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Станислав Винавер и музика / *Stanislav Vinaver and Music*,  
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The research monograph *Stanislav Vinaver and Music* is the outcome of the eponymous scholarly meeting organized on November 25–26, 2022, in Belgrade and Šabac, organized by the Department of Musicology at the Faculty of Music, University of Arts in Belgrade, and the “Stanislav Vinaver” Foundation in Šabac. This thematic collection maps the intersections of Serbian music and Serbian literature, their commonalities, and mutual influences in the context of Stanislav Vinaver’s creative work. Since his work has most often been examined from the perspectives of literary theory and philology, this book has made a positive and signifi-

cant advancement in developing a musical/musicological focal point, thereby emphasizing the musical aspect as an integral and indispensable part of Vinaver’s literary, poetic, essayistic, and translation activities. In this regard, a kind of interdisciplinary field of knowledge has been formed, to which musicologists, ethnomusicologists, philologists, as well as journalists, and radio and television experts have all contributed.

The collection is published in Serbian. The book’s visual identity (edited by Neda Nestorović) has been reduced to three simple elements: words written in Vinaver’s handwriting; his silhouette in a brown; and a blue background – symbolically guiding the reader toward the depth of Vinaver’s creative thought. As supplements, the text is accompanied by

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musical examples, tabular displays, and several black-and-white photographs.

The papers are grouped into four thematic sections which, in the broadest sense, reflect Vinaver's attitude toward music and musicians. This is presented through analysis of essays and critiques, the context of Serbian music during Vinaver's era, and the influence of his poetics and aesthetic stances on the musical realizations of Serbian composers; following that, the presence of music in Vinaver's language, literature, essayistic work, and translation, and finally the transmedia and intermedia aspects of his life and work.

The first section, "Vinaver on Music and Musicians", opens with an article by Dragana Stojanović-Novičić titled "Wanda Landowska Under the Spotlights of Stanislav Vinaver: the Intersection of Private and Public Identities", in which Vinaver's versatile personality is initially sketched, his musical and artistic education in Paris is recounted, and an essay is presented in which Vinaver recalls his piano teacher Wanda Landowska and the musical life of Paris – that is, an experience that left a profound mark on him as an artist. Analyzing a series of essays, Stefan Savić with "The Works of Modest Mussorgsky in the [Auto]Poetic Perspective of Stanislav Vinaver" sheds light on Vinaver's in-depth familiarity with Modest Mussorgsky's music and the contexts in which it emerges, as well as his refined sense regarding aesthetic, poetic, and dramaturgical questions in *Boris Godunov* and *Khovanshchina*. Vinaver's acquaintance with the works of Serbian

composers such as Hristić, Milojević, and Konjović, among others, who composed between the two world wars, and whose nationally-oriented stances he critiques, is addressed by Olivera Budošan in "Stanislav Vinaver as a Contemporary of Serbian Composers Between the Two World Wars".

In the second section, "Vinaver's Poetry in Serbian Music and Serbian Music of Vinaver's Time", Ana Stefanović in her article "La poésie de Stanislav Vinaver dans les mélodies de Stanojlo Rajičić et Svetomir Nastasijević" focuses on the analysis of solo songs based on Vinaver's verses, highlighting the insufficiently explored hermeneutic potential of Vinaver's poetry and its musical aspects. Marija Masnikosa in "Chaos by Josip Slavenski Between the Ideas of Mičić's Zenitism and Vinaver's *Manifesto of the Expressionist School*" observes Josip Slavenski's composition *Chaos* in the context of the avant-garde movement, Mičić's Zenitism, and Vinaver's Expressionism, seeking potential points of convergence. In an article by Jelena Jovanović and Miloš Bralović titled "Solo Song *Inscription* for Mezzo-Soprano and Piano from Vladimir Lj. Jovanović's Early Opus", the authors analyze the musical embodiment of Vinaver's verses, interpreting them through a philosophical-religious lens.

The third section, "Music in Vinaver's Language, Literature, Essays, and Translations", begins with Robert Hodel's essay "Was fasziniert Vinaver an Stanković und Nastasijević?", which examines the influence of Stanković and Nastasijević on Vinaver, as well as his relationship

to his literary predecessors. Mina M. Đurić in “Can Music Be Panthological?” analyzes Vinaver’s panthological and parodic texts, as well as the presence of various musical elements within his discourse. Vladimir B. Perić in “The Compositional Nature of Vinaver’s Prose Poems” explores the possibility of viewing Vinaver’s prose poems as musical compositions and investigates whether and how Vinaver employed certain compositional techniques in them. Analyzing the poet’s views on music in his writings, Igor Radeta and Marija Tomić in “Imaginative Heuristics of the Imaginary Musical Poetics of Stanislav Vinaver” attempt to outline a potential, imaginary musical poetics of Stanislav Vinaver, following the ideas of Busoni and Schoenberg. Nenad B. Ivanović and Tatjana Ž. Ružin Ivanović in “The Role of Lexical Creativity in the Poetics of Translation of Stanislav Vinaver [on the Example of his Translation of the Novel *Little Dorrit* by Charles Dickens]” examine Vinaver’s translation strategies, which are stylistically rich and musical.

The final section, “Vinaver: Transmedial and Intermedial Reflections”, features two papers dedicated to Vinaver’s radio dramas and the works of other authors who create under Vinaver’s influence. Mirjana Nikolić highlights transmediality, transdisciplinarity, and multidisciplinary as characteristics of Vinaver’s

work and analyzes his pieces produced by the Drama Department of Radio Belgrade in her article “Transmedial Poetics and the Life of Stanislav Vinaver”. The focus of Nikoleta Dojčinović’s article “Music in Stanislav Vinaver’s Radio Dramas: From Text to Sound” is on the narrative function of music and Vinaver’s approach to music in his radio dramas. The author compares various realizations of three radio dramas, as well as Vinaver’s suggestions and the solutions devised by the production team regarding the choice of music and sound effects, concluding that they always remained faithful to Vinaver’s original text and ideas.

By intersecting different theoretical and interpretative approaches, the volume provides comprehensive insight into the complex and multidimensional personality and work of Stanislav Vinaver, as well as his significant contribution to Serbian culture and art, which, during the poet’s lifetime, experienced expansive development and a shift toward Western European cultural and artistic trends. The selection of topics and thematic frameworks, which further illuminate his reflections on music and the reciprocal relationship between music and literature, have the capacity to capture the reader’s attention and open a ‘window’ into some other, as yet “undreamed musical dreams” of Stanislav Vinaver.