
REVIEWS

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Dr Mirjana Veselinović Hofman, Dr Ivana Miladinović Prica (editors),
Оїледала: музички свеї Срђана Хофмана. Поводом 80 година од
композиторовог рођења / Mirrors: The Musical World of Srđan Hofman. On the
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The collective monograph *MIRRORS: THE MUSICAL WORLD OF SRĐAN HOFMAN. On the 80th Anniversary of the Composer's Birth* was made during mid 2024, at the initiative of the Department of Musicology and the editors, to mark 80 years since the birth of the composer, Prof. Emeritus Srđan Hofman (1944–2021). Alongside four studies that were selected as reference works from Serbian and foreign musicology periodicals, published over the past few decades, the monograph includes 25 new, hitherto unpublished studies, memoir pieces, and interviews, divided in four thematic

blocks: “Mirrors – Poetics/Aesthetics, Analytics” (10 scholarly texts); “In the Mirrors of Academic and Social Contexts and Communications” (five scholarly and memoir pieces); “Sound Recordings and Written Word” (two scholarly articles), and “From the Mirrors of Memory” (eight memoir pieces). The collection opens with an exhaustive foreword by one of the editors (I.M.P. – Ivana Miladinović Prica) and concludes with an extensive biography of the composer, including a list of works, followed by short biographies of the contributors.

The focus of the opening and most substantive chapter, dedicated to Hofman's musical oeuvre, is certainly on the concept of mirror, the “poetic and aes-

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thetic principle” that, according to many authors, pervaded his music as one of its *modi operandi*. In that sense, the most significant and impressive contribution is “Poetics and Aesthetics of Mirror in Three Compositions of Srđan Hofman” by Nemanja Sovtić, which surveys the development of the composer’s entire oeuvre by focusing on three of his works from different creative periods, all of which feature the “mirror” in their titles and openly refer to the principle of reflection (*Moving Mirrors, Looking at “Mirrors” by Anish Kapoor, and Mirror*) not only in the poetic and aesthetic universe of their author, but also in the sphere of compositional technique. Ana Stefanović analysed the interrelationship between Hofman’s *No Waking...* and Schoenberg’s *Pierrot lunaire* and deduced a hermeneutic proof of the author’s reflective relation of “multiple mediation” not only with regard to Schoenberg’s work, but also to verses by A. Giraud and V. P. Dis (“The Hermeneutics of Srđan Hofman in the Work *Without Wakefulness, in searching for Pierrot lunaire by Arnold Schoenberg*”). Miško Šuvaković reiterated his theses about the “mimesis of mimesis” in postmodern music, re-applied to Hofman’s work *Makamba Ritual* and the concept of ritual itself (“Music Between the Real and Fictional Impact of Recoding a Significant Challenge of Musical Creation and the Work of Composer Srđan Hofman”), an idea that was close to Mina Božanić as well, who mobilised the key concept of “mirror” to provide an exhaustive analytical presentation and comparison of two works by Hofman whose

titles include the word “ritual” (“Imaginary Space and the Time which Silently Flows by in the Mirror of the Poetics and Aesthetics of Srđan Hofman (on the examples of the works *Makamba* and *Ritual*”). Petar Osgian’s discussion of “*The Legal Code of Succession* by Srdjan Hofman”, one of the pieces that the editors deemed significant and included in this collection, was broadcast on Radio Belgrade 3 almost 50 years ago, while Milena Medić looked at the relationship between music and text as well as the genre and stylistic features of Hofman’s early work *Cantus de morte* (“Lyrical Circles of Death: the Poetics of the Lyrical Cycle in *Cantus de morte* by Srđan Hofman”). In an exhaustive way, focused on his own methodology of processual theory and its accomplishments, Miloš Zatkalik wrote about the composer’s work *Hadedas* (“Srđan Hofman: *Hadedas* – Analysis, Teleology, Ontology”), while Ksenija Stevanović’s essay offers an inspired presentation of his final oeuvre (“One Final Thought: *Ellipses* – Srđan Hofman’s *Concerto grosso* for Viola, Cello, and Chamber String Orchestra”). This is followed by two studies focused on Hofman’s oeuvre in the domain of electronics and computer technology. One of the most impressive studies was written by Milan Milojković (“*Rebusi* (Puzzles) by Srđan Hofman in Mastering/Adopting the Computer in Composing at the End of the 1980s”), who approached analysis in his piece “from the position of media”, with the aid of an acousmographie, whereas Radoš Mitrović explored the metaphor of silence in the ambiance of

live electronics and conventional ensembles (“Deafening Silence’: *Nocturno of Belgrade Spring 1999*. A Possible Interpretation of Layers of Meaning of the Audio Tape”). This is followed by two reprinted scholarly articles: “The *Duel* as the Answer” by Vesna Mikić and “*Signs* by Srđan Hofman as a Glossary of the Use of Live Electronics in the Process of Creating Real Musical Time” by Zoran Erić, with the latter study offering an invaluable insight into the technological laboratory that the composer used to make his computer music. A comprehensive work by Ivan Brkljačić, “Adulthood with Professor Hofman”, offers a mosaic of its author’s many memories of their collaboration, filled with respect, along with an analysis of Hofman’s works *Musica concertante*, *Signs*, and *Mirror*.

The collection’s second thematic block is dedicated to Prof. Hofman’s academic and social activities. It opens with a text jointly written by Anica Sabo and Sonja Marinković, (“The Pedagogical Contribution of Srđan Hofman to the Development of Music in Serbia”), presenting his accomplishments in the domain of teaching composition and orchestration in higher education (with a list of his former students whose final undergraduate, master’s, and doctoral works he supervised), preceded by a historical overview of the teaching of that discipline at the Faculty/Academy of Music in Belgrade. This is followed by an exciting testimony from Svetlana Savić, a former student of Hofman’s – and later his teaching assistant and doctoral student, who has continued his pedagogical

and ethical tradition – “Memories of Room 33”, while Ana Kotevska provided an exhaustive and thoroughly documented review of Hofman’s social, cultural, and organisational activities, not only by listing and describing the dynamics of his rich activities, but also by analysing his strategy and worldview, in “Looking (Through) the Mirrors of Srđan Hofman”. Her contribution is followed by two memoirs written by Hofman’s colleagues and collaborators, the composer Ivo Josipović (“Srđan Hofman, a Gentleman, a Great Artist, and a Humane Human Being”) and Žarko Mitrović (“The Echo of Friendship”).

The third part of the collection is dedicated to Hofman’s tangible legacy in music and theory. In her “Boxes of Sound”, Ivana Neimarević explored the recordings of his pieces that are kept in the Archive of Radio Belgrade, while in her contribution, “Reflecting on the Writings of Srđan Hofman”, Ivana Miladinović Prica offered an overview of Hofman’s writings in general – “About Others”, “For Others”, as well as “Interpreting his own Work”, discussing not only published texts, but also his book about electronic music, and manuscripts that were left unpublished.

The concluding, fourth part of the collection comprises personal recollections of the composer as a collaborator, colleague, friend... penned by Nenad Ostojić, Nikola Rackov, Čedomir Vasić, Ljubiša Jovanović, Slobodan Gerić, Maja Mihić, Milena Stanišić, and Milan Mihajlović. The collection ends with an interview that musicologist Chris Walton con-

ducted with Srđan Hofman in 2004 for the journal *Muziki: Journal of Music Research in Africa*. This interview occupies the end of the book because it is sort of concluding in character, since the composer addressed in it some key considerations in his overall professional and social activities, which are elaborated on in the contributions that precede it.

The collective monograph *Mirrors: The Musical World of Srđan Hofman* offers a broad, well thought out, and so far

the most comprehensive view of this giant of our musical creativity and pedagogy, along with valuable documentary materials. Alongside expert and scholarly insights into his oeuvre and activities in the domains of pedagogy, social activities, and culture, it provides a survey of almost 50 years of our recent music history, during which Hofman's versatile, talented, and humane personality developed into that of a leading author, source of inspiration, mover, and organiser...