harmonic image on multiple harmonic series, insisting on expression by means of powerful dynamic strikes and a sense of tension maintained by constant movement in the parts and an ever-rising dramatic charge, Đorđević has produced

a compact, clear-cut, and effective piece. Stressing the brass as important carriers of the musical flow, as well as the percussion, the composer generates a peculiar kind of atmosphere, moving, as it were, from an insufficiently articulate noise all the way to some Shostakovich-esque moments in the final section of the piece. This interesting musical effort by a young composer provided a fitting ending to last year’s Review, which, like every year before, gave us an opportunity to hear a programme that was varying in quality and works espousing widely differing poetic frameworks. It is precisely this diversity that constitutes the main quality of this festival, which has, for many years now, lacked a more adequate media presence, strategically designed promotion, a more creative and bold approach to its overall concept, as well as an additional financial stimulus.

³ See http://composers.rs/en/?page_id=3194

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Unity in Diversity: Local versus Global – Music and Art in the Shaping of the European Cultural Identity, Faculty of Music, University of Arts in Belgrade, 1–5 July 2019¹

The Second Summer School as an optional course within the Jean Monnet Module at the Department of Musicology, Faculty of Music, University of Arts in Belgrade, called *Unity in Diversity: Local versus Global – Music and Art in the Shaping of the European Cultural Identity* – ARTE, 587577-EPP-1-2017-1-RS-EP-PJMO-MODULE was held at the Faculty of Music from July 1 to 5, 2019. The course was supported by the Erasmus Plus Jean Monnet Programme of the European Union, Faculty of Music, University of Arts in Belgrade, and the Ministry of Culture and Media of the Republic of Serbia.

The programme of the Summer School was interdisciplinary and five professors from different fields (musicology,

film theory and history of arts) and institutions (the Faculty of Music, Faculty of Drama and Faculty of Fine Arts) conducted lectures, which were, in fact, mini seminars, because of their duration and content. The main topic, *Music and Art in the Shaping of the European Cultural Identity*, dealing with local versus global on the one side and unity versus diversity on the other, was considered from different angles and theoretical platforms. The Summer School was designed for Bachelor, Master's and PhD students of Music, Drama, Applied Arts, Fine Arts and Art History. There were 10 participants from the different faculties of the University of Arts in Belgrade, at all three levels of studies.

Professor Dr. Ivana Perković presented the mini seminar called *Music, Arts and International Migrations in the Balkans*. Throughout interdisciplinary theoretical platform regarding the notion of the terms diaspora, fugitive, refugee, asylum seeker, exile, displaced person *et cetera*, the following themes were considered: migrations of Serbs from the Middle Ages until the early 20th century, as well as musical and artistic results of migrations, with an emphasis on intermediality in the works of the Serbian 18th century writer Gavriilo Stefanović Venclović. Artistic dialogues between Austro-Hungarian and Serbian religious music and art were discussed. With the help of literary sources, painting and architecture, it was demonstrated that the cultural-geographical region of the Balkans has always been a place of migration, but also the space for nurturing the idea of belonging throughout the collective memory, in which music is an important factor.

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Professor Dr. Tijana Popović Mladjenović gave a lecture titled the *Intertextual Relationship of Music and Other Arts*. This mini seminar had several parts. Firstly, the professor gave a theoretical lecture about the context of the historical moment of *the fin de siècle* in France through the discourse of symbolism and impressionism in poetry, theatre, painting, sculpture and music. Secondly, the practical part of the lecture ensued, during which Professor Tijana Popović Mladjenović and her assistant Dr. Ivana Petković Lozo demonstrated the artistic synaesthesia of Debussy's music and impressionist painting through an imaginary exhibition. The students had the opportunity to participate in some kind of *coloured listening* while listening to Debussy's 24 preludes for piano, watching the paintings of well-known artists such as Monet, Gauguin, Picasso and others, and choosing which proposed painting, in their opinion, corresponded the most to the ongoing Debussy prelude. Afterwards, a group discussion followed, dealing with topical issues regarding mutual elements in music and painting, but also the poetry of that time. The lively discussion about the technique of the use and articulation of colours in music and art, the contrast of light and dark, of motion and stillness and the gradation to the (anti)climax, the themes of nature, water, the wind, space, the human, genre scenes, dances, song, was full of varied points of view, since the students of the Summer School had different educational backgrounds. The participation in the imaginary exhibition inspired quite an enthusiastic, interesting and provocative conversation, attesting to a large number of

various research courses in the arts; and, more importantly, it encouraged each participant to look for links of this possible approach and their personal artistic, scientific and/or theoretical projects.

Dr. Nevena Daković, Professor of Film Theory, gave lectures on the topic *Imagining Belgrade: Site Specific Europeanization – Visual and Visible Europeanization of Belgrade*. Professor Daković mapped and analysed the history of 'visible' Belgrade and the film landscape of the city formed in the last one hundred years, since 1918. The Belgrade as a cityscape was observed as a space of industrialisation, urbanisation, modernisation, Europeanisation, Balkanisation; in other words, as a point of everlasting processes of transformation and transition in the Balkans. The opposite models of national and European identity and constant changes of understanding what those models are were articulated through texts about culture and arts. The chosen excerpts from the movies and the series *Love and Fashion (Ljubav i Moda)*, *Something in Between (Nešto između)*, *Unpicked Strawberries (Grlom u jagode)*, *Premeditated Murder (Ubistvo s predumišljajem)*, *Practical Guide to Belgrade with Singing and Crying (Praktičan vodič kroz Beograd sa pevanjem i plakanjem)* and others, illustrated the constant shifts and changes in the myth of urbanisation.

Professor Dr. Nikola Šuica gave the lecture called *Audio Visual Memory in Synthetic Outcomes*. It was a theoretical lecture about synaesthesia in the arts. He looked back on the literature, visual arts (painting, architecture, film), music and the aspects of performing a musical work as a synesthetic event. He also addressed

the issues of visual and aural memories as a modernistic legacy of literature and visual arts explored through neurolinguistic assessments and experiments.

Professor Dr. Marija Masnikosa gave the lecture titled *Minimalism in Visual Arts and Music in Socialist Yugoslavia*. The professor looked back on conceptual art in the USA and minimalism in music as an American experimental movement conceived in the 60's with an international character. The features of minimalism, presented in music and other arts, were contained in: the similarity to the ready-made, the geometrical elements and serial structures, the spatial in the arts and music, reduction, the exploration of the musical event, as well as the theatricalisation of the event without any gestural meaning. Minimalism as an experiment in music was addressed in the work of Philip Glass, Steve Reich, Terry Riley and La Monte Young in the USA. Following that, the idea of minimal art and different manifestations of minimalism in the visual arts and music in Socialist Yugoslavia (1945–1992) was presented and analysed in the work of Vladan Radovanović, Miša Savić, Vlada Tošić and the group *Opus 4*. Their works of art, performed in Ljubljana, Zagreb and Belgrade, show different, site-specific forms, influenced by the fusion of local tradition and the artistic movement of post-war

European high modernism and American conceptual art.

During the closing remarks and certificate distribution, the participants of the Summer School had an opportunity for a discussion about their latest academic work (such as Bachelor's, Master's or Doctoral theses) and their ideas related to some ongoing and future projects. The impressions were quite positive and many students from other artistic faculties expressed the desire to make future contributions to the Summer School. The atmosphere among the participants was productive and some of them developed connections for further collaboration. Students who were interested in publishing a paper were offered the opportunity to work with a mentor of their choice. Electronic publication will be part of the Jean Monnet Module *Music and Art in the Shaping of the European Cultural Identity* results.

This Summer School was important in many aspects: it was an occasion for numerous interdisciplinary dialogues between professors and participants, resulting from many different approaches to music and other arts. Owing to the systematic and highly professional engagement of the organising committee, we can say that the second Summer School was very well prepared and, altogether, quite a success.

CONTRIBUTORS TO THE ISSUE

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