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CONTENTS

NEW WORKS

Ljubica Ilić

ANALYTICAL PERSPECTIVES

Laura Emmery

VIEWS

Borislav Čičovački

RESEARCH AND TRADITION

Marijana Kokanović Marković

Chris Walton

Joevan de Mattos Caitano

"STANA ĐURIĆ-KLAJN" AWARD

Milena Medić

REVIEWS

DEFENDED DOCTORAL DISSERTATIONS

MARKING OUR 60th ISSUE
(INTRODUCTORY STUDY)

Mirjana Veselinović-Hofman*

University of Arts in Belgrade
Faculty of Music

NEW SOUND IN THE *NEW SOUND*

Abstract: In this text, written to mark the 30th anniversary of the establishment of the *New Sound* International Journal of Music, I discuss two concepts/terms that have exerted a formative influence on its physiognomy. Those concepts are *new sound* and *(the) international*, whose meanings have crystallised in the Journal in line with their intersections with categories that are respectively related to them. The basis of those intersections is identified in the globalising context of transcending borders.

Keywords: new, experimental, contemporary, new sound, *New Sound* journal, international, world, global

New sound in the *New Sound...* is not merely a bit of wordplay used to fashion the title above, but the essence and goal that the *New Sound* International Journal of Music has pursued ever since its founding three decades ago. The 'pun' points to the Journal's orientation, its object of attention and study, its mode of operation; it alludes to its contributors' life journeys in composition and musicology and concrete efforts built upon them as indicators of critical assessments, creative affinities, methodological approaches, theoretical posi-

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* The author's contact details: mvesel@eunet.rs

tions and reflections, creative styles of musical and musicological modes of expression. On this occasion, that 'pun' will be articulated and discussed in terms of two key issues whose mutual dependence is implied in it: first, the meaning that the term *new sound* has 'acquired' in the *New Sound* journal and, second, arising from the first: the issue of the *New Sound* journal's significance regarding the meaning of new sound that has come to crystallize in the Journal and that the Journal has sought to advance. In terms of the perspective from which the *New Sound* journal has represented new sound, a highly important factor is its international dimension, as an indicator of the theoretical and social context of the affirmation of new sound in and by the *New Sound* journal.

My discussion of the first issue stated above is predicated on the generally accepted demarcation lines between the concepts of the new, experimental, and contemporary, as the defining characteristics of their corresponding types of sound and music, respectively. The answer that I am aiming for regarding that issue gestures toward highlighting the treatment of those boundaries in *New Sound* in terms of whether *New Sound* has accepted and helped enhance them or, rather, weakened them and facilitated their overcoming.

Let us begin by profiling the categories/terms of the *new, experimental,* and *contemporary* both as separate in their elementary, defining, respective meanings and, at the same time, largely 'overlapping' in those meanings that are correlated. Furthermore, all three categories carry two basic meanings: a chronological and a problematizing meaning. On that basis, it is possible not only to demarcate them from one another, but also, to a certain extent, to assimilate them with each other. Thus, as a concept understood in *chronological* terms, *new* may refer to any newly created work. In other words, at the time of its making every work is new, regardless of its historical epoch – be it the 17th or 21st century. But given the (historical) richness of compositional production, every individual chronological meaning of *new* is actually quite short in duration. For, a chronologically new work is new only until the emergence of another newly created work, especially within the confines of an individual oeuvre and, by extension, the wider chronological 'sequence' of the production of new works. By nature, however, works that are chronologically close are not necessarily close in aesthetic, poetic, or stylistic terms as well. It also follows that not all new works are innovative in terms of the new as a result of individual creative exploration, as an original authorial solution that exceeds what has already been explored, applied, and become conventional. Therefore, inasmuch as novelties, which goes without saying,

always seek their own systemic affirmation whereby, as a rule, they 'morph' into new conventions that stand to be, in turn, replaced by other, fresh creative swings in domains that are still unexplored… It concerns the new as the fundamental evolutionary source of 'propulsion' for music and artistic creativity in general.

However, one should not forget that in music, the category of the *new* also appears in many other, specific 'guises' that are not always of the same 'order'.[1] They include avant-garde and experimental innovation as well, the former based on a manifest and usually aggressively asserted break with precisely the evolutionary chain described above,[2] the latter – experimental innovation – on experiment as a "fertile soil for generating the *novum*" in art,[3] "the childhood of routine" (L. Kramer).[4] Due to this complexity in the category of the *new*, that is, the richness of its spectrum, as well as the complexity of the categories of the *experimental* and *contemporary,* on this occasion I will interpret them like discrete sets. From that perspective, the *avant-garde* and *experimental* will be viewed as two subsets of the set of elements that constitute the category of the *new,* giving rise to the conclusion that precisely in them, the set comprising the *new* largely overlaps or, more precisely, intersects with the set comprising the *experimental.* Their intersection is populated by avant-garde innovations that result from experimentation and by experiments[5] that produce unexpectedly avant-garde innovative effects. It also includes experiments that are performed with the intent of producing an expected innovative result. Besides, although not an 'openly' chronological category, the *experimental* does imply a chronological meaning as well. Furthermore, it does so in the same sense that the category of the *new* does, but mediated by it. Namely, in chronological terms, every *experimental* work is

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[1] Let us mention here, for instance, the innovations in modernism, in 1970s methodologies of composition, in the stylistic 'patterns' of 21st-century European music, in Serbian music, and so on and so forth!

[2] Cf. Mirjana Veselinović (=Veselinović-Hofman), *Stvaralačka prisutnost evropske avangarde u nas*, Belgrade, Univerzitet umetnosti, 1983.

[3] Ивана Миладиновић Прица (=Ivana Miladinović Prica), *Ефекти америчке експерименталне музике у пољу савремене уметности и теорије*, doctoral dissertation submitted in 2018 to the Musicology Department of the Faculty of Music in Belgrade, manuscript, 32.

[4] Ibid., 41.

[5] For a detailed discussion of the notion of experiment and a semantic focus on the term experiment with regards to its many derivatives, such as experimental, experimentalism, experimenting, and the like, see: Ivana Miladinović Prica, op. cit.

also new, until the appearance of another newly performed 'trial' in the same field. But not every chronologically *new* work is also experimental. The notion of *new* is broader than the notion of *experimental*.

Let us also add here the fact that at the time of their emergence, that is, in whatever segment of history they emerged, every work of music and every musical experiment chronologically constitute(d) not only a new, but also a *contemporary* product. Contemporary, as in current, present, ongoing. Of course, something that was current in its own time and that which is current today bear different concrete temporal 'prefixes' and thereby also semantic references, but essentially carry the same meaning.

Viewed from that perspective, in chronological terms every musical novelty is at the same time *contemporary* as well. But that does not mean that every (chronologically) contemporary work is likewise new in an essential, artistic way. In other words, that it features an artistically original musical substance that constitutes a shift, a link in the evolutionary chain of music. That is perhaps most evident when it comes to retrograde musical poetics that, while they may be contemporary today, not only fail to produce any innovations, but also actively reject them.

In other words, *contemporary* is a broader concept than *new,* but they intersect when the *contemporary* features an artistically innovative core. That is why it is hardly surprising that the term *contemporary* is used in multiple ways and with specific meanings, above all as a term that implies a sort of transfer from the chronological to the problem meaning of the concept, in fact, a link and, often, equivalence between those two meanings. This is best observed in the usage of the phrase *contemporary music.* Typically, it is used as an umbrella term for all of 20th- and 21st-century compositional production and disparate, even entirely unrelated poetic, stylistic, and aesthetic phenomena in the music of the same period. Also, it is used as a label for musical creativity from the latter half of the 20th century onward – mostly its avant-garde tendencies; also, it is applied to music created from the 1970s on – marked by postmodernist positions; as well as to various types of the postmodernist revitalization of some components of musical modernism over the past decades of the 21st century. In short, the term *contemporary* in the phrase *contemporary music,* with the meanings explicated above, refers to various aspects of unconventional creative choices and procedures.[6] It is

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[6] For more on the concept of *contemporary,* see: Mirjana Veselinović-Hofman, "Savremena muzika u svetlu održivosti u autonomno muzičkom, interkulturalnom i interdisci-

thereby largely homologous with the meaning of the term *new,* especially when referring to avant-garde phenomena in Western European music, especially those tracing their lineage to Darmstadt. By the way, within the category of the *new,* they are also further specified by the phrase *New Music.*

All of these semantic equivalences between the sets comprising the *new,* the *experimental,* and the *contemporary* point to an overcoming and relativization of their shared (conceptual) boundaries. Furthermore, one should not forget that this overcoming assumes a special problematizing importance in the context of postmodernist globalization, seen as a continual process of establishing relations between differences on the global civilization level; a process that essentially rests on overcoming the boundaries between those differences and identities. And although the fading of the boundaries separating the new, the experimental, and the contemporary in music described above did not come about solely as a result of postmodernist stances and trans-cultural concepts, but occurred in music before postmodernism as well,[7] it was only in postmodernism that it attained its 'open' status. It became one of the epitomizing symptoms of globalization.

That is precisely the set of problems that has fundamentally shaped the *New Sound* journal's position regarding new sound. The problematic of 'faded' and, as we saw above, even non-existent demarcation lines between the concepts of *new, experimental,* and *contemporary.* Briefly: in line with the foregoing discussion, the qualification *new sound* refers not only to the corresponding chronological definition, but also to the problematizing definition of *new* works, which are discussed in the Journal from a scholarly, analytical, or aesthetic perspective, in different sections of the Journal (*Studies,*

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plinarnom okruženju", in: *Pojmovnik teorije umetnosti;* Teorija umetnosti – Interdisciplinarni pristup, Belgrade, Orion Art, 2011, 26–36.

[7] The complex issue of criteria for establishing boundaries in all kinds of domains of civilized life – from natural, inherent boundaries to those that are socio-politically formed and militarily imposed/altered – is not part of my considerations here, although we are currently very much witnessing its continued relevance and, moreover, tragic repercussions. I am focusing here only on the positive aspects of globalization, crucially involving genuine communication as a basis for overcoming boundaries in the global context: communication informed by mutual artistic, cultural, social, and historical respect and striving to understand every individual, autonomous creative identity and 'structure' in that context, which participates in it. Although these positive aspects remain largely utopian in the broader socio-political projection of today, in the domain of music's general tendencies since the demise of modernism they do constitute the prevailing reality.

New Works, Analytical Perspectives, Interpretations, Views). Moreover, the *chronological* definition also includes recent production and presents it as a selection of artistically worthy contributions by Serbian and foreign authors, whereby it simultaneously also qualifies it as *contemporary* in the broader sense of the word explained above. At the same time, the possible innovative contribution of that production, exceeding the significance of a personal poetics, is not decisively important. But it is when it comes to applying the term *new sound* to the *problematizing* definition of new works. Then the set of the *new* in that phrase implies the phenomenon of intersecting between its subsets of the *avant-garde* and *experimental* with analogous elements from the sets comprising the *experimental* and the *contemporary*.[8]

It is important to note here that the reading of the term *new sound* expounded above is pursued in the Journal in its international context. That is significant not only because the Journal, with its international prefix and activities, strives to help the affirmation of contemporary Serbian and international musical and musicological creativity both in our country and beyond,[9] but also because it views the category of the *international* – just as it sees the category of new sound! – as a semantic intersection between related concepts, that is, overcoming *their* boundaries. From that perspective, we could use Daniel Chua's explication of those terms (*international, world,* and *global*) offered in his article "Global Musicology: A Keynote without a Key".[10] Namely, in his discussion of the phenomenon of global musicology, Chua first an-

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[8] For more information about works selected for discussion in *New Sound* as *new* according to the criteria described above, see the appendices published in all the main sections of the Journal's 40th issue. With that issue the Journal marked its 20th anniversary, by producing a self-reflective volume. Namely, the special topic of the issue was the Journal itself, its policies, activities, sections, their contents, problems discussed... Cf. *New Sound*, 40, II/2012.

[9] Let us remember that Нови звук / *New Sound* is a bilingual journal, whose electronic edition is published in Serbian and English. Also, every issue features an audio section as well, comprising the recordings of some of the pieces discussed in the Journal.

[10] Daniel K. L. Chua, "Global Musicology: A Keynote without a Key", *Acta musicologica*, Volume 94, Number 1, 2022, 109–126. This study is an extended version of Chua's text titled "Global Musicology", which he wrote for Нови звук/*New Sound* on its silver jubilee (cf. Daniel K. L. Chua, "Global Musicology", *New Sound*, 50, II/2017, 12–16). In the former study, published five years later, Chua used the main features of the conception, vision, mode, scope, and import of *New Sound*'s work as his main theses (at times literally copying passages from his earlier text). However, that earlier text, published in *New Sound*, was somehow omitted from the list of references in his more recent, 2022 article.

swers the question of what is global and then what is musicology, asserting that his answers, i.e. definitions of those terms are extremely simplified "so the reader can complicate them later".[11] We may expand on that by seeking to posit the meaning of the term *international* in the 'subtitle' of the *New Sound* journal in light of the concepts related to the *international* cited above, starting from their mutual differences, which form the basis of Chua's definitions. But not, however, to dwell on those differences, but, rather, to highlight the common semantic locus of those concepts, since *that* locus actually determines the international physiognomy of *New Sound.* Thus, Chua defines the concept of the *global* and, by the same token, those of the *international* and the *world* as well, "in contrast to two related terms – [e.g. in the case of the global] *the international* and *the world*", noting that these "three words – international, world, and global – are often used interchangeably".[12] He therefore defines the *global* as something that "by definition, is *always* emerging",[13] the result of a process of globalization "characterized by the *interconnectivity* of the entire world",[14] wherein "identities are formed through their interaction with difference".[15] "The 'world'", by contrast, "is about diversity and differentiation",[16] that is, akin to a set of local, static integrities and identities,[17] as opposed to the *international*. The latter Chua interprets as "a model for integration", i.e. a set of prescribed rules of cooperation intended for those that may participate in that integration.[18]

In relation to the definitions elaborated above, the *international* designation of *New Sound* expands, on the one hand, to include the characteristics of the *world* and, on the other, the *global*. It 'absorbs' *the world* by being open to representing the differences and specificities of local musical phenomena and identities, that is, affirming them – ranging from those rooted in our own musical soil to those rooted in any other soil in the world, that is, across the

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[11] "In fact, they're going to be too simple, too naive, too stereotypical, and too black and white. This is deliberate, because I want to lay out these definitions in their most basic forms so the reader can complicate them later." Ibid., 112.

[12] Ibid.

[13] Ibid., 110.

[14] Ibid., 113.

[15] Ibid., 114.

[16] Ibid., 113.

[17] Cf. ibid.

[18] "The international is a model for integration. It is the law of the one under which the many cooperate." Ibid., 113.

global face of civilization. That openness of the Journal to differences on a global scale stimulates the exchange of insights and viewpoints, comparative studies, forging relations that are not hierarchical, unlike, for instance, the tiring relation of periphery-centre.[19] It continually stimulates musicological communication on a global authorial scale, by including contributions constructed on various methodologies, produced within different musicological genres, addressing musical and musicological creativity in a global world.

But at the same time, the Journal's *international* quality essentially continues to 'function' as an institutional "model for integration" based on a cooperative acceptance of and respect for the established standards of professional ethics and cooperation, on organizing the journal in clearly profiled sections,[20] on a conception of new sound defined on the basis of overcoming the boundaries of its related categories, as well as the concept of *international*, defined according to the same principle: the semantic intersection of related categories, which is primarily symptomatic of the globalizing problematic of extended and open borders, with respect for individual creative autonomy.

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[19] Cf. Mirjana Veselinović-Hofman, "Music at the Periphery under Conditions of Degraded Hierarchy between the Centre and the Margins in the Space of the Internet", in: Tilman Seebass et al. (Eds), *Identities: The World of Music in Relation to Itself*, Belgrade, Faculty of Music, 2012, 23–33; M. Veselinović-Hofman, "On the Future of Music History in Professional and Central-Peripheral European Musical Circumstances", *Muzikologija/Musicology*, Vol. 26, I/2019, 115–124.

[20] Cf. *New Sound*, 40, II/2012.

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---: "On the Future of Music History in Professional and Central-Peripheral European Musical Circumstances", *Muzikologija/Musicology*, Vol. 26, I/2019, 115–124.

Summary

The subject of this text is approached here from the perspective of two closely related and mutually dependent issues: one of them concerns the meaning that the category of new sound has 'acquired' in the *New Sound* International Journal of Music and the other the significance of the *New Sound* journal regarding new sound in the sense advanced by the journal. The discussion of the first issue is based on the widely accepted borders between the concepts of the new, experimental, and contemporary, as the defining concepts for their corresponding types of sound and music, respectively. With regard to the semantic complexity of those concepts, they are interpreted here as separate sets, whose interrelations give rise to the definition of new sound that the Journal has sought to affirm. Thus, apart from the concept of *new* in the chronological sense, that is, in the sense of a newly composed work, the set comprising the *new* in the phrase *new sound* implies the phenomenon of intersecting between its subsets comprising *the avant-garde* and *the experimental* with corresponding elements from the *experimental* and *contemporary* sets.

The same principle governs the conception of the category of *the international*: as the intersection of its closely related sets of the *world* and the *global*. It overlaps with the *world* by virtue of affirming emblematic, "static" diversities, and with the *global* not only by encompassing those diversities in the global span of civilization, but also by affirming them as a stimulus and subject of open musical communication in the same range. And such communication rests on the phenomenon of overcoming borders.

STUDIES

Marcel Cobussen*

Leiden University
Faculty of Humanities
Academy of Creative and Performing Arts

THE SONIC TURN: TOWARD A SOUNDING SONIC MATERIALISM

Abstract: Since the turn of the millennium, philosophy has been enriched with a new "-ism": New Materialism. However, as usual in most philosophical movements, this New Materialism is grounded in a visual paradigm and the existence of (static) objects. In order to further develop the ideas that contribute to a Sonic Materialism such as the ones conceptualized by – among others – Christoph Cox and Salomé Voegelin, I will present an *Auditory Ontoepistemology* as an alternative way to encounter the world.

Keywords: Sonic Materialism, Sound Studies, listening, auditory ontoepistemology, New Materialism, relationalism, human and nonhuman agents

1. Context – Personal Note

More than 20 years have gone by since I first met Professor Veselinović-Hofman at a conference in Ljubljana. We did our presentations on the same subject: music and deconstruction. Later she became a prominent member of

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* The author's contact details: MA.Cobussen@kunsten.leidenuniv.nl

my PhD committee, and we both published on the potential connections between music and ethics. In more general terms, I think that our common interest was, and still is, the role that music – in the broadest sense of the word – can or should play in our contemporary society and how music studies – in all its different forms – can investigate that role and actively contribute to it.

Since my daughters told me that my preferred music sounds most of all like a broken fridge, I decided to pay more attention to the sounds of broken fridges and all the other sounds that are surrounding us on a daily basis.[1] My experience in listening to many different experimental music styles definitely helped me in not immediately rejecting most sounds as simply noise, unwanted and disruptive.

However, listening to everyday sounds also started to inform my more theoretical interest, bringing my attention to the way we (don't) shape our sonic environment. I could reflect on these sounds through musical concepts such as harmony, melody, and rhythm, but I also learned from, for example, Edgard Varèse, to think about (musical) sounds in terms of timbre, density, frequency, vibration, and resonance. And especially the latter two lead me to think of sounds, music, and our sonic environment as a complex system in which many sounding as well as non-sounding *actants* are interacting with one another.[2]

It is with this train of thought that this essay begins, an essay that is partly based on my latest (e-)book *Engaging with Everyday Sounds,* which could never have come into existence without a prior long journey through music, philosophy, writing, and listening, a journey upon which Professor Veselinović-Hofman has accompanied me for so many years already. Therefore, it is to her that I dedicate this text.

2. New Materialism

Around the turn of the millennium, a few new interdisciplinary, theoretical and politically committed fields of inquiry emerged, which I will subsume here under the heading "New Materialism". Granted, this may be too short-

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[1] See also my inaugural lecture from 2016, when I was appointed Full Professor of Auditory Culture at Leiden University, the Netherlands. https://cobussenma.files.wordpress.com/2011/10/cobussen-inaugural-text.pdf

[2] Echoing Bruno Latour, I prefer the word "actant" over "agent," as it makes clearer that also nonhuman entities have agency, that is, the capacity to act and being acted upon.

sighted, as this New Materialism ranges from, for example, Levi Bryant's object oriented ontology to Karen Barad's agential realism, from Donna Haraway's situated knowledge to Graham Harman's immaterialism, and from Quintin Meillassoux's speculative realism to Rosi Braidotti's feminist philosophy.

However, what perhaps connects all these scholars is that they attempt to, first, analyze how dualisms – such as nature versus culture, matter versus mind, or human versus nonhuman – have been produced in the predominant discourses and concrete actions of modernistic philosophies and, second, to radically rethink those oppositions.[3] One keyword to overcome such a dualism, mainly developed by Barad, is *entanglement*, here understood as placing humans into varying degrees of interconnection with nonhuman beings and materials. Entanglement thus comes with an ethical responsibility (or response-ability) that resides in one's response to the human-nonhuman assemblages in which one finds oneself participating.

Unpacking the term New Materialism a bit more, one could say that "materialism" can pertain to corporeality or embodiment (including embodied, practical, or tacit knowledge), to inorganic objects, as well as to technologies and nonhuman organisms, processes, and infrastructures. However, it is important – to avoid holding on to a thinking in dualisms – not to regard materialism in opposition to (transcendental) thought. Instead, emphasis should be on the active role of matter in the actualization, the taking shape or achieving form, of (philosophical) thinking. Barad calls this the material-discursive character of *all* events.

Hence, what is "new" in New Materialism is that matter is considered an active force. Matter is not only determined by but also co-productive in establishing societies, human life, discourses, and experiences. Matter, nonhuman beings, or things also have *agency*; they don't need to communicate in a human language for them to exhibit vital capacities and affects. When glaciers thaw, they speak to us: the preserved remains of skin, pollen, and clothing give testimony to events and times from elsewhere, processes and practices that would remain otherwise unknown.[4] In short, New Materialism

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[3] New Materialism constitutes a philosophy of difference or immanence which "leaves behind all prioritizations (implicitly) involved in modern dualist thinking, since a difference structured by affirmation does not work with predetermined relations nor does it involve a counter-hierarchy between terms" (Rick Dolphijn, Iris van der Tuin, *New Materialism: Interviews & Cartographies*, Ann Arbor, Open Humanities Press, 2012, 86).

[4] Mark Peter Wright, *Listening After Nature. Field Recording, Ecology, Critical Practice*, New York, Bloomsbury Academic, 2022, 111.

postulates constant interactions between matter and meaning.[5] The material dimension creates and gives form to the discursive, and vice versa; New Materialism accounts for the material reality of our everyday existence without losing sight of the discursive dimension of that reality (as, for example, emphasized by Michel Foucault).

3. Sonic Materialism – Christoph Cox

As in most philosophical movements, New Materialism too seems primarily grounded in the visual paradigm and the existence of (static) objects. One had to wait until the second decade of the twenty-first century to discover the first traces of New Materialism emerging within discourses on music, sound, and sound art. In 2011, the American philosopher Christoph Cox published "Beyond Representation and Signification: Toward a Sonic Materialism," and the opening paragraph of this essay immediately lays out Cox's objectives and what he considers the main material-discursive actants standing in the way:

> Why does sound art remain so profoundly undertheorized, and why has it failed to generate a rich and compelling critical literature? It is because the prevailing theoretical models are inadequate to it. Developed to account for the textual and the visual, they fail to capture the nature of the sonic.[6]

In order to make ideas on representation and signification, ideas grounded in the dominance of the visual, less prominent, Cox developed the initial contours of an alternative theoretical framework. To start with the visual: its dominance is articulated in, for example, speech (think of words like enlightenment, perspective, vision, observation, visionary, point of view, imagination, or reflection). Moreover, written texts and images need to be observed from a certain distance, thereby creating a separation between subject and object. And finally, in and through the paradigm of the visual we experience a spatial juxtaposition of actants, of human and nonhuman beings.[7]

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[5] Regarding artworks, new materialist thinkers closely connected to the philosophy of Gilles Deleuze and Félix Guattari express an interest in finding out how form of content (the material condition of an artwork) and form of expression (the sensations as they develop) are being produced in one another (Rick Dolphijn, Iris van der Tuin, op. cit., 91).

[6] Christoph Cox, "Beyond Representation and Signification: Toward a Sonic Materialism", *Journal of Visual Culture*, 10/2, 2011, 145. It is quite remarkable that Cox's text was published in the *Journal of Visual Culture*; perhaps the rather provocative content of the essay was indeed better placed in a journal usually dealing with the visual than in platforms created for the sonic.

[7] Ibid., 148.

If our interacting with the world would be grounded more in the sonic, Cox suggests, the chasm between subject and object could be rethought and re-experienced, as sound is immersive, both surrounding and passing through the body.[8] Besides, by thinking with, in, and through the sonic, the emphasis on a spatial parallel existence of actants could be replaced by an emphasis on temporality and dynamics. Sounds are not bound to their sources as properties but may change almost continually when traveling through time and space. So, instead of founding his proposition on a world conceptualized in terms of stability and stasis, Cox proposes a sonic materialism that puts emphasis on events instead of objects, flux instead of immobility, becomings instead of beings. He replaces an ontology of objects and beings with a new sonic ontology of change and becoming.[9]

Cox's rejection of the concept of representation emanates from his reservations against the extant discourse which deals with the complex relationship between music and representation or symbolization. Through a short explanation of Kant and Schopenhauer's philosophies, both of which are grounded in an old paradigm of music as representing something extra-musical, he arrives at Nietzsche's ideas on the Dionysian and, finally, at the thoughts of Edgard Varèse for whom music should (primarily) be regarded as a play of sonic forces, intensities, densities, and vibrations, a play determined by relations of attraction and repulsion.[10] Cox thereby replaces the question of what music means or represents with what it does and how it operates.[11]

Regarding music's signification and the emphasis on its meaning, meaningfulness or recognizability, Cox mainly argues against the mediation function of discourses and interpretations. Moving beyond language, discourse, and meaning, one could pay more attention to the materiality or the nature of sound. He gives the examples of the phonograph, which simply registers acoustic events, instead of the score, which has traditionally been the focus of attention; of sound poetry, which is more about the features of the linguis-

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[8] For Cox, this body is still, almost exclusively, a human body. Later in this text I will make clear that Cox's idea can and should be expanded to nonhuman bodies as well.

[9] Ibid., 157.

[10] Ibid., 153.

[11] Although I fully agree with Cox's reluctance regarding, for instance, program music, I am also a bit hesitant to adopt only a modern type of formalism as an alternative. Music, for me, definitely presents (rather than re-represents perhaps) "extra-musical ideas", be they political, social, ethnical, or ethical.

tic signs themselves than about what they signify or represent; and of an in-
creasing attention to noise, which disrupts or subverts meaning and the pos-
sibility to unproblematically denote.[12]

In short, Cox's Sonic Materialism proposes a true paradigm shift in how
Western philosophy and thinking in general should consider the world: not
as stable, filled with independently perceivable objects, separated from the
perceiving subject, but as a world in flux, an eternal becoming in which sub-
jects (also eternally becoming) are immersed.

4. Sonic Materialism – Salomé Voegelin

In her reflections on Western culture and theories, Swiss-British sound artist
and writer Salomé Voegelin demonstrates her alignment with Cox's analyses.
First, Voegelin, too, argues against a visual dominance, which she connects to
concepts like presence, reality, objectivity, and stability. It is not that she wants
to completely do away with these concepts and the practices in which they
occur. Rather, instead of holding on to the habitual reality of things – so often
set within the boundaries and certainties of a language rooted in the visual,
and anchored in the visual witnessing of the object itself – Voegelin would like
to challenge the world's actuality and articulate a substitute of how things
could be, presenting alternative possibilities below reality's visible surface;[13]
this is what she calls "sonic possible worlds". Second, similar to how Cox ori-
ents the sonic in a world of becoming and flux, she considers sound as a
contingent materiality that cannot be captured by a noun but should be con-
sidered a verb.[14] And third, echoing Cox's reservations regarding the domi-
nance of discourses, language, and signification, she attempts to avoid starting
"from a certain context and a priori knowledge about the work or the world,
but suspend as much as possible ideas of genre, context, theory, and purpose".[15]

What Voegelin proposes as an alternative to the visual, the static, and all
sorts of classification systems we employ to gain control over the world we
live in, can actually be captured in one word: listening. Listening, for Voege-
lin, presents an alternative for almost everything she opposes: through listen-

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[12] Ibid., 154–5.

[13] Salomé Voegelin, "Sonic Materialism. Hearing the Arche-Sonic", in: Mark Grimshaw-
Aagaard, Mads Walther-Hansen and Martin Knakkergaard (Eds), *The Oxford Handbook
of Sound and Imagination*, Volume 2, New York, Oxford University Press, 2019, 559–577.

[14] Salomé Voegelin, *Sonic Possible Worlds. Hearing the Continuum of Sound*, New York,
Bloomsbury Academic, 2014.

[15] Ibid., 3.

ing we are able to encounter an ephemeral materiality and an invisible, unstable, and formless sonic world. Instead of mastering and measuring the world, listening invites and encourages inhabiting, participating, and engaging with it. The listening practice that Voegelin explores and advocates does not aim to know what something really is, nor does it have a huge interest in detecting the source of the sound; instead, its main objective is to engage in the possibilities of the sonic material itself.[16]

Voegelin calls this openness to really engage with sounds, developing a *sonic sensibility*. This sensibility should encounter the material world, not to achieve an uncritical understanding of its processes nor to prove the superiority of sound as a material-discursive actant, but to augment and multiply the ways we can experience our being in and with this world. Instead of focusing on solid structures and being able to recognize what can be heard, the emphasis should be on a "being-with": a being-with sounds, a being-with the world, a being-with (sound) artworks. Voegelin's Sonic Materialism thus foregrounds a personal responsibility and participation; it foregrounds a critical and creative re-imagination of material relations and processes, thereby simultaneously offering alternatives of how things might be and how they might relate.[17]

Stressing notions of listening, sonic sensibility, participation, responsibility, and, particularly, being-with does have ramifications for the position of the human subject. Listening considered as engaging in the possibilities of the sonic material does not, of course, herald the absence or end of the human but does call for a more humble position. Instead of regarding themselves as masters of the world, humans should accept that they are but one sort amidst others, existing in an unstable, fluid reality of existence. Sonic Materialism announces a world inhabited by human subjects who are not at the center of that world; it is a relationalism, not of actants separate from each other, but of actants connected to each other. Sonic Materialism for Voegelin could be thought of as a vibrational texture that actants create simultaneously in their encounter with each other.[18]

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[16] Ibid., 2. The listening practice as advocated here by Voegelin is firmly rooted in experiencing sound art and experimental music and is, thus, quite specific. Besides, it is a listening confined to the human ear. Further on in this essay, I will try to present a more extensive idea of listening, an idea which is, nonetheless, deeply influenced by Voegelin's writings.

[17] Salomé Voegelin, "Sonic Materialism. Hearing the Arche-Sonic", op. cit., 561.

[18] Ibid, 565.

5. Sonic Materialism – Marcel Cobussen

Inevitably, my own thoughts on Sonic Materialism are closely related to and heavily influenced by the ideas presented by Cox and Voegelin. Therefore, in addition to a first attempt to extend the scope of Sonic Materialism, my rather modest contribution to this discourse will basically consist of a slightly different emphasis on certain aspects of their thinking. What interests me in the philosophies above – subsumed under the denominator New Materialism – is how they might contribute toward understanding the aesthetic, political, social, and ethical demands of sounds, of sonic worlds, of the role of sound in human existence, an interest in what sound *does* or *can do* instead of what it *is*, simultaneously with and apart from human actants.

5.1 Sounds do not preexist

I invite you – now and here, that is, before you continue reading and wherever you are at the moment – to listen to your environment for a moment. What do you hear? Perhaps your first impulse is to try to detect and name the sounds' sources. However, both Sonic Materialism as I understand it and listening itself go much further: our ears are capable of detecting so much more than just the origin of a sound.

Suppose you hear a car. Or, to be more precise, suppose you hear the *sound of* a car. What do you actually hear? You hear whether the car is passing by or standing still; you hear whether it passes by quickly or slowly; you hear whether it is being driven forward or backwards; you might be able to detect whether it is a small or a large car and even, if you are an expert, which brand it is or what type of engine it has.

Is that all? No! From the sonic reflections you can also deduce whether the car is being driven through a narrow or a wide street, through a green environment or between high buildings, and even whether these buildings are constructed predominantly of concrete, glass, or bricks; it is also pretty easy to hear whether the car is traversing a dry or a wet street surface, whether the surface is made from asphalt, bricks, or semi-paving, and if there is just one car or many more. In other words, when a sound moves from its source to the listener, our ears also register information about surfaces, bodies, and other sounds it intersects.

Is that all? No! There is more. The listener hears the car from a particular position: they are either outside or inside and, if inside, with windows closed or open; they listen in a familiar or an unfamiliar environment; they hear whether the sound belongs to that environment or is quite alien to it; they

listen attentively or distractedly; they hear whether or not other sounds are partly masking the car sound; etc.

And there is still more to hear. The number of cars, their brands, the street surface, and the overall environment also give a rather clear indication of the social, economic, and cultural context of the sounds. That is, through sounds and through listening to those sounds, we get access to such a context. So, once more, we always hear more than "just" sounds!

In light of the above, I question the idea of *preexisting* sounds, of sounds out of context. Sounds are co-constituted in and through their interactions with other, material-discursive actants, audible or not. Whereas the visual is tied to a metaphysics of separated objects,[19] through the sonic the interrelationships of actants materialize and become perceptible. Research in and through sound is particularly suited to investigate interrelationships and entanglements, precisely because sound is attached less to its source as to the networks it lets vibrate, whether these networks are themselves audible or not. And it is exactly here that a direct link with New Materialism can be made. Besides the fact that addressing the specific listener's position connects to Haraway's thoughts on situated knowledge, and besides the fact that Barad and Bruno Latour have deepened the idea of a complex network of actants all acting upon one another, sound somehow *furnishes proof* that matter doesn't refer to a fixed property of independently existing objects; instead, it refers to interactions in their ongoing materialization.

5.2 Sound produces a more extensive or inclusive idea of knowledge

As is already described by Voegelin, knowledge production in and through sound implies moving through, participating in, and interacting with an environment that is dynamic and incessantly in flux. The sonic environment is not an inactive entity, simply waiting to be investigated; it is not just raw material for human interests. Gaining knowledge in and through sound should be understood as an emergent and contingent process, unfolding through an ongoing interplay between humans but also between humans and nonhuman forms of life, elements, materialities, technologies, and sites.

In this interplay sound has double position. On the one hand, it is an actant whose potentialities only become audible while interacting with other actants: sounds vary according to their transmission, whether water, solids, or air, and whether they are reflected by glass or wood. On the other hand,

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[19] Don Ihde, *Listening and Voice: Phenomenologies of Sound*, Albany, State University of New York Press, 2007, 7.

sound is the medium through which actants are able to interact with one another. The resulting sonic knowledge is not (only) an acquisition of meaning but, and perhaps first of all, a continuing cumulative and interactive process of participation and reflection through experiencing spaces, places, and their human and nonhuman actants.

Some artist-researchers call this process sonic documentation or sonic journalism: in and through sound they reveal and accommodate the multiple truths and agencies that construct a site.[20] It is another type of participatory observation where informational knowledge is necessary yet also understood as partial and contingent.

5.3 Sonic Materialism can also be called a relational materialism

The sonic environment doesn't precede the bodily systems and/or material devices with which it is perceived. And, conversely, human and nonhuman actants partly constitute and are partly constituted by this environment. Taking these two observations together, we have what Karen Barad calls *agential realism*. In short, the medium – our ears, the microphones or loudspeakers that we use and whether sounds are propagated through air, solids, or water – through which humans perceive their sonic milieu determines what they can hear; our sonic environment is created by the technologies with which we encounter it. And, simultaneously, we co-constitute our aural surroundings as we actively participate in them, by talking, walking, or even by sitting still on a bench, breathing and reading a book.

Why can this connection between the sonic and agential realism be called a *relational* materialism?[21] Or perhaps it is better to rephrase the question: What makes it possible to overcome the (visual) separation between subject and object, subject and subject, object and object? What overcomes this separation is the shared ability to (sympathetically) resonate, by movements of extension and penetration, by vibrating. Vibrations connect every separate entity. A relational materialism refers to that invisible field of connections within which the human body oscillates as one entity amidst other entities; all entities are potential media that can feel or whose vibrations can be felt by others. Hence, it is not New Materialism that is now resounding in sound studies. On the contrary, sound as vibration, sound as flux is in fact the harbinger of New Materialism.

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[20] I am referring here in particular to a lecture by sound artist Peter Cusack titled "Field Recording as Sonic Journalism." https://ualresearchonline.arts.ac.uk/id/eprint/9451/1/Cusack%2C%20Sonic%20Journalism.pdf

[21] According to Barad, phenomena reveal themselves *from* their relations.

5.4 Rethinking listening through Sonic Materialism

Thinking further along the lines of the ability of every entity to resonate, to affect and be affected by and through sounds, I would like to posit a resemblance between resonance and listening.[22] Or, to reformulate this as a kind of provocative statement: not only living beings are capable of listening! Of course this statement only makes sense when we move beyond a more conventional biocentrism and rethink listening as the general responsiveness of human as well as nonhuman actants toward sounds. Places, bodies, objects, materials, and surfaces all have acoustic properties; besides being affected by sounds themselves, they are also able to affect other entities. They resonate, amplify, or transmit vibrations; they produce and react to vibrations, some of which we refer to as sounds. Hence, stretching current definitions of listening means that it could encompass "normal" human listening as well as physical vibrations in materials, kinetic oscillations, etc. Human listening – that is, listening with the ears and auditory centers of the brain – is only one particular materialization in a broader ontological field of vibrations that can be perceived by various bodies or various parts of the human body.

Moreover, the whole concept of listening can be expanded in another direction when taking into account that resonating with, for example, everyday sounding objects or events also means that sounds will evoke experiences and sensations connected to memories, psycho-acoustic or semantic meaning as well as geographical, biological, or sociocultural contexts.[23] This expanded notion of listening then opens up to a more generic act of engaging sonically with an environment.

In listening, the real and the imagined are combined, a process sometimes achieved with the help of technology.[24] Geophones, hydrophones, or EMF recorders accommodate alternative forms of hearing. We can listen to the clicks of a bat, the pulse of a distant star, or the signals of submarine life. Through these technological devices, the acoustic worlds of humans and nonhumans

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[22] Sound and vibration are intimately linked: at atomic level, all matter sounds all the time *because* it vibrates. In one of his speculative interviews, John Cage stated that proper receiving sets could make audible what a book, a table, or a wall sound like, not by tapping or striking them, but because it would reveal their "inner life". Here, Cage understands things as being in constant motion, which could be interpreted as a shift from object to process.

[23] This also makes immediately clear that listening – differing across species, actants, locations, and disciplines – disrupts any universal truth claims about reality.

[24] Technological devices are never neutral; although they certainly extend our hearing abilities, they concurrently determine what we hear and how we hear it.

come into proximate relation, if only fleetingly. Often, the sound sources are hard to trace, giving free rein to one's imagination and sensory fictions.

5.5 Sonic Materialism is an auditory ontoepistemology

Sonic Materialism investigates, stimulates, and advocates alternative ways of encountering and knowing the world. Its focus is on a knowing in and through sound; on a sensual and bodily experience of sound, thereby pointing out the singular circumstances of each situation and each actant; on a performative understanding of the world, an understanding from within, as part of this world instead of as outside observer, reflecting from a distance; on acknowledging that our sonic environment is always also shaped by cultural, historical, social, technological, and political factors.

In my (e-)book *Engaging with Everyday Sounds*[25] I call this an *auditory ontoepistemology*: sounds, sounding entities, and an embodied experience of sound, sonic presence, and sonic awareness are connected to each other. It builds on a sensibility that forms the basis of an experiential truth that is not objective nor completely relative but always "partial, split, heterogeneous, incomplete, complex".[26]

However, as Mark Peter Wright makes very clear in his book *Listening After Nature*, both Sonic Materialism and our modes of listening should always remain critical practices as well. That is, they should always be formed and informed by the question: what am I *not* hearing? What escapes from my listening? What is withheld from my ears? Who is heard? Who is recognized? Who decides what I hear? Who excludes, and who or what is excluded? Who controls what I can listen to? Who decides how our environment sounds? Who assesses what we can hear on a daily basis?

6. Towards a Sounding Sonic Materialism

In both Cox's and Voegelin's ideation on Sonic Materialism, attention for music and sound art seems essential when accessing the sonic dimension. I completely agree with them. Performing musicians, composers, sound artists, and artist-researchers have an important role to play in the evolution and further development of Sonic Materialism. It is, among others, in and through challenging performances, in and through sonic experimentation, in and through improvisation, in and through new compositions (for example using new technologies or composing with field recordings or combining

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[25] Marcel Cobussen, (e-)book *Engaging with Everyday Sounds*, Open Book Publisher, 2022, 35. https://www.openbookpublishers.com/books/10.11647/obp.0288
[26] Donna Haraway, "Situated Knowledges: The Science Question in Feminism as a Site of Discourse on the Privilege of Partial Perspective", *Feminist Studies*, 14/3, 1998, 589.

more conventional musical sounds with everyday sounds), in and through artistic research projects that they create new sensory fictions, new sonic worlds, new ways of engaging with sounds that lead to new interpretations, new ideas, new thoughts, new art. They are able to trigger our auditory imagination, to confront us with alternative possibilities of what could be, to make us listen patiently and quietly, and to invite us to inhabit and engage with our sonic worlds through attention and curiosity. In their practices, the material, the social, the discursive, the artistic, and the technical connect; in and through sounding art new modes of engagement can be presented and can relationality be demonstrated.

Sound art and music making are modes of thinking, modes of thinking-doing; they are affective and transformative practices, that is, not searching for what something is but what it can become, searching for not-yet-actualized forms of expression. Both explore heterogeneous, sounding and non-sounding actants and their complex relations as well as modifying those relations, establishing new experiences and alternative modes of perception through strategies of deterritorialization. In so doing, sound art and music not only affect (and are affected by) the concrete sonic environment; their products and processes also influence social, political, or institutional contexts as well as discursive, philosophical, or theoretical domains by exposing and activating the potential, the ignored, or suppressed forces of these contexts and domains.[27] Sound art and music always already traverse the material, the social, and the discursive; Sonic Materialism materializes in those art works, and thereby becomes a *sounding Sonic Materialism* which does the work of compensating for the silent, silencing, and silenced visual and discursive forces.

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27 This resonates with what Deleuze has described as "the virtual".

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Summary

This essay, "The Sonic Turn: Toward a Sounding Sonic Materialism" finds its origin in the question what certain ideas – rooted and developed in the works of philosophers who rethink issues around matter, materialism, and the relation between those two and metaphysics – can contribute to the discourses on sound studies. The essay first gives a brief introduction to some basic concepts prevailing in New Materialism, before it addresses the ideas of two sound scholars – Christoph Cox and Salomé Voegelin respectively – who have introduced the sonic counterpart of this New Materialism, Sonic Materialism. Both argue against New Materialism's strong reliance on visual culture, on visual concepts and metaphors, on a (meta)physics which is rooted in the visual; Cox and Voegelin propose alternative approaches in which sound prevails, which has ontological as well as epistemological consequences.

Taking Cox and Voegelin's reflections as point of departure, I try to further develop the concept of Sonic Materialism. In order to do so, I focus on five particular points: first, I argue that a sound does not exist in itself but only in relation to many other, sounding as well as non-sounding *agents*; two, Sonic Materialism might lead to new or other forms of knowledge, not so much aiming for the acquisition of meaning but stemming from interactive processes of participation and experiencing; three, Sonic Materialism starts from the premise that everything vibrates and that those vibrations can be felt by other entities. As such, all those entities are by definition interconnected. Hence, Sonic Materialism is a *relational* materialism; four, I claim that, if everything affects and is affected by everything else, the concept of listening should be rethought and expanded beyond living beings: listening can be considered in a more general sense as the ability to perceive vibrations; and five, Sonic Materialism's focus on an expanded idea of knowing, of knowing in and through sound, may lead to a new *auditory ontoepistemology*. This auditory ontoepistemology builds on a sensibility that forms the basis of an experiential truth that is not objective nor completely relative but always "partial, split, heterogeneous, incomplete, complex" (Haraway 1988: 589).

Most of all, Sonic Materialism materializes in art works; it thereby becomes a *sounding Sonic Materialism* and as such compensates for silent, silencing, and silenced visual and discursive forces.

*Milan Milojković**

University of Novi Sad, Academy of Arts
Department of Musicology and Ethnomusicology

THE ROLE OF MUSIC ON THE YUGOSLAV COMPUTER DEMOSCENE

Abstract: The paper is based on the recent writings about the demoscenes, published in European countries, in order to examine Yugoslav demos from the late 80s/early 90s, adjusting the approach from similar publications that regard the demoscene as a kind of digital art, made by communities of groups or individuals dedicated to advanced programming or hacking/cracking/sharing/reusing of the existing software. Although the hackers and their works analyzed in this text were members of the groups mainly focused on the graphics programming, music in most of their demos was also made with special attention. Another evidence that hackers on Yugoslav demoscene did not take sound aspects of their demos lightly, were the so-called musical discs, ie. Music compilations created specifically for the demonstration of sound capabilities of the hardware of the machine for which they were made. This paper covers the scene for Commodore 64 computer, since this part of Yugoslav demoscene was the most widespread. Main part of the text is dedicated to the analysis of the music from the collective demo works, as well as musical disks devoted to a single composer. Special attention was paid to magazines on disks published by prominent C64 groups and articles that expose details about demo-making techniques of the time, especially those dedicated to music.

Keywords: demoscene, music, Yugoslavia, Commodore 64, SID chip

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* Author's contact information: milanmuz@gmail.com.

Demoscene – Defining the Meaning of the Term

Within the fields of cultural studies and the history of computer music, the term demoscene refers to an informal community of groups or individuals, advanced users of computers, that is, hackers,[1] who use their programming skills, by creating a specific kind of computer art, to demonstrate the possibilities of a given hardware, showcasing at the same time their software-wielding capabilities.[2] The term "demo" is short for "demonstration", which refers to a computer program that doesn't have any practical use other than to demonstrate the possibility of a computer and/or the skill of the programmer. It can be said that the demoscene was formed during the 1980s in Europe as the result of small, home computers becoming widespread, and its formation was prompted by the creation of groups of enthusiasts whose programming skills were more advanced than those of an average user, and who viewed the limitations of microcomputers as challenges that needed to be overcome.

The term demoscene is already affirmed in the relevant writings produced over the last two decades, and as Markku Reunanen notes,[3] its definitions are based in the scene theory by sociologist Michaela Pfadenhauer. According to her, the scene is a "[...] thematically focused cultural network of people who share certain material and/or mental forms of collective self-stylisation and who stabilise and develop these similarities at typical locations at typical times as a scene".[4] However, in the case of the demoscene, this definition also includes a specific understanding of space in the computer world, which does not need to refer only to physical, but to the digital space as well. It should also be noted that the so-called demo-parties were organized by the members of the demoscene, and in that case we are, of course,

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[1] Richard Stallman, "On hacking", 2002. https://stallman.org/articles/on-hacking.html

[2] Markku Reunanen, "How Those Crackers Became Us Demosceners", *WiderScreen*, 17, 2014. http://widerscreen.fi/numerot/2014-1-2/crackers-became-us-demosceners/; Vincent Scheib, "Demos Explained; What are Demos? What is a Demo?", http://www.scheib.net/play/demos/what/index.html; Dave Green, "Demo or Die!, Wired", https://www.wired.com/1995/07/democoders/, Maureen Web, Coding Democracy, Cambridge, Massachusetts, The MIT Press, 2020; Emin Smajić, "Mali piratsko-srpskohrvatski rečnik", *Svet igara*, 4, 1988, 43.

[3] Markku Reunanen, "How Those Crackers...", op. cit.

[4] Michaela Pfadenhauer, "Ethnography of Scenes: Towards a Sociological Life-world Analysis of (Post-traditional) Community-building", *Forum: Qualitative Social Research*, 6(3), 2005, https://www.qualitative-research.net/index.php/fqs/article/view/23

referring to a "typical location" in the common sense of the word.[5] It is precisely based on this understanding of the term that the Yugoslav demoscene can be described, bearing in mind that its actors came from different cities, and that they were also members of foreign groups, all of whom shared the same methods of "self-stylisation" and originated in a similar way, which will be discussed in more detail later on.

The demoscene in Yugoslavia started to progress more significantly in the second half of the eighties, with the rising interest in small, home computers that, just like in Europe, became widely accessible to ordinary people (in the previous period, computers were mainly used for specific tasks in institutions or companies). From today's standpoint, it seems that the offer of computers available at the time was quite varied – from popular American and British computers like Commodore 64 (henceforth C64) or ZX Spectrum, to less famous systems like Amstrad CPC and Atari, right up to models made locally, among them Galaksija+, Orik Nova 64 (under the Atmos licence), Orao (Eagle), Pekom, Lola etc. Given that none of these computer systems were "mute", manipulating their sound possibilities was one of the areas in which one's programming skills needed to be showcased, so local hackers, following their western role models, wanted to stand out by creating computer music as well.

One of the common restrictions they faced in this period was the software copyright, which was successfully cracked by programmers, which is why they became known as "crackers". Groups of crackers broke the copyrighted software in order to make their own, pirated compilations of floppy disks and tapes, which were mainly sold by means of postal orders.[6] To ensure that their work was recognizable, the disks they sold contained programs that the crackers themselves created, which served as a kind of advertisement, given that they were attractive to watch and listen to, while at the same time, they demonstrated the skill of a given group and doubled as a form of quality assurance of the "rips" that were offered (a "rip" in the hacker's jargon refers to the segment of a program taken or stolen). Along with the crackers' pseudonyms, the demos also had phone numbers, as well as the

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[5] In Yugoslavia, the international Transcom & Victory Copy Party 1990 was held on Palić, between the 4th and 13th of August 1990. Around 20 groups from Hungary, France and Yugoslavia participated in the event. https://csdb.dk/event/?id=1470.

[6] Emin Smajić, "Mali piratsko-srpskohrvatski rečnik…", op. cit., 43; Markku Reunanen, "How Those Crackers…", op. cit.

home addresses of the programmers who made them, to facilitate contact with the buyers. Group members initially used pseudonyms in order to hide their identities, given that their activities weren't (always) legal (in Yugoslavia), while the practice later became a habit, which didn't always have a logical reason.

As Reunanen notes: "in the late 1980s the legal part of the cracking and warez scene slowly drifted away from the illegal part. Intros became more advanced, (mega-) demos (several advanced intros linked together) appeared. The demoscene was, sort of, born. A few individuals are still active in both, the demoscene and the warez/cracking scene."[7] His outlook corresponds to the local definition given by Emin Smajić, who writes:

> It all began with pirates who, in light of the shortage of programs, included demo programs in their sets of games… Within the demo programs, one could find announcements for the upcoming games, greetings to colleagues and collaborators, advertisements for new pirated offers, or, an arrogant hacker simply wanted to showcase their capabilities to the world.[8]

In this way, demos became more and more popular as the products of the groups of crackers spread through Europe, and by the mid-eighties, they stopped being related to piracy and became a form of digital, audio-visual artistic expression which, besides being fun, also had an educational use given that groups of hackers, but not (always) crackers, often competed in who would create the most complex graphical and sound piece. These groups were usually comprised of coders, visual artists and composers, who realized their collective artistic expression using computers and the forms of a demo.

Research Sources

Given that today, the demoscene is a common topic covered by academic writings, an abundance of foreign sources offer an insight into modes of production within the field. This research is also accompanied by polemics regarding terminology and methods used to understand the issue at hand, none of which influence the outcome of this paper, given that domestic researchers have only occasionally written about the topic.[9] The musical aspect of the demoscene, as well as the chiptune aesthetics (which will be ex-

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[7] Markku Reunanen, "How Those Crackers…", op. cit.

[8] Emin Smajić, "Mali piratsko-srpskohrvatski rečnik…", op. cit., 43.

[9] One of the most complete bibliographies of foreign sources is available at http://www.kameli.net/demoresearch2/?page_id=4

plained in more detail later) have only recently become interesting to local researchers, even though a number of studies related to sound segments of demos and/or computer games have been published in Europe to this day. Bearing that in mind, one of the key goals of this paper has been to adapt the stances and methods from foreign writings to the artifacts of local production which, thanks to the vibrant activities of the online community, have been preserved to this day and, to a large extent, systemized by its members. Most of the material that was covered in the paper was created between 1988 and 1997, and is available on the Internet database of the C64 decmoscene,[10] while one segment can be accessed on the website "Eks-ju računalniška scena"[11] (while a few artifacts exist on both websites). The magazines on disks and demo tracks in the .d64 or .p00 formats were collected from these repositories in order to enable their comparison and further analysis. In the same repositories, the sound segments of demos are available in the .sid format as well, albeit separated from their native context, which made the contemporary manipulation with this digital material much easier. As is most often the case when researching the history of computer art, other than the standard musicological skills of structural and harmonic analysis, the understanding of the mentioned material was greatly aided by the Vice emulator of the C64 system, created for contemporary computers, as well as by the knowledge of working with the original hardware, which was a prerequisite equal to the researchers' understanding of the possibilities offered by the instrument for which the music they analyze is composed for.

I came to the decision to research the demoes created in the aforementioned period due to the fact that the earliest demo I could find was realized in 1988, while the upper boundary was set more flexibly, and is meant to tentatively delineate the period in which most groups that used the C64 moved to the Amiga, PC, or other systems. It is important to note that some of them continued, or renewed their activities, like the group *Tempest*, which is most likely the most long-lived in the Yugoslav space, whose members are still very active on the international C64 scene.

This is precisely why the central segment of the article will focus on the community formed around the C64, and its musical achievements in Yugoslavia near the end of the eighties. Namely, in this period the local groups connected with their colleagues from Europe, contributed together to the

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[10] C-64 scene database, https://csdb.dk/
[11] http://retrospec.sgn.net/users/tomcat/yu/index.php

creation of a scene which is today, in a number of countries, recognized as being part of UNESCO's list of Intangible Cultural Heritage.[12]

At the beginning of the nineties, the Commodore Amiga became more visible on the local computer scene, and its appearance marks the move towards the era of 16/32-bit computers whose capabilities, especially when it comes to sound, were much closer to today's standards. The Amiga was a very powerful graphical and sound device and affordable at the same time, which resulted in it being very popular among hackers. The ability to polyphonically reproduce the 8-bit samples, introduced this computer into the world of professional musicians, and for this very reason, it became the symbol of the computer culture at the turn of the eighties. Music disks for this computer were numerous, and thanks to its advanced hardware capabilities, the sound segments in graphical demos could achieve the equal level of complexity as the graphical aspects. Even though a number of C64 groups gradually incorporated the new hardware and directed their creative potential towards it, understanding the Amiga demoscene would require separate research, given the specificities of its hardware which require methods of music analysis that are much more complex than those used to understand music produced by the SID chip.

I will not cover the music for other systems on this occasion, given that its volume is much smaller than that of the previously mentioned systems. This by no means implies that this part of the demoscene is less important, but rather that the other systems were not so widespread, and so their program arsenal is proportionately smaller. Also, the sound capabilities of those systems were not as strong as those of the C64, so the demos created on other systems are much more important from the programmers' than from the musical point of view.

The basic structure of a demo

The demo usually consists of an intro, the demo itself, as well as the unavoidable "scrollers" (textual, animated messages that flow over the screen, as if

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[12] First in Finland in 2020 (http://demoscene-the-art-of-coding.net/2020/04/15/breakthrough-finland-accepts-demoscene-on-their-national-list-of-intangible-cultural-heritage-of-humanity/), then in Germany (http://demoscene-the-art-of-coding.net/2021/03/20/demoscene-accepted-as-unesco-cultural-heritage-in-germany/) and Poland in 2021 (http://demoscene-the-art-of-coding.net/2021/12/17/demoscene-in-poland-gets-accepted-as-national-immaterial-cultural-heritage/).

they were on an assembly line, showing the hacker's message to the public). Intro is the introductory demonstration that contains, other than a scroller, the logo of the group, and can be made of an animation, or a brief graphical segment that is repeated (often called a routine, given that this is usually a brief segment of a code that solves a programming task in an innovative and imaginative way, for example, a rotation of a 3D square, or a jumping ball). Also, the intro usually has music, which in most cases is not related to what is happening on the screen, but is reproduced independently, in a loop as well. The musical loop is also, more often than not, longer than the visual one, so after a while nothing new is happening on the screen, other than the text of the scroller moving, which is how the music comes to the forefront, ensuring that the viewer keeps watching the demo until the end of the group's message.

After one or more intros, the main demo will start, either animated in a similar way to the intro, but containing digital photos (pixel art slide show), or having short animated segments that, due to their complexity demonstrate the ultimate possibilities of the chosen hardware. Commonly, this presentation is accompanied by music, which is sometimes related to the visual segment, but which can also unfold independently. In rare cases, demos do not have the sound segment, which is usually explained by the lack of a computer's program memory, and therefore, its inability to reproduce both the image and the sound.

Reverse cases are more frequent however, that is, it is more common to encounter demos in which music is in the forefront, while the graphics are the secondary segment, placed in the function of the reproduction of sound. Such demos are called music discs, given that they usually contained about ten musical segments "pulled out" of other demos and games, united into a compilation intended solely for listening (Figures 1a and 1b). Such music discs demonstrate the popularity of compositions from demos, and can further be divided into those that represent the work of a single hacker, and compilations that contain the segments from the best demos, according to the members of a group that put the compilation together. It is not uncommon to find "borrowed" or "ripped" music accompanying an original graphical work in a demo, seeing that not all groups had composers whose skill was at the same level as that of graphic programmers, or did not have composers at all.
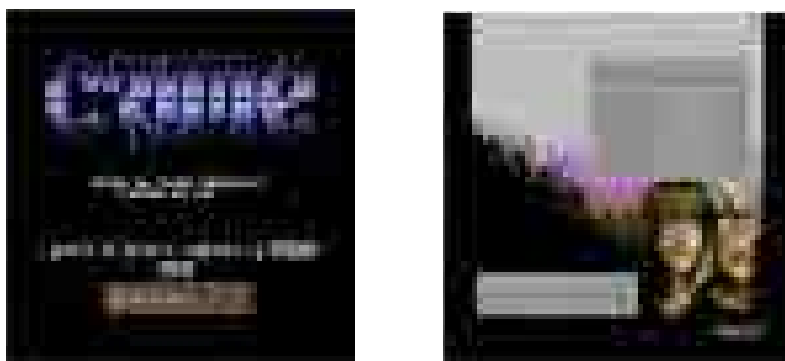
Figure 1a (left): Music disc for Dalton by the group Crime; **Figure 1b** (right): Music disk for String by the group Tempest

Music on the Commodore 64 scene

Musical demos are commonly associated with the term chiptune (referring to the music that originates in a computer chip), which implies that these are short segments, reproduced through a programmable sound generator, a chip that, during the eighties, was a common part of home computers and video game consoles.[13] Despite the fact that, in the technological sense, music from the demoes was created using the mentioned chip, the meaning of the term chiptune is not unanimously accepted, so I will not be using it in this text, in order to avoid any confusion. Also, this term was not used in the hackers' jargon during the period which is in the focus of this text, so its introduction would further complicate the terminological determinations.

Music in demos is usually a rhythmic composition, similar to dance numbers of the popular electronic music from the eighties and nineties, with "raw" timbral characteristics that are the result of the quality of the instru-

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[13] Chiptune (or chipmusic) is a term that can refer to a much wider field than just the demoscene, encompassing mainly music for video games, flippers, popular music, as well as cell phone tunes. More details in: Kevin Driscoll, Joshua Diaz, "Endless loop: A brief history of chiptunes", *Transformative Works and Culture*, 2, 2009, https://journal. transformativeworks.org/index.php/twc/article/view/96; certain authors connect the chiptune as a stylistic feature to contemporary phenomena in popular music that are based on sound sources from the eighties computers. Cf. Vigard Kummen, *The Discourse and Culture of Chip Music*, University of Agder, 2018. Similar tendencies are described also as fakebeat. Cf. Marilou Polymeropoulou, "Chipmusic, Fakebit and the Discourse of Authenticity in the Chipscene", *WiderScreen*, 17, 2014, http://widerscreen.fi/ numerot/2014-1-2/chipmusic-fakebit-discourse-authenticity-chipscene/

ment that is used in its performance. A significant difference from listening to "real" music lies in the fact that these micro-computers could not reproduce any recorded sound (other than in cases when short samples were used), so they relied on the programmable sound generator, that was actually a digitally controlled synthesizer, to produce music. It can thus be said that the production of music in these systems was more like writing a score for a certain instrument, than reproducing the recording of a musical work.

The sound capabilities of the computers of the time differed from model to model, with most options offered by the so-called SID chip (Sound interface device), which was integrated into the C64. This hybrid analogue-digital synthesizer was comprised of 3 oscillators with four fixed wave forms (triangle, saw, square and noise), whose amplitudes were controlled with special envelope generators, while the three channels could be filtered with LP (low pass), HP (high pass) and BP (band pass) filters, with the possibility, due to certain imperfections in the chip's design, to also reproduce samples in the 8-bit resolution. The chip also offered the possibility of ring modulation, as well as the creation of sync effects. Such a system was completely controlled by software through which sound parameters could be influenced by using different registers. Such an instrument was by far the most complicated on the demoscene of the time,[14] so it is not surprising that it found its use in both professional electronic, as well as popular music, while it also enabled the creation of a separate musical genre within the computer world, called Sidtunes.

The musical content of a demo usually consisted of an original composition (or a few of them) or, more often than not, popular songs that were covered in a manner dictated by the features of the SID chip. Such content entailed, other than the synthetized equivalents for acoustic instruments that did not sound too similar to the original, very frequent and quick changes in sound parameters of one voice (channel), which achieved the effect of the

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[14] For the sake of comparison, it should be said that the ZX Spectrum, the second most popular computer (primarily in Europe, and especially in Yugoslavia) among the authors of demos fell, when it came to sound capabilities, much behind the C64, given that it had only one, small internal speaker ("beeper") which could produce an 8-bit pulse signal in 10 octaves, which is a rather insignificant feature in comparison to the aforementioned system. However, this computer was very cheap and simple to use, and its limitations were provocative to hackers wanting to showcase their skills with very limited resources, so it is possible to find programs for this computer that emit samples of recorded music, or generate polyphonic music.

simultaneous sounding of more channels than the synthesizer could produce. This technique is very similar to the so-called latent polyphony in counterpoint, in which the frequent changes in the octave in one line, creates the impression of polyphony. As opposed to classical music, the computer can change not only the register (the octave), but also all other parameters of sound, so it is not uncommon to use one channel to play both percussive sounds, similar to those of drums or cymbals, and sounds reminiscent of the bass guitar (voice multiplexing). A second prominent stylistic feature of this music is the use of very fast arpeggios, usually spanning through multiple octaves, which results in a sensation that a continued harmonic accompaniment is present. As a reminder, given that the SID chip has only three voices, if they were to be used to form a chord, no other sound could be produced simultaneously. This is why it is very common to hear one voice oscillating between the notes of a chord, with their quick succession creating the impression of a prolonged vibrant chord, leaving the other two voices free to produce other parts of the composition.

The reproduction of samples of a recorded sound (of a voice or percussions) was considered to be a sign of a particularly high level of one's programming skills, given that almost none of the popular computers from the eighties were designed to accomplish such a task. This was an especially appealing endeavour to be undertaken using the C64, given that, as I already mentioned, the reproduction of samples on the SID chip was possible solely due to an error in the design, which means that turning a flaw into a desired and useful feature required a great knowledge of hardware details, as well as of properties of the digitally recorded music.[15]

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[15] With the appearance of the Amiga, this programming passion was satisfied, given that the Paula chip, among other things tasked to generate the sound on this system, was envisioned precisely as the player of samples, which was a feature that brought the quality of music for this computer much closer to that created on professional acoustic or electronic instruments. The sounds on the Amiga were divided among the two channels, so it was possible to create stereo compositions using this computer, together with 4 samples that could be simultaneously reproduced. Of course, all the techniques of using arpeggios and the dynamic changes of channel parameters were transferred from the earlier systems to the Amiga, which, by the mid-nineties, made this computer a dominant tool for the demo-makers across Europe. The only other system that was more common in this period was the IBM PC with its clones, which would, because of circumstances that had nothing to do with the computer's quality, "push out" from use all other computers (other than Apple) and become the synonym for computers by the end of the previous century.

Music and prominent composers in demos of groups from Yugoslavia

Groups of hackers from Yugoslavia were, much like their European counterparts, created during the mid-eighties, to offer cracking services to their users, which is visible in their names as well (Belgrade Cracking Service, North Slovene Cracking Sevice, Dubrava Cracking Service etc.). Later, at the end of the decade, this activity became secondary, much like with other similar groups in Europe, with programming bravado becoming their main preoccupation. It seems that Yugoslav groups collaborated very well with their foreign colleagues, with some local members, like Dalton, whose work will be covered in more details later, also being part of international groups. As I already mentioned, local groups of hackers mostly comprised a programmer (coder), a graphical, that is a visual artist, and a composer, with these roles also often interlapping, and one member serving multiple functions. Composers were especially appreciated, given that there was a smaller number of them than other hackers, so most of them collaborated with multiple groups. Members of the group came from different Yugoslav cities, and they very often did not physically gather, but shared the data via mail or phone (through the modem). Also, there was a lot of overlapping among Yugoslav groups, so some hackers were members of multiple groups at the same time, while a number of groups lasted for a short time and/or quickly changed their members. As already mentioned, these groups mainly published computer programs and games, along with demo discs, among which magazines on disks began to appear at the end of the decade.[16]

These magazines united the techniques of making demos, journalism and communication strategies, given that they served as a media outlet of a group of hackers that published instructional articles, interviews, personal views and thoughts, as well as correspondence and polemics (often with true verbal "digital clashes") with members of other groups (similar to musical fanzines). These magazines also published digital photos and musical numbers in separate columns. Moving through the magazine was done by means of a joystick or the keyboard, and its look did not mimic that of a printed newspaper, rather, hackers kept finding creative ways to present the content. The text was usually scrolled, or animated like a slideshow, with certain words changing color, or using unique fonts, with cryptic elements in the design (figures 2a and 2b). The best-known magazines in these parts were

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[16] More about magazines on disks in: J. B. Shelton, Glenn M. Kleiman, "Ready-to-Run Magazines", *Compute!*, 48, 1984, 136.

Commodore News, made by the groups Crime and the Madonna Software Company, *Propaganda* by the group Chaos, and *Revija 64*, made by the members of Myth.
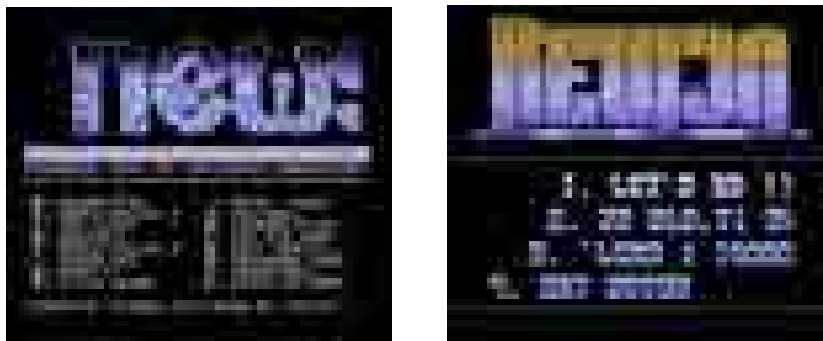
Figure 2a (left): cover of the magazine *Commodore News*;
Figure 2b (right): cover of the magazine *Revija 64*

Music had an important place within these outlets, primarily due to the established practice of playing music continuously while reading the magazine. Additionally, music had its own dedicated column, precisely due to the lack of original music for the demos that was subsequently "pulled out" from the magazines by hackers, and used in their work. In this way, those who were interested could obtain the routines used in certain compositional procedures, with the articles often revealing how the already affirmed composers created their numbers, either in interviews or in instructional articles like "Hacking Academy" (*Commodore News*, 6–8) and "School of Music" (*Commodore News*, 9–10), that are particularly important for understanding the scene from this distance in time.

The author of the hacker's "School of Music" is Saša Stojanović Dalton from Niš, one of our most famous demoscene composers of the time. Other than being a member of the local groups, like Crime, during the eighties Dalton belonged to one of the largest European groups, Transcom from France. His numerous works are part of compilations and musical discs made by hackers around the world, and they were frequently published in local and foreign magazines as well.[17]

In the first article of the "School of Music", Stojanović differentiates between music for demos made by composers with a formal musical education

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[17] https://csdb.dk/scener/?id=9769

and that which is the result of the work by enthusiasts and experimenters. According to him, such a division can also be explained by the use of software which dictates the level of the author's knowledge of music, given that the former used programs based on standard musical theory (notation), while others relied on their hearing, that is, the sensation regarding the result of their work after experimenting with the sound. However, Dalton emphasizes that good outcomes are possible in both cases, with the main difference lying primarily in the method of composition. It can be said that composers with a formal musical education write down the work first, and then "turn" that musical segment into code, while those who do not use musical notation, achieve the sound result through the "trial and error" process, that is, through immediate research into various sound possibilities through experimenting with the code. In that way, they understand the sound phenomenon they achieve (say, the beat of a drum or a sound similar to that of a trumpet) as a result of the execution of the code, which is a rather unique compositional process based in programming, rather than classical musical skills. In the second article from this mini-series, Dalton explains working with the *Future Composer* software in detail, revealing various specificities of the creational process, as well as explaining his own position as an author who is deeply familiar with creative strategies of both mentioned groups of hacker-composers.

Dalton's music is often based on well-known melodies from popular culture, like that from the movies *Electric Dreams*, or *The Good, the Bad and the Ugly*, or hits like "Johnny B. Goode", "Sealed with a Kiss" and "Another Brick in the Wall". The artist covers these hits by maintaining a sufficient amount of recognizability when it comes to melody and harmony, but at the same time fitting them into prominent rhythmic matrices, accompanied by syncopated sections of the bass. His works lean towards so-called classical rock music, that is, towards the well-known hits from the past which, cloaked in a "new garment" prompt the listeners to compare them to the originals and thus judge the author's skill of using the SID. Thus, Dalton's arrangements are very intense, without much "empty space", with the emphasis on the illusion of more layers in the texture than is offered by the chip, which reveals the artist's high level of craftsmanship and the ability to conjure up the sound plentitude of the original recording using an instrument whose features are much more modest than those of the instruments it is supposed to mimic. Another characteristic of his works is the already-mentioned use of arpeggios and latent polyphony, in order to create the illusion of the textural

growth, which is one of the reasons why Dalton's compositions can be compared to those of the most prominent authors of the world's demoscene. However, his covers of local hits, like "Maljčiki" by the Idoli, "Krokodili dolaze" (Crocodiles are coming) by Električni orgazam, or "Hajde da ludujemo" (Let's get crazy) by Tajči, are aspects of his work that point to his origins, despite his international reputation.

In this context, it is also important to mention Goran Beg from Belgrade, better known as String, a member of the group *Chaos* who, other than programming music, also did the graphics, and whose works were, other than in intros and demos, published as musical disks by local groups.[18] Much like Dalton's, his music is, other than in cases of original compositions, often based in covers of popular melodies which, unlike those by other local authors, also step into the field of politics (as in the covers of the partisan song "Po šumama i gorama" (Through the valleys and over the hills) or the "Himna Svetom Savi" (Hymn to Saint Sava). In addition, his output encompasses the covers of "Ja ratujem sam" (I go to war alone) by Riblja čorba and "Verujem, ne verujem" (I believe, I don't believe) by Bajaga i instruktori. String's compositions are equal in quality to those created by western authors, however, for a number of his original works that are available today, one cannot determine with any certainty whether they are completed or not (the uncertainty is prompted by the titles like "Lagana" (easy), "Treća cool" (Third cool), "Prva kraj" (First ending), "Druga kraj" (Second ending) which themselves sound incomplete, so it is more difficult to speak of his output as a whole. Other than his works that are created in the spirit of synth-pop, his original numbers introduce very aggressive, repetitive segments, filled with very quick arpeggios and brief melodic fragments, close to techno-trance music (for example in "Druga kraj"), with another notable trait being the change in tonality, that is, frequent transpositions of repeated fragments and returns to the basic tonality (for example in "Fast Shit").

Successful covers of the greatest hits of local and foreign popular music are also one of the features of the work by Ivan Maljković, better known as Dr. Rox, who worked with hacking groups *Death Ray* and *Tempest* at the end of the eighties.[19] Starting with the song "Model" by Kraftwerk, followed by Bajaga's hits like "Ruski voz" (Russian train) and "Verujem, ne verujem" (I believe, I don't believe), up to Bregović's "Đurđevdan" and the cover of folk

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[18] https://csdb.dk/scener/?id=9053
[19] https://csdb.dk/scener/?id=13105

tune "Ruse kose", the compositions of Dr. Rox encompass some very distant genres of popular music, united by the specific way of covering them, close to Dalton's style. His style entails adapting the original to the capabilities of the SID chip, which results in, occasionally truly exotic harmonies, especially in cases where folk tunes were covered.

Of course, other than the three authors I mentioned, more hackers were active on the Yugoslav scene, writing music for demos, but in a somewhat reticent manner.[20] Because of the widespread practice of copying and "hiding" behind pseudonyms, it is not always easy, from this time distance, to determine the authorship of some numbers. Also, as I already mentioned, in a number of demos created by local groups, the music of other authors was used in the original, or slightly changed form. However, it is possible to conclude, based on the insights into the music of Dalton, String and Dr. Rox, that, speaking about their technical skill, the music they created is of equal quality to that of foreign authors, which is further confirmed by their international engagement. On the other hand, the diffusion of the music for demos can be understood as an indicator of the scope and influence of a given scene (bearing in mind the generally lesser number of composers compared to visual artists and coders), so it can be said that, given the complex social circumstances in the country at the time, the results that were achieved by the local authors are worth the researcher's attention, as a sounding testimony to the beginnings of the era in which we are now living, which is marked by digital technology.

Influences of the demoscene on the popular culture in Yugoslavia

Just like popular culture had its influence on the demoscene, the demoscene also found its way into the artifacts of everyday life in Yugoslavia during the end of the eighties and the beginning of the nineties. One example of this reversed influence is the record by Bajaga i instruktori,[21] which contains a demo for ZX Spectrum as an addition to the musical content. This demo can hardly be compared to other such works, as it is completely put in the function of the content of the album, introducing the tracklist as well as the lyrics. In addition, its graphical design is not at the same level as the "standard" demo products of the time. The ITD bend went a step further, and offered its

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[20] They are, for example, Da Funk (https://csdb.dk/scener/?id=2844), Kruger (https://csdb.dk/scener/?id=20283), Phantom (https://csdb.dk/scener/?id=1563) and others.
[21] Bajaga i instruktori, *220 (plava verzija)*, Beograd, PGP-RTB, 1985.

listeners a video game for the same computer as in Bajaga's case,[22] which, even though strictly speaking it is not a demo, it can be understood as such in this context, given that it is more of a promotional gimmick than a "true" computer game, aimed at gamers. Speaking of computer games, I would also like to mention the music video od Lepa Brena's "Sanjam" (I dream), in which the motifs of the video game appear, with the singer as its main protagonist. In certain segments of the music video, we can also see parts of a demo, which was a very common practice, especially with "ripped" games. The cover of an album by the group Jolly Joker,[23] shows the image of a non-branded C64 (or, it could also be the VIC 20, given that the two computers are visually identical), with this computer also being used during the recording of the album. This is the case with numerous other artists from the popular electronic music domain, as well, since a number of them often emphasized that their music contained the sound of the SID chip (in the music by Denis&Denis, Data etc.).

Conclusion

Given that it is not possible to encompass the entire local output in this field with one paper, I chose to focus on the activity of three composers who produced most of the numbers in the domain, to map the range of the Yugoslav demoscene, and to do it using the example of its segment which, in the 8-bit era, gave the most interesting result when it comes to the musical quality of works – namely, the community gathered around the C64 computer. One should take into account that, the fact that a piece of music "sounds better" on the C64 than on the ZX Spectrum, for instance, does not necessarily mean that one's hacking abilities are superior in the first, to the latter case. On the contrary, one can say that, the greater the limitations, that is, the more reduced the possibilities of a computer system are, the more knowledge is required to overcome them. In this case, it is up to the listener to recognize the craftsmanship within the musical structure which produced that very music, regardless of the fact that, if viewed outside the context in which it was created, it sounds simple, or even banal. Given that SID was a chip that absolutely dominated the music in the period of the most intense development of home computers, it is understandable that the music created with it by groups of hackers, seems the most provocative for research from today's perspective.

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[22] Itd Bend, *Skidam te pogledom*, Zagreb, Jugoton, 1988.
[23] Jolly Jocker, Jolly Jocker, Beograd, PGP-RTB, 1985.

This computer offered the hackers the possibility to express their musical interests, but also to demonstrate, on their "home turf", what the sound is of the music they create for one another. Such musical works, other than providing the opportunity for aesthetical pleasure, are also a specific form of communication between programmers who, just like "real" composers in many cases, copied each other's works, changed it and covered the "canonic" musical norms, thus honing their techniques in accordance with jointly set aesthetic ideals. Thus, it is clear that researching the music of the demoscene reveals a number of different social and cultural relations that this, one could say, modest musical content (compared to a symphony, or even a pop song), establishes on multiple levels, starting with the "purely musical", via a wider plan of digital, multimedia art, right up to the everyday political and cultural turmoil to which the local community responded in a unique and creative way, faithful to the time in which it worked.

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Summary

This paper was written under the influence of research in the European countries that focuses on the importance of music for the development of computers in those societies, research conducted on the basis of an analysis of sound that appears in games, demos, and other computer programs. Given that writings about the demoscene view music simultaneously as a result of the programmer's "virtuosity", as well as an artifact that reflects the relationship between the computer community and the culture in which it operates, this research, focused on the context of Yugoslavia in the late eighties and early nineties, would enable a deeper understanding of the role music had on this productive scene, whose rise coincides with the break-up of the society in which it originated. The paper initially concentrates on the current research in the field, conducted in other European countries, and then proceeds to analyze the artifacts from the selected period, using the methodology adapted from similar publications which understand the demoscene as a phenomenon formed in communities of groups or individuals active in the field of creating new programs or hacking/cracking the existing ones. Even though the authors covered in the text primarily focused on the graphic aspects of programs, virtually every demo from the period contained music as well. Special attention in the paper is given to so-called musical discs, that is, programs that were created specifically for listening to music on computers, and demonstrated various sound capabilities of the machine for which they were made, as well as magazines on disks made by community members. The primary goal of the paper is to understand the Yugoslav demoscene using musicological procedures, viewing it as a substantial segment of the history of musical creation in the Balkans, as well as to position the local production in relation to European demoscenes, as an area of research which is of great relevance for our cultural history.

Pierre Albert Castanet*
Université de Rouen
Department du musicologie

LA *SERENATA PER UN SATELLITE* (1969) DE BRUNO MADERNA: UNE "LIBERTE CONTROLEE" POUR UNE "ECOUTE DESORIENTEE"[1]

Je vois qu'on a perdu la façon vraie d'écouter.
Bruno Maderna[2]

Abstract: En se polarisant sur la Serenata per un satellite (1969) de l'Italien Bruno Maderna (1920-1973), Pierre Albert Castanet désire cerner ce sentiment de "liberté contrôlée" qui entoure interprètes et auditeurs lors de "l'écoute désorientée" d'une œuvre ouverte. En effet, cette agencement de partition de "musique contemporaine" possède la vertu d'offrir un rendu sonore changeant à chaque interprétation. En définitive, le musicologue voudrait montrer que plus l'écouteur tend à connaître et reconnaître les différents maillons de ce genre d'œuvre en train d'être agencés et de se galvaniser, plus le bonheur est au rendez-vous.

Keywords: Bruno Maderna, œuvre ouverte, interprète, auditeur, audiologie, work in progress

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* The author's contact details: castanet-leroy@orange.fr

[1] Cet article émane d'une conférence prononcée pour le compte de l'opération baptisée *Musica Domani – Omaggio a Bruno Maderna (1920–2020),* journée d'étude internationale qui s'est déroulée à Venise, au Musée d'histoire naturelle, le 7 décembre 2019.

[2] Propos recueillis par Martine Cadieu, *A l'écoute des compositeurs*, Paris, Minerve, 1992, 76.

La *Serenata per un satellite* de Bruno Maderna flirtant avec le concept de "forme ouverte", il nous faut faire obligeance, en introduction, à l'ouvrage d'Umberto Eco appelé *L'Œuvre ouverte*.[3] Devenu célèbre, ce livre rédigé à la fin des années 1950 prêchait l'ambiguïté comme valeur souveraine. Relativement contesté par les lecteurs des années 1960, le volume (paru en format de poche) voulait également constater et discuter l'ordre malmené de la modernité européenne du second après-guerre. Naviguant entre théorie de l'information, esthétique, musique, littérature et poésie, la dissertation italienne avait su mettre en lumière – à chaud – les différents états d'instabilité (et peut-être aussi d'utopie) de l'œuvre d'art, tout en mettant en relief la pluralité des interprétations et des significations potentielles.

Le cours de l'Histoire et le fil de l'Écoute

Au sujet de la réception des œuvres d'avant-garde (en l'occurrence musicale, pour ce qui nous concerne), le philosophe Gilles Deleuze n'avait-il pas écrit que "l'œuvre d'art moderne n'a pas de problème de sens, elle a un problème d'usage"[4]? A partir de cette forme de *ludus*[5] attachée aux divers degrés de "liberté contrôlée" de l' "œuvre ouverte" (ce qu'Hugues Dufourt a fait entrer dans le "culte de l'informel"[6]), nous aimerions témoigner du fait que de nouvelles stratégies d'écoute[7] sont à mettre en œuvre dans ce genre de "musique contemporaine", la perception subissant, elle aussi, l'aspect plural de la loi du multiple. Dès lors, il nous a semblé intéressant de convoquer plusieurs "écoutes sensibles"[8] à propos d'une seule et même source. Afin de préciser la problématique, nous avons jeté notre dévolu sur une partition phare de Bruno Maderna (1920–1973), celle intitulée *Serenata per un satellite* (1969).

A ce stade de la présentation, nous pourrions tenter de poser une sorte de postulat en nous inspirant de ce que Roland Barthes écrivait dans les pages

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[3] Umberto Eco, *L'Œuvre ouverte*, Paris, Seuil, 1965.

[4] Gilles Deleuze, *Proust et les signes*, Paris, Presses universitaires de France, 1964.

[5] Pierre Albert Castanet, "Entre *ludus* et *gestus*: une écoute sensible dans l'improvisation collective", *Sonorités – Musique Environnement: Du concert au quotidien*, 9, Nîmes, Lucie Editions, 2014.

[6] Hugues Dufourt, *Musique, Pouvoir, Ecriture*, Paris, Christian Bourgois, 1991, 124.

[7] Jonathan D. Kramer, *The Time of Music, New Meanings, New Temporalities, New Mistening Strategies*, New York, Schirmer, 1988.

[8] Pierre Albert Castanet, "'L'écoute multiple': les territoires sonores de 'l'œuvre ouverte'", *Écoute multiple, Écoute des multiples* (dir. P. Fargeton, B. Ramaut-Chevassus), Paris, Hermann, 2019.

de la revue *L'Arc*, en 1970. En effet, dans le texte nommé *Musica practica*, l'amateur de musique pouvait lire qu' "il y a deux musiques […]: celle que l'on écoute, celle que l'on joue".[9] Par conséquent, grâce à l'entrée possible laissée par ce champ de recherche originale, à l'envergure non équivoque, les considérations à la fois nodales et marginales – adaptées ici à la perception de l' "œuvre ouverte" – montrent un panorama considérablement élargi. En ce sens, l'examen analytique va pouvoir déboucher à la fois sur les domaines connexes de l'interprétation et de la réception. Sur ce dernier point, souvenons-nous que, pour Luigi Nono (ami très proche de Bruno Maderna à Venise), "l'auditeur s'écoute lui-même dans la transformation instantanée du son qui est le sien. Ce qui veut dire que l'interprète peut réagir à lui-même, à son propre son déjà transformé, qu'il n'est plus un interprète qui exécute une partie donnée unique".[10]

En tout état de cause, au cœur de cet océan insondable couronnant les vertus fortuites de l'ouïe, et à vouloir cerner le siège sensible de la sensation artistique, si le peintre Henri Matisse assurait au soir de sa vie que "voir" devait ressortir d' "une opération créatrice, et qui exige un effort",[11] ne faudrait-il pas compléter le propos en affirmant qu' "écouter" demande une saine acuité de tous les sens et de tous les instants? Nous observerons incidemment que ce réseau de formulations et ce faisceau de questions faussement naïves peuvent être tantôt dûs au contexte d'obédience praticienne (l'*empeïria* aristotélicienne qui partirait de l'expérience d'écoute pour atteindre le cœur de l'art), tantôt dus à la réflexion d'envergure plutôt universitaire (le *noêton* qui favoriserait l'aura de l'intelligible).

A présent, juste pour aborder un point d'histoire, l'apprenti musicologue peut remarquer que, dans ce contexte embrassant le plan de la réception du fait sonore,[12] il est possible – dès les premières années du XXe siècle – de

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[9] Roland Barthes, "Musica Practica", *Œuvres complètes*, vol. 3, Paris, Seuil, 2002, 447.

[10] Luigi Nono, "D'autres possibilités d'écoute", *Ecrits*, Genève, Contrechamps, 2007, 549.

[11] Propos d'Henri Matisse cités par Aurélie Verdier, "Roman Matisse", *Matisse comme un roman*, Paris, Centre Pompidou, 2020, 20.

[12] Car nous aurions pu évoquer le *Livre* de Stéphane Mallarmé initié dès 1873, ouvrage dont les énormes pages pouvaient se lire dans n'importe quel ordre. Notons que ce principe a séduit autant Earle Brown pour élaborer ses *Twenty-five Pages* (1953) pensées pour 1 à 25 pianos que Pierre Boulez pour la mise en (dés)ordre des feuillets de *Domaines* (1968) proposés pour clarinette seule ou pour clarinette et groupes instrumentaux. André Boucourechliev fera de même pour la partition des *Six études d'après Piranèse* (1975) pour piano. En outre, cette technique d'alternance de propositions segmentées

connaître des expérimentations d'agencements de type "élastique". Nous avons alors la possibilité de songer aux partitions américaines initiées jadis par Charles Ives (*Halloween* – 1906) ou par son éditeur et ami Henry Cowell (*Mosaic* – 1934)… Puis, autour de John Cage, les membres de l'École de New York[13] ont approché, dès le milieu des *fifties*, les éléments originels d'une nouvelle idéologie[14] vis-à-vis de l'ouverture de partitions au contenu surtout graphique (voir les offres de jeu radical des John Cage, Morton Feldman, Christian Wolff, Earle Brown prônant, chacun à leur manière, le *non finito* de l'œuvre musicale[15]).

Parallèlement, par le truchement ludique des propositions verbales, de diagrammes schématiques, et des fruits de l'aléatoire[16], du "mobilisme", du hasard[17], de l'imprévisibilité[18], de l'improvisation (contrôlée ou libre[19])… une

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sera mise en pratique autant dans *Cassandra's Dream Song* (1970) pour flûte de Brian Ferneyhough que dans *Tarantos* (1974) pour guitare de Leo Brouwer…

[13] Cf. Suzanne Josek, *The New York School: Earle Brown, John Cage, Morton Feldman, Christian Wolff*, Saarbrucken, Pfau, 1998.

[14] Pierre Albert Castanet, "Création / Re-création: à propos des jeux et des enjeux de l'œuvre ouverte' en 'musique contemporaine'", *La Revue du Conservatoire*, 4ème numéro, en ligne / 2017 (CNSMDP – Paris).

[15] Pierre Albert Castanet, "L'esprit de communauté, le souffle de l'improvisation", *Tout est bruit pour qui a peur – Pour une histoire du son sale*, Paris, Michel de Maule, 1999 (2e édition 2007, 63).

[16] Semblable à un "jeté de son dans le silence", l'aléatoire dépend pour Cage "d'un choix non esthétique" (Pierre Boulez / John Cage, *Correspondance*, Paris, Bourgois, 1991, 127). Par ailleurs, certains – comme Baudrillard – ont naturellement placé l'aléatoire (avec les domaines du fractal et du catastrophique) dans les théories modernes qui prennent en compte "les effets imprévisibles des choses ou, tout au moins, une certaine dissémination des effets et des causes telle que les repères disparaissent. Nous sommes dans un monde aléatoire, un monde où il n'y a plus un sujet et un objet répartis harmonieusement dans le registre du savoir" (Jean Baudrillard, *Mots de passe*, Paris, Pauvert, 2000, 51).

[17] Pierre Boulez, "Aléa", *Relevés d'apprenti*, Paris, Seuil, 1966. Dans ce texte polémique devenu célèbre, l'auteur a abordé les termes de "hasard par inadvertance", de "hasard par automatisme", de "hasard dirigé", de "chance", de "conjonction suprême avec la probabilité"… Sur le plan de la musique, de l'électronique et des performances, on pourra lire aussi: La Monte Young (éd.), *An Anthology of Chance Operations*, Munich, Heiner Friedrich Gallery, 1970. Par ailleurs, les conséquences de la pratique de l'aléatoire sur la musique électronique ont été analysées par Geneviève Mathon, "Poétiques de l'aléa", *Théories de la composition musicale au XXème siècle*, Lyon, Symétrie, 2013, vol. 2, 1216.

[18] Henri Pousseur, "Musique et hasard", *Écrits théoriques 1954–1967*, Sprimont, Mardaga, 2004, 111.

[19] Pour des précisions sur l'épithète "libre", lire Matthieu Saladin, *Esthétique de l'impro-*

véritable poétique de l'indétermination[20] s'est progressivement mise en place sur le continent européen[21]. Pour mémoire, il nous faut peut-être évoquer ces partitions "verbales" et "graphiques"[22] qui ont jalonné le cours de la seconde moitié du XXe siècle, ces propositions sonores sans graphie de notes de musique[23] ont alors fait fureur, en Europe, à partir des *sixties*.

Dans ce cadre somme toute libérateur, si *Sonant* (débuté en 1960) de Mauricio Kagel a figuré la première pièce européenne ayant réussi à intégrer partiellement un langage verbal conçu comme stimulus de l'interprète,[24] *Aus den sieben Tagen* (1968) de Karlheinz Stockhausen a marqué son époque par son approche psychologico-mystique de rêves primairement ingénus (pour ce faire, des injonctions plus ou moins poétiques[25] étaient juste indiquées, non plus avec des notes sur portées mais avec de simples mots tapés à la machine à écrire). Rappelons aussi les travaux de La Monte Young qui, à l'aube de cette décennie émancipatrice, concevait tout un cycle relativement déroutant: à savoir la série des *Compositions 1960* – dont la septième (*Composition #7 to Bob Morris*) indiquait juste: Tirez une ligne droite et suivez-là".[26] Pour le compositeur Dieter Schnebel, il s'agissait là d'un règlement équivoque et implicite, extrait en fin de compte d'un jeu bifide: une "idée à partir de musique", et une "musique à partir des idées".[27]

Face à ce genre de domino (*gestus / ludus*) forgé *a minima* pour inciter à la création sonore, les commentateurs ont parlé de concert d'un moteur ac-

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visation libre – *Expérimentation musicale et politique*, Dijon, Les Presses du Réel, 2014, 22–24.

[20] Célestin Deliège, "L'indétermination dans la musique américaine", *Invention musicale et idéologie*, Paris, Bourgois, 1986, 343–354.

[21] André Boucourechliev, "Les malentendus", *La Revue musicale* n° 314–315, Paris, Richard Masse, 1978, 42–43.

[22] Cf. Lenka Stransky, "La pensée de la partition graphique", *Du signe à la performance*, Paris, L'Harmattan, 2019, 483–502.

[23] Pierre Albert Castanet, *Tout est bruit pour qui a peur – Pour une histoire du son sale*, op. cit., 63.

[24] Ibid.

[25] Par exemple: "[…] Joue une vibration dans le rythme de ton intuition. Joue une vibration dans le rythme de ton illumination. Joue une vibration dans le rythme de l'univers […]" (Wien, Universal edition).

[26] Radosveta Bruzaud, "Prendre la musique au mot", entretien avec le compositeur Pierre Albert Castanet", *L'Éducation musicale*, n° 455, Janvier 1999, 3.

[27] Dieter Schnebel, "*Composition 1960*: La Monte Young", *Musique en jeu*, n° 11, Paris, Seuil, 1973, 12.

cusant le renouveau de la "conceptualisation de l'écriture"[28] et d'un stimulus suscitant à l'envi le libre jeu actif d'un nouveau registre d' "expérience musicale".[29] Des textes littéraires, pseudo-philosophiques, des questionnaires universels, des dessins puérils, des pléxigrammes énigmatiques ou des codes strictement visuels ont ainsi plus suggéré des sons que des formes, invitant librement les instrumentistes à improviser, à communier, à méditer, à réagir, à créer des trames sonores intuitives ou insoupçonnées.[30] Face à ce genre de propositions à connotation libertaire, Radosveta Bruzaud a tenu, à bon droit, à rapprocher la source des partitions verbales ("laconiques, énigmatiques, parfois même provocatrices"[31]) du fondement de la philosophie du groupe d'avant-garde Fluxus.[32]

Une sérénade aux pulsions et impulsions déconcertantes

La partition est adossée à ce qu'il est convenu d'appeler une "forme ouverte": ici, tout est noté (rythmes, hauteurs, nuances…) sauf la structure portante de l'œuvre (la macro-forme) qui reste souple et différente à chaque exécution. Baptisée *Serenata per un satellite*, cette page a été prévue à l'origine, en 1969, pour une phalange instrumentale chambriste variable: En effet, Maderna a pensé à une formation plausible pouvant graviter autour des "violon, flûte (aussi piccolo), hautbois (aussi hautbois d'amour et musette), clarinette (transcrivant naturellement la partie), marimba, harpe, guitare et mandoline jouant ce qu'ils peuvent, tous ensemble ou séparés ou en groupes, improvisant en somme, mais ! avec les notes écrites", s'est même exclamé le compositeur-chef d'orchestre. Restant un opus tardif et un "exemple-limite" dans la propre production du compositeur italien, cette proposition non académique a *in fine* désiré montrer des portées disposées dans tous les sens sur une "page-formant".[33]

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[28] Cf. Lenka Stransky, "Vers une problématique de l'écriture musicale", *L'Éducation musicale* n° 486 et 487, 2001.

[29] Radosveta Bruzaud, "Prendre la musique au mot", entretien avec le compositeur Pierre Albert Castanet", op. cit., 3.

[30] Pierre Albert Castanet, *Tout est bruit pour qui a peur – Pour une histoire du son sale*, op. cit., 63.

[31] Radosveta Bruzaud, op. cit., 3.

[32] Fluxus réunissait au début des années 1960 les travaux d'artistes tels que George Brecht, Dick Higgins, George Maciunas, Allan Kaprow, Robert Watts, Ben Vautier, Wolf Vostell, Yoko Ono, Nam June Paik… La Monte Young… et même György Ligeti. En complement, voir Nicolas Feuillie (dir.), *Fluxus Dixit – Une anthologie*, Dijon, Les Presses du réel, 2002, vol. 1).

[33] Geneviève Mathon, "Poétiques de l'aléa", op. cit.,1226.

Example 1: *Serenata per un satellite* (1969) de Bruno Maderna
(Milan, Ricordi, 2005)

Sur le fond, cet entrecroisement graphique de notes et de rythmes serait-il à considérer uniquement comme un ensemble de "signes pour la musique" ou comme des "signes pour autre chose d'elle-même"[34]? – là réside une réelle question régissant la poétique ô combien féconde de l'aléa propositonnel. En fait, selon Claudio Ambrosini, la disposition des portées de la *Serenata*, accomplie d'une manière non orthodoxe, doit conduire l'interprète

> à choisir entre une déviation, une interruption ou la poursuite d'un flux musical […] Dans le choix des phrases, il s'agit donc avant tout de se laisser guider par la 'nature' de chaque instrument […] Chez Maderna, qui ne cherchait pas une *Momentform* ascétique, tout cela autorise le dépassement de l'un des plus grands risques de ce type de musique: la sensation frustrante d'une fragmentation naïve, ou d'une flânerie insensée et sans aucun but.[35]

Au bas de la partition, nous l'avons vu, la mention "avec les notes écrites" est importante, car cette offrande musicale ne laisse aucunement la place au pur hasard fantaisiste (on ne joue pas ce qui nous passe par la tête). C'est en

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[34] Cf. Daniel Charles, "La musique et l'écriture", *Musique en jeu* n° 13, Paris, Seuil, 1973, 7.

[35] Claudio Ambrosini, "Sérénade pour un satellite", *A Bruno Maderna* (sous la dir. de G. Mathon, L. Feneyrou, G. Ferrari), Paris, Basalte, 2009, vol. 2, 381–385.

ce sens que le morceau est bel et bien placé sous le joug d'une "liberté contrôlée". Agissant selon un sentiment de propre inéluctabilité, les instrumentistes (dont le nombre subit la règle incertaine de l'*ad libitum*) ne doivent interpréter, quand ils le désirent et donc quand ils en sentent la nécessité purement musicale, que les modules plus ou moins sectoriels qu'ils peuvent atteindre et jouer, selon la tessiture et l'ambitus de leur instrument. Ici, la notion de segments (au demeurant écrits très précisément) rejoint le concept boulezien qui, d'une façon relativement utile, résidait dans la possibilité pratiquement incalculable de reconstituer des totalités différentes à partir d'une offre de fragments basiques[36].

En fait, pour Bruno Maderna (artiste de "type maïeutique",[37] comme le décrivait son collègue Luigi Nono), "interpréter" une partition voulait dire "aimer une œuvre, se reconnaître dans une œuvre, respecter et admirer l'effort et le sublime amour du prochain qui anime le compositeur quand il l'accomplit".[38] Dans les faits, pour une pleine réalisation d'une telle partition, le tutti incertain de la sérénade se voit tout aussi dépourvu que l'instrumentiste de base. Car, chemin faisant, entre parcours oblique et jeu ponctuel, l'œuvre peut durer, suivant le vœu du compositeur, entre 4 et 12 minutes.[39] Tout doit être senti et ressenti ensemble (le début, l'agogique, la dynamique, les transitions, les silences, la coda…).

Sur un plan général, nous pouvons nous demander comment l'auditeur a la possibilité de prendre aisément le relais du bouquet d'intentions arrêtées par les caprices singuliers de l'artiste, initiateur du challenge. "Il est manifeste que cela dépendra fortement du support de communication adopté",[40] a tenu à répondre Jean-Yves Bosseur. Du point de vue plutôt local de l'instrumentiste (qui aurait déjà joué l'œuvre) ou de l'auditeur amateur (qui aurait eu l'occasion de voir un jour la partition), l'aventure musicale peut assurément occasion-

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[36] Cf. Pierre Boulez, "L'œuvre – Tout ou fragment", *Points de repère III*, Paris, Bourgois, 2005, 689.

[37] Luigi Nono, "En souvenir de deux musiciens", *Écrits*, Paris, Bourgois, 1993, 413.

[38] Propos rapportés par Luciano Berio, "Un inedito di Bruno Maderna", *Nuova rivista musicale italiana*, n° XII/4, 1978, 519.

[39] Divers enregistrements embrassent par exemple la *Sérénade per un satellite* en 3'16 (Quintette du Nouvel Ensemble Contemporain, CD Université de Rouen, UR n° 001), 4'46 (Gruppo Linea Ensemble – piano/percussions – LR CD n° 116), 7'47 (Contempoartensemble – CD Arts Music n° 47692 2, 2005), 9'32 (CD Dynamic – CDS n° 174), 10'09 (version ré-écrite par C. Ambrosini / Ex Novo Ensemble / CD Stradivarius n° 33330)…

[40] Jean-Yves Bosseur, *L'Œuvre ouverte – d'un art à l'autre*, Paris, Minerve, 2013, 7–8.

ner quelques questionnements non anodins. Car, versant dans l'intrigue qui peut laisser passablement perplexe, l'interprétation de la sérénade reste foncièrement de type "flottant":

Par exemple, par quel(s) instrument(s) et quel(s) fragment(s) l'œuvre va-t-elle débuter? Le jeu se fera ensemble ou la sérénade commencera par un solo? Est-ce par le trait rapide et contrasté (sur le plan des nuances) qui se situe en haut et à gauche[41] de la feuille conductrice que l'exécution va commencer à sonner? Ou alors, est-ce par le réservoir de notes répétées (reconnaissable entre tous) qui est inscrit tout en bas de la partition? Le tempo sera-t-il vif ou lent (Maderna note que la noire peut varier métronomiquement de 48 à 132)? Oscillera-t-il entre phases méditatives et périodes incisives? Quelle est la formule qui servira de coda? Qui va l'amorcer? Y a-t-il eu en amont un code de fin tacite entre les musiciens? A tout prendre, chacun reconnaitra le passage mélodique qui trône horizontalement au beau milieu de la partition… mais qui le jouera et à quel moment? Comme c'est le fragment le plus mélodique, l'entendra-t-on seulement une fois ou reviendra-t-il comme une sorte de refrain? Sera-t-il superposé, combiné avec d'autres éclats périphériques?

Photo 1

[41] Mario Balma a remarqué que nombre de figures qui peuplent la page madernienne semblaient obtenues à partir des notes situées sur cette portée en haut à gauche (livret du CD Dynamic – CDS n° 174, 1996, 17).

Après tant de questions sans réponse, soulignons ce que l'Américain Earle Brown (qui connaissait bien Maderna au point de le photographier en pleine répétition – voir ci-dessus) déclarait durant les expériences qu'il réalisait au sein des activités de l'Ecole de New York: "J'ai découvert qu'une œuvre d'art pouvait n'être jamais deux fois la même tout en restant la même œuvre"...[42] Alors, pour le moins, je vous incite, chers auditeurs à vous faire votre propre idée. En effet, dans un tel sillage où la navigation générale se fait à vue, le spectateur peut-il "pressentir en quoi ce qu'il écoute n'est qu'une version, parmi beaucoup d'autres, du projet global du compositeur?".[43] Testez vous-même en auscultant (donc par un simple geste attentif d'analyse perceptive) le début de deux enregistrements – choisis parmi tant d'autres – de cette *Sérénade per un satellite*. Dans ces conditions, la même œuvre est donc jouée par deux formations différentes (à l'effectif non identique). Qu'entendez-vous?

1) Un ensemble de 15 musiciens, CD Dynamic – CDS n° 174, 1996.

Photo 2

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[42] Propos rapportés par Pierre Albert Castanet, "Earle Brown et la tendance aléatoire des années 1950 aux USA", *Musique et Aléatoires*, Rouen, *Les Cahiers du CIREM*, n° 18-19, 1991, 31.

[43] Jean-Yves Bosseur, *L'Œuvre ouverte – d'un art à l'autre*, op. cit., 2013, 8.

Figure 1

2) Le quatuor du Gruppo Linea Ensemble
(2 pianos, vibraphone et marimba), LR CD n°116, 1997.

Après ce petit exercice qui ne laisse pas indifférent, une petite remarque d'ordre général: Car il est incontestable que Maderna militait autant pour les plis de l' "œuvre ouverte" que pour les replis d'une pensée "archipélique"[44] (surtout au niveau compositionnel, à l'instar de son ami André Boucourechliev[45]). Dans les années 1960, ce genre de partitions expansives[46] avait

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[44] Ou "satellitaire"… Sur la pensée "archipélique", lire: Édouard Glissant, *Traité du Tout-monde,* Paris, Gallimard, 1997, 31. Par ailleurs, dans ce sillage rappelant la manière d'invention madernienne, le poète français écrivait que la pensée analytique est "invitée à construire des ensembles, dont les variances solidaires reconstituent la totalité du jeu. Ces ensembles ne sont pas des modèles, mais des échos-monde révélateurs. La pensée fait de la musique." (Édouard Glissant, *Poétique de la Relation / Poétique III*, Paris, Gallimard, 1990, 107).

[45] Maderna avait rencontré Boucourechliev au Studio de phonologie de Milan qu'il avait cofondé à la radio (RAI), en 1955, avec Luciano Berio.

[46] Nous l'avons écouté: il s'agit d'une "forme ouverte" montrant réellement, à chaque exécution, de nouveaux reliefs.

tendance à recommander une configuration réclamant une "synergie" spontanée ou une typologie visant une "concertation" immédiate. Par définition, de tels opus ne pouvaient en général pas être vraiment entendus intérieurement, car leurs canevas événementiels ne proposaient le plus souvent qu'un jeu de formants paramétriques à agencer spontanément (en l'occurrence, rappelons-le, pour la sérénade de Maderna, il s'agit d'une palette de sections éparses – notées convenablement – à agencer entièrement sur le vif).

En fait, pensé exclusivement dans sa globalité, ce concept d'œuvre qui reste à ériger sur-le-champ de l'exécution musicale peut, à maints égards, rejoindre l'idée générale de la célèbre phrase de Jean-Paul Sartre: "La musique de jazz, c'est comme les bananes, ça se consomme sur place!".[47] Néanmoins, si pour le polémiste américain Clement Greenberg, "l'impossibilité de spécifier son 'contenu' est ce qui constitue l'art en tant qu'art",[48] dans l'exemple madernien, le contenu est connu mais tout l'art consiste à cristalliser un agencement polyphonique dans le temps et dans l'espace pour un auditoire qui découvre l'intégrité de l'entité en une séance ou qui tente de se repérer d'après des signes indiciels qu'il peut éventuellement déjà avoir en tête. Dès lors, il est vrai que, partition ou guide d'écoute en mains (support verbal, graphique ou noté traditionnellement), l'auditeur-auscultateur d'une "œuvre ouverte" reste toujours à la merci d'avatars impénétrables mêlés d'interrogations furtives. A cet égard, Wassily Kandinsky n'écrivait-il pas que "c'est l'impulsion donnée à 'l'imagination' du public qui 'continue' de contribuer à la 'création' de l'œuvre"?[49]

L'épreuve sensationnelle de l'audiologie

Curieusement, dans ce cas de figure où l'aléatoire fait figure de régisseur d'atmosphère et de découvreur de forme, il semble bien que le récepteur ait bel et bien une responsabilité à assumer. Ainsi que le rappelait Marcel Duchamp, "le rôle important du spectateur est de déterminer le poids de l'œuvre sur la bascule esthétique".[50] Si l'audition se déroule sans aucune référence et sans aucun a priori, l'écoute peut alors renvoyer à une vaine quête de "conventions" rassurantes, lesquelles autoriseraient ou non une mise à distance

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[47] Cité dans "New York City", *L'Art de la Musique*, Paris, Seghers, 1961, 671.

[48] Clement Greenberg, "Complaints of an Art Critic", *Artforum*, octobre 1967, 39.

[49] Wassily Kandinsky, *Regards sur le passé et autres textes – 1912–1922*, Paris, Hermann, 1974, 168–169.

[50] Marcel Duchamp, *Duchamp du signe*, Paris, Champs Flammarion, 1994, 189.

du répertoire, un dépassement des contraintes et un dérèglement des codes en vigueur. Comme l'a préconisé Magali Sizorn, à "l'école du spectateur", il est peut-être bon d' "apprendre à observer".[51] Pour sa part, Gilles Deleuze avait relevé que ces

> individuations paradoxales, qui ne se font ni par spécification de la forme ni par assignation d'un sujet, sont elles-mêmes ambigües parce qu'elles sont capables de deux niveaux d'audition ou de compréhension. Il y a une certaine écoute de celui qui est ému par une musique, et qui consiste à faire des associations.[52]

Par ailleurs, chacun sait que "la musique touche beaucoup plus que 'l'audition' dans le corps de l'auditeur".[53] En tant qu'événement unique et circonstancié, mais aussi en tant qu'aventure précaire et fragile, une telle pratique semble marquée par une disponibilité à toute épreuve, l' "audiologie"[54] de l'exercice expérimental reposant inévitablement sur ce qui *advient* ou *survient* (du latin *accidens*) sonorement ou pas. De surcroit, si Peter Szendy a bien montré que "nous sommes responsables *de* ce que nous écoutons",[55] André Boucourechliev – auteur des fameux *Archipels*, cycle de partitions exclusivement "ouvertes") – avait remarqué que l'écoute de l'auditeur pouvait être

> d'acceptation et de partage, d'hostilité et de conflit, d'indifférence enfin, ou de désir incessant de refaire l'œuvre. Et ce désir, on ne rendra jamais assez compte de sa puissance virtuelle: il peut transformer le sens d'une musique, surtout lui conférer une unité qu'elle ne possède pas forcément, un pouvoir d'enchanter dont elle est peut-être démunie il peut aussi (comme, du reste, l'interprète), démolir l'œuvre, même le chef-d'œuvre….[56]

Leurré ou comblé, attentiste ou attentif,[57] l'esprit de l'allocutaire doit alors savoir "négocier" et développer une nouvelle conformation d'"intelligence de

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[51] Magali Sizorn, "Sous le regard de l'autre: voir, observer et évaluer", *L'Artistique*, Paris, EP&S, 2016, 111–113.

[52] "Rendre audibles des forces non-audibles par elles-mêmes", texte prononcé à l'IRCAM (Paris) le 20 mars 1978 (à l'invitation de P. Boulez). Cf. Gilles Deleuze, *Lettres et autre textes*, Paris, Minuit, 2015, 242.

[53] Pascal Quignard, *Boutès*, Paris, Galilée, 2008, 23.

[54] Jedediah Sklower, "Audiologies", *Volume!*, n° 1, 2013.

[55] Peter Szendy, *Prêter l'oreille*, Paris, Bayard, 2017, 51.

[56] André Boucourechliev, *Le Langage musical*, Paris, Fayard, 1993, 62.

[57] Théorisant les premières pensées sur la modernité, Kandinsky avait repéré que "l'œil ouvert, et l'oreille attentive transforment les moindres sensations en événements importants" (Vassili Kandinsky, *Point et ligne sur plan*, Paris, Gallimard, 1991, 27).

l'oreille",[58] "fonction" que Roland Barthes appréhendait à sa manière dans l'ordre de la "sélection".[59] Ainsi, contre vents et marées, l'écouteur reçoit, au sein d'un "horizon d'attente"[60] variable et incommensurable, une interprétation possible, celle des impulsifs ou des contemplatifs, des instinctifs ou des naïfs… évoluant différemment au gré de chaque joute et de chaque défi, et selon chaque complicité créative ou, à l'inverse, selon chaque partenariat froidement ressenti. En principe (car il y a toujours des tricheurs[61]), les interprètes doivent être en capacité de jouer, avec le cœur, la carte de la spontanéité fédératrice, de la communion féconde et de l'appréciation mutuelle. Le seul gage salutaire est qu'ils réagissent naturellement, avec ou sans connivence, en véritables "musiciens".[62]

Dans ces circonstances spéciales, comme le préconisait Karlheinz Stockhausen, "nous devrions nous concentrer de toutes nos forces sur le processus même de l'écoute".[63] Finalement, au cœur du mystère de la création artistique, entre aléa et détermination, entre nécessité et opportunité, entre "liberté contrôlée" et "écoute désorientée", la réussite d'une mise en jeu d' "œuvre ouverte" tient à la fois de l'entente, du partage, du libertinage, du feeling, du réflexe, du kaïros,[64] de l'intelligence, de la culture, de la chance et de l'héroïsme

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[58] Daniel Barenboïm, *La Musique éveille le temps*, Paris, Fayard, 2008, 10.

[59] Roland Barthes, "Ecoute", *L'Obvie et l'obtus*, Paris, Seuil, 1982, 218.

[60] Hans-Robert Jauss, *Pour une esthétique de la réception*, Paris, Gallimard, 1978.

[61] Voir les contrefaçons évoquées dans Pierre Albert Castanet, "'L'écoute multiple': les territoires sonores de 'l'œuvre ouverte'", op. cit. Sur internet (You Tube), il est possible de visionner des prestations dirigées par un chef (formation de musique de chambre ou orchestre symphonique…) ou de voir des versions pour flûte et *live electronics*, pour ensemble de flûtes ou même pour guitare seule…

[62] Parfois, le jeu de l'improvisateur peut être "directement influencé par le public" (Derek Bailey, *L'Improvisation – Sa nature et sa pratique dans la musique*, Paris, Outre Mesure, 1999, 60). À cet égard, Daniel Charles a même disserté sur le rôle de l'auditeur devenant lui-même interprète et de celui de l'interprète tendant "à se dissoudre dans ce qui est interprété" (Daniel Charles, *La Fiction de la postmodernité selon l'esprit de la musique*, Paris, Presses universitaires de France, 2001, 255–262). Rappelons qu'Howard Becker avait avancé pour sa part le terme de "coopération" (Howard S. Becker, *Propos sur l'art*, Paris, L'Harmattan, 1999, 99). Sur ces points touchant aux arcanes de la "dé-subjectivisation" et de la "dés-objectivisation", lire Pierre Albert Castanet, "La Musique de la Vie et ses lois d'exception: Essai sur l' "œuvre ouverte" et l'improvisation musicale à la fin du XXème et à l'aube du XXIème siècle", *L'Improvisation musicale collective*, Paris, L'Harmattan, 2016, 24–25.

[63] Karlheinz Stockhausen, *Towards a Cosmic Music*, Shaftesbury, Dorset, 1989, 67.

[64] Pierre Albert Castanet, "La Musique de la Vie et ses lois d'exception", op. cit., 50–51.

individuel ou collectif. In fine, tous ces gestes induits alimentent-ils de concert une ère spatio-temporelle, ludique au possible, qui favorise une réception imprévisible, dépendante d'une traversée improbable, celle d'une œuvre live et – à l'instar de l'improvisation – non programmable à l'avance par l'instrumentiste et par l'auditeur?[65]

Les territoires singuliers d'une contingence multiple

Très à l'écoute de son temps,[66] Bruno Maderna croyait fermement en une musique dont la forme extérieure devait servir le joyau intimiste d'une épiphanie suprême. C'est pour cela que le *maestro* tenait tant au rituel et à la "glorification" corollaire de l'œuvre. Ainsi, pour l'auteur d'*Hyperion*, le principe de "manipulation de l'imprévisible" avait pour but souverain de "conduire à l'éclosion, à la floraison des beautés que le compositeur a voulues multiples et sans cesse nouvelles".[67]

Au travers de notre démonstration, nous avons voulu repousser – certes en une part d'étude particulièrement réduite – les barrières de ce vaste territoire musical ouvert aux quatre vents du faire et de l'entendre qu'est le registre spécial de l' "œuvre ouverte". En guise de conclusion, il est peut-être important de noter que le champ plural de nos discernements suprasensibles de l'audible reste fatalement insatiable et de profondeur quasi infinie.

Que l'on nous permette de citer *in fine* les propos, somme toute poétiques, de Mireille Buydens qui, s'exprimant sous couvert d'éléments de pensée deleuzienne, ont pointé avec justesse que seules les relations réciproques entre les singularités pouvaient caractériser une multiplicité:

> La singularité est par essence nomade, mobile, toujours susceptible de modifier sa position sur la carte. […] Il en résulte que toute multiplicité (toute idée ou tout

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[65] "L'improvisation défie les programmes et les planifications qui règlementent nos vies, en même temps qu'elle conjure nos inquiétudes face à notre siècle hasardeux, face au devenir improvisé de notre environnement et de nos civilisations" (Jean-Luc Tamby, "Les paradoxes de l'improvisation", *L'Improvisation musicale collective*, op. cit., 73). En outre, dans ce registre embrassant le champ de "l'immédiat", le poète Michaux n'aspirait-il pas à un "inattendu 'devenir'"? (Henri Michaux, *Emergences-Résurgences*, Paris, Flammarion, 1972, 67).

[66] Pierre Albert Castanet, "Bruno Maderna, un chef d'orchestre ouvert sur le 'Tout-monde'", Paris, CNSMDP, 2013. Article en ligne: larevue.conservatoiredeparis.fr: <http://larevue.conservatoiredeparis.fr/index.php?id=650>

[67] Bruno Maderna, "La révolution dans la continuité", *Preuves* n° 177, novembre 1965, 29.

événement) est frappée en son cœur même du sceau de la contingence: sa forme
n'est guère nécessaire, mais résulte de l'agencement spontané et toujours modi-
fiable des singularités. Chaque multiplicité pourrait être ainsi pensée comme un
Sahara, dont la carte serait toujours à refaire au gré des sables.[68]

En fin analyste, Umberto Eco avait bien saisi, sur le terrain même de la créa-
tion, que "chaque exécution" montrait la possibilité de bien développer
l'œuvre "mais sans l'épuiser". Pour le philosophe piémontais, les différentes
exécutions concevables de ces propositions "ouvertes" étaient alors à consi-
dérer comme "autant de réalisations complémentaires. Bref, l'œuvre qui nous
est restituée chaque fois dans sa totalité n'en reste pas moins chaque fois
incomplète",[69]semblait-il pourtant regretter…

Toujours est-il qu'au sein de la cartographie sonore prônant cette présen-
tation d'art vivant – parfois qualifiée comme une des formes évoluées du
work in progress – la phénoménologie de l'agencement possible de la *Serenata
per un satellite* de Bruno Maderna reste, tant pour l'acteur musicien que pour
l'afficionados récepteur – et sous couvert d'acquis divers ou d'informations
spécifiques – un très bel exemple spontané de cette sorte de déterritorialisa-
tion sonore[70] (pour le musicien) et de cette disposition de désorientation im-
manente (pour l'auditeur). N'hésitez donc pas à partir en quête d'autres dif-
férentes versions de cette œuvre insolite et apprêtez-vous à être tout ouïe
devant les fruits exquis d'une découverte sensible, toujours déconcertante…
Plus vous connaîtrez et reconnaîtrez les différents maillons de l'œuvre en
train d'être agencés et de se galvaniser, plus votre bonheur sera comblé.
Comme l'analysait Friedrich Nietzsche, "la preuve par le 'plaisir'" n'est-elle
pas "une preuve *de* 'plaisir'"?[71]

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[68] Mireille Buydens, *L'Esthétique de Gilles Deleuze*, Paris, Vrin, 1990, 23.

[69] Umberto Eco, *L'Œuvre ouverte*, op. cit., 30.

[70] Pour le rapport à cette notion topographique, prière de vous reporter à Erving Goff-
man, *La Mise en scène de la vie quotidienne,* Paris, Minuit, 1973, vol. 2. André Boucou-
rechliev évoquait pour sa part des "cartes marines" (Martine Cadieu, *A l'écoute des com-
positeurs*, 141) et des "espaces d'écoute" (André Boucourechliev, *Le Langage musical*, op.
cit., 62). Dans ce domaine géodésique de la perception, si Barthes a pu désigner un "es-
pace intersubjectif" en tant que "territoire" de l'écoute (Roland Barthes, "Ecoute", op. cit.,
217, 219), Bonnerave est allé jusqu'à embrasser la notion de "territoires sonores" (Jocelyn
Bonnerave, "Faire avec: une écologie de la performance", *L'Improvisation musicale collec-
tive*, op. cit., 78–79) alors que Bosseur a avancé que le terme d'improvisation désignait
"une sorte de lieu musical utopique" (Jean-Yves Bosseur, "L'improvisation, de
l'apprentissage à la pratique", *L'Improvisation musicale collective*, op. cit., 90).

[71] Friedrich Nietzsche, "L'Antéchrist", *Œuvres*, tome II, Paris, Robert Laffont, 1993, 1086.

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Résumé

En se polarisant sur la *Serenata per un satellite* (1969) de l'Italien Bruno Maderna (1920–1973), Pierre Albert Castanet désire cerner ce sentiment de "liberté contrôlée" qui entoure les interprètes et les auditeurs lors de "l'écoute désorientée" d'une œuvre ouverte. En effet, cette agencement de partition de "musique contemporaine" possède la vertu d'offrir un rendu sonore changeant à chaque interprétation. En définitive, le musicologue voudrait montrer que plus l'écouteur tend à connaître et reconnaître les différents maillons de ce genre d'œuvre en train d'être agencés et de se galvaniser, plus le bonheur est au rendez-vous.

Toujours est-il qu'au sein de la cartographie sonore prônant cette présentation d'art vivant – parfois qualifiée comme une des formes évoluées du *work in progress* – la phénoménologie de l'agencement possible de la *Serenata per un satellite* de Bruno Maderna reste, tant pour l'acteur musicien que pour l'afficionados récepteur – et sous couvert d'acquis divers ou d'informations spécifiques – un très bel exemple spontané de cette sorte de déterritorialisation sonore (pour le musicien) et de cette disposition de désorientation immanente (pour l'auditeur). N'hésitez donc pas à partir en quête d'autres différentes versions de cette œuvre insolite et apprêtez-vous à être tout ouïe devant les fruits exquis d'une découverte sensible, toujours déconcertante… Comme l'analysait Friedrich Nietzsche, "la preuve par le 'plaisir'" n'est-elle pas "une preuve *de* 'plaisir'" ?

*Chia-Ling Peng**

PhD candidate
Newcastle University in United Kingdom
The School of Arts and Cultures
The International Centre for Music Studies

INDETERMINATE-ORIENTED TO RATIONAL-ORIENTED: JOHN CAGE, PAPER IMPERFECTIONS, AND GRAPHIC NOTATIONS

Abstract: Around 1904, the sociologist Max Weber observed the lifestyle of Protestants and proposed a theory of rationality focusing on the relationship between individuals' actions and their choices, value standards, and purposes. He then extended this theory to music, positing that the rational features of music are structural, systematic, intentional, functional, and interactive. However, these reasonable features appeared unreasonable when music entered its avant-garde phase—when music became unpredictable, chaotic, and open. Does this mean that avant-garde music was no longer rational? To unpack this question, this paper applies the theory of rationality to John Cage's *Solo for Piano* (1957–58) and delves into the compositional process to present rational features within indeterminacy. In the compositional process, Cage employed the graphic compositional system, including a drawing process and a means of translation. With this system, we may discover the process of rationalization, meaning that when chance-oriented material gradually transforms into the value-/purposive-oriented material—from paper imperfections to points, from points to notes—it presents a rationalization of the compositional material. In short, this paper applies the theory of rationality to *Solo for Piano* to discover its rational features and dissects the transformation of the compositional material to present rationalization.

Keywords: John Cage, indeterminacy, *Solo for Piano*, rational features, rationalization

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* Author's contact information: C.Peng4@newcastle.ac.uk.

Introduction

In 1910, Max Weber developed the idea of rationality in music. He explored rationality through various aspects of music, including musical theories, notational systems, listening effects, and social needs. He recorded his observations in an unfinished draft, named *Die rationalen und soziologischen Grundlagen der Musik* (1921 [Eng.] *The Rational and Social Foundations of Music*, 1958), which was published by his wife, Marianne Weber, and a musicologist, Theodor Kroyer (1873–1945).[1] Weber was the first to identify rationalization in the development of music,[2] listing various factors to illustrate his statements. For instance, he used Pythagoras's studies to prove how mathematics constructs music, explained the functions of ancient music, illustrated religious relationships with musical instruments, and showed the development of musical instruments connected to weather and social class. Among these examples, we may notice that he attempted to extend the idea of rationality to music. Although Weber's contribution is foundational to the sociology of music, researchers and musicologists now pay more attention to popular music to counteract the overwhelming privileging of art music.[3] However, this shift in focus has resulted in a lack of investigation into his theory, leaving its potential largely untapped. Indeed, it is worth questioning why we have not conducted further investigations into 'other' music.

When speaking of 'other' music, it is the music of the 20th century that comes immediately to mind. One reason for this, of course, is that 20th century music was so fantastically varied, from Arnold Schoenberg's (1874–1951) atonality, to the experimental music of the New York School,[4] to György Ligeti's (1923–2006) electronic music.[5] The common thread linking

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[1] Max Weber, *The Rational and Social Foundations of Music*, Southern Illinois University Press, 1958.

[2] Theodor W. Adorno, Sound Figures, Meridian, Stanford, Calif, Stanford University Press, 1999; Brandon Konoval, "Max Weber and the Sociology of Music", in The Oxford Handbook of Max Weber, Edith Hanke Lawrence Scaff, and Sam Whimster (Eds), Oxford University Press, 2020, 468.

[3] John Shepherd and Kyle Devine, *The Routledge Reader on the Sociology of Music*, Routledge, 2015.

[4] The New York School was orbited around the experimental composers John Cage, Morton Feldman, Earle Brown, Christian Wolff, and the pianist David Tudor in the 1950s.

[5] The 20th century music is certainly not only limited in the selected composers and school. The reason of listing them in the introduction is because they offer a straight and directional understanding of the sense of the 20th century music.

these widely different types of music is that they all question the meaning of music. Does music have to be lyrical and melodic? Does music have to be composed according to the theory of harmony? Having posed these questions, they went on to produce music that was decidedly leftfield. For instance, John Cage (1912–1992) reinterpreted music as surrounding sound and employed silence in his musical works, most notably in *4'33"* (1952), in which silence was transformed into an absence of intended sound.[6] His groundbreaking innovations did not stop at silence. A few years later, in the late 1950s, Cage started to explore chance with *I Ching*, an ancient Chinese oracle text. Based on his exploration of chance, Cage then began his interpretations of indeterminacy. In his creations of indeterminate music, notations were no longer notations, at least not in the typical form of scores that we were familiar with. Cage applied random existences of beings (e.g., paper sheets) to his compositional process, and the result was certainly unpredictable. Now, to return to Weber's theory of rationality, when the compositional result is unpredictable, does that mean the music is no longer rational? Does the theory of rationality still apply to this type of music? With these questions in mind, this paper aims to apply the theory of rationality to indeterminate music to present the rationalization of the compositional materials and contribute a new perspective on it.

Methodology and research method

First, it should be stated that concepts of rationality are complex. However, along with complexity, rationality also offers us the plasticity to adapt concepts to objectives. Accordingly, this paper intends to decrease its complexity by sorting rationality into three categories: being methodical, functionality, and interactivity.[7] Then, based on these three categories, this paper aims to look into Cage's creative inspirations in order to demonstrate the process of rationalizing the compositional materials.

Second, this paper is positioned as qualitative research, using a critical and analytical method to dissect compositional materials. Specifically, this

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[6] James Pritchett, Laura Kuhn, and Charles Hiroshi Garrett, "Cage, John", *Grove Music Online*, 10, Oxford University Press, 2012. Date of access 1 October 2022 from https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002223954.

[7] Chia-Ling Peng, "A preliminary investigation of the rational features of indeterminacy, using John Cage's *Solo for Piano* as an example", *Arts Review*, 2022 [Manuscript submitted for publication].

paper focuses on Cage's philosophical practice, compositional approach, and the graphic compositional materials in his indeterminate music work, *Solo for Piano*. This indeterminate music work is Cage's well-known piece that draws on his inspiration and interpretation of Zen Buddhism. For this reason, the theory of rationality will be used to reflect his philosophical pursuit (i.e., intentions, value standards, and purposes), along with the result (i.e., graphic notations), which will be used to investigate individual systems and the inner structure. From the perspective of Zen Buddhism, it would seem that there is no connection between compositional materials, as it attempts to grasp the pure facts of being rather than offer meanings by any constituent parts. However, Cage interpreted Zen Buddhism after his own fashion in *Solo for Piano*. As Cage comprehended, presenting the existence of the world is the central concept of Zen Buddhism; he regarded the 'existence' as the 'uneven surface of paper sheets', and offered musical meanings by various musical and non-musical symbols. The presenting process consists of two steps: a drawing process and a means of translation.[8] He marked uneven surfaces of paper sheets with dots, he then used either shapes, lines, or musical symbols to connect the dots, with these connections forming a series of links between the compositional materials. Connecting this idea with the central concept of Zen Buddhism, we may notice the uneven surfaces of paper sheets were the beings of the world, and Cage interpreted them through dots and drawings.[9] Through Cage's interpretation, therefore, the connections were established. As connection is one of the objects used to show the rationalization of compositional materials, I applied the concepts of network theory to present the results of the rationalization process. The key concepts in the network theory are actor, tie, dyad, triad, subgroup, relation, and network.[10] For the purposes of this paper, five concepts were selected to explain how to discover networks in a chaotic and unorganized work. First is the actor, which is a fundamental element that conducts actions, and can be an individual, corporation, or col-

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[8] James Pritchett, *The Music of John Cage*, Cambridge [England]; New York: Cambridge University Press, 1993.

[9] In this paper, I intend to use 'drawing' to generally include musical symbols that Cage used in *Solo for Piano*. This is because graphic notations not only consider conventional musical symbols (e.g., staff, clefs, accidentals, etc.) as symbols, but also put lines, shapes, numbers, etc., into considerations. Accordingly, this paper intends to use drawing to include compositional materials when applicable.

[10] Stanley Wasserman and Katherine Faust, *Social Network Analysis Methods and Applications*, Cambridge University Press, 2012, 17.

lective social unit.[11] When this concept is applied to *Solo for Piano*, the actors are the compositional materials. Second is a tie, which means a linkage between actors;[12] in this research, it indicates connections between materials. Third is a dyad, meaning a pair of actors and the tie between actors. This means a dyad is like a group that consists of two actors and a connection.[13] Here, it is expressed in the same way: the two materials and the link form part of an individual system. Fourth is a relation, which shows a link between one type of collection.[14] In graphic notations, I regard it as an individual system. The last is a network, which indicates a larger group of collections, including actors, ties, dyads, and relations.[15] When I apply this concept to compositional materials, it shows the inner structure. Put simply, this paper regards a compositional material as an object (actors), then attempts to build links between materials (tie), and then puts links together to show a part of the system (dyad). When putting different parts of the system together, it reveals the systems (relation); in bringing these systems together, the inner structure (network) will be revealed.

The final step of this paper is to visualize the results through Gephi, a visualization software that can demonstrate visual network analysis.[16] Gephi was firstly applied for investigating Jazz networks with individual, bands, subgenres and records as main factors,[17] the finding effectively demonstrates the distribution of Jazz networks, and therefore, this research attempts to visualize the network through this software. Gephi uses its own terms: source, target, and weight. In this paper, the term of source represents the subject, the term of target represents the object, and the term of weight means the amount of source and target. This means that source and target show corresponding direction of visualization. For example, numbers are one kind of

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[11] Ibid.

[12] Ibid.

[13] Ibid.

[14] Ibid.

[15] These terms (actors, ties, dyads, and relations) represent essential components of the network. From actors to relations, they show a gradual process of building networks, and therefore, the actor here does not refer to conventional impression of actor (a person who conducts actions); instead, it represents the smallest element of the network theory.

[16] Tommaso Venturini, Mathieu Jacomy, and Pablo Jensen, "What do we see when we look at networks: Visual network analysis, relational ambiguity, and force-directed layouts", *Big Data & Society*, 8/1, 2021, 1.

[17] Ibid, 7.

material with two types of functions; in this case, the number is a node of source, which takes a position of subject having two types of nodes as targets; the targets take a position of object and represent two functions of the number; while weight means the amount of the material in the notation. To put it in another way, the material-based links focus on how materials and their functions construct the network. As such, source and target mean notations themselves, compositional materials, and functions of materials simultaneously, whereas weight means the number of notations and compositional materials. Another type of link is notationally based, which focuses on the link between notations. This means that when notations build links, they construct an individual system consisting of compositional materials, functions of materials, notations, and the amounts of these elements. After visualizing these links, the results will present a part of the inner structure of *Solo for Piano*. With several links like this, they construct an overall network of this musical work.

Three categories of Weber's rationality: being methodical, functionality, and interactivity

To reduce the complexity of rationality, this section begins with Weber's observations on Protestantism, connecting this to his applications on conventional Western music. In investigating concepts of rationality, Weber first investigated a rational element of religion, doctrine,[18] delving into the predestination of Calvinists. According to this doctrine, Calvinists believe in God and secure their salvation by adhering to an assiduous way of life. From here, the first feature of rationality, being methodical, is apparent. This feature was transferred to the methodical formation of music when Weber applied this to Western music in his *Rational and Social Foundations of Music*. In this work, Weber asked the question of how music is built. He arrived at his answer by dissecting the arithmetical structure of intervals, where he researched Pythagoras's studies to present the structural feature of music. For example, Weber listed a formula $\frac{n}{(n+1)}$ resting upon a vibration ratio to present a subdivision of intervals to demonstrate the arithmetical existence of music. He demonstrated this with an octave $\left(\frac{1}{2}\right)$, which harmonically divides

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18 Max Weber, Hans Heinrich Gerth, and C. Wright Mills, *From Max Weber: Essays in Sociology*, Routledge classics in sociology, Milton Park, Abingdon, Oxon, New York, Routledge, 2009, 286.

into a fourth $\left(\frac{3}{4}\right)$ and a fifth $\left(\frac{2}{3}\right)$; the fourth can be subdivided into a major third $\left(\frac{4}{5}\right)$ and a major halftone $\left(\frac{15}{16}\right)$, and the fifth comprises a major third $\left(\frac{4}{5}\right)$ and a minor third $\left(\frac{5}{6}\right)$. Those constructions of intervals present in arithmetical formation are the fourth $\frac{4}{5} \times \frac{15}{16} = \left(\frac{3}{4}\right)$, the fifth $\frac{4}{5}\left(\frac{5}{6}\right) = \left(\frac{2}{3}\right)$, and the octave $\left(\frac{3}{4}\right) \times \left(\frac{2}{3}\right) = \left(\frac{1}{2}\right)$.[19]

The second feature from his observations of Calvinism is functionality. The functionality of religion uncovers a wide-ranging discussion, which focuses on the following questions: what is the position of religion? How did religion actively influence believers? How did people take action under the influence of religion? Based on the development of Western societies, it is apparent that most people adopted a relatively passive position. They swore obedience to their religion and built their civilization, whether as a base or superstructure. Naturally, this viewpoint does not imply that individuals obeyed orders blindly without thought or motivation. Rather, it suggests that at that period in time, people's ethical standards were largely based on or reinforced by their religious beliefs. In other words, the force of religion inculcated its teachings in people, who embraced them and behaved accordingly. This ongoing process led to the establishment of aesthetic and moral standards as well as to their reinforcement. Religion thus actively participated in human progress. This illustrates how religion has an impact on people's thoughts and actions, affecting how they react, behave, and measure things. From this discussion, I generated the feature of functionality to reflect how Weber validly applied rationality to music. In Weber's brief description, we may notice religious influences at the mental level. It created loneliness, anxiety, uncertainty, and fear, but it also provided solutions to this mental state. Accordingly, these emotions (derived from predestination) became motivation stimulating believers to achieve success, which accidentally formed the spirit of capitalism. From this point, religion acted as a catalyst that spurred believers to methodically live worldly lives and convinced them that success in a calling was a sign of being a chosen one. Although the underlying feature of lifestyle and religion is being methodical, the same description reveals another feature, namely functionality. Again, Weber did not invariably apply the whole theory to music. Rather, he dissected the develop-

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[19] Max Weber, *The Rational and Social Foundations of Music*, Southern Illinois University Press, 1958, 3.

ment of organs (a musical instrument) and presented the importance of churches and monasteries to illustrate their functions.

He emphasized that "only ecclesiastical use offered a solid basis for the development of this instrument, while the monastery organization was the only possible base on which it (organs) could prosper".[20] Because of the unique status of monastic organizations and the dual identities of monks, they might be seen as the setting for the development of organs. In other words, it was common practice for organists and organ builders to be employed by monasteries as either technicians or monks, and as such they had an advantage in controlling the temperament of organs and innovating organs.

The last feature is interactivity, which I extracted from Weber's discussions on general interactions at the societal level. By listing the benefits of the piano, such as amplifying the tone, maintaining the tone, and creating beautiful chords with precise pitch, he made it clear that the popularity of the piano was closely related to market demands, the rise of the middle class, and regional weather. With these benefits, the piano was the only musical instrument that satisfied music aesthetics at that time. Along with the benefits, the 'coincident' appearance of Mozart, Liszt, and other performers also sparked public acclaim, which then raised demand for music publishers and concert managers, ultimately resulting in the commercial success of pianos. In short, interactivity is a trait that can be unintentional or purposeful. The fundamental concept of incidental interaction alludes to the unintentional creation of capitalism, which was the result of Calvinists' assiduous, profit-seeking, and meticulous way of life. The emergence of capitalism was an unforeseen phenomenon, just as the presence of musicians, including but not limited to Mozart and Liszt, can be unpredictable as well. This unpredictability then stimulated intentional interactions, such as preferences in musical instruments and compositional methods. The parallel example is the intentions that motivated Calvinists to pursue salvation through a conscientious lifestyle. In brief, the interactions are variable and may include personal choices, considerations, preferences, aesthetics, and perceptions. Regardless of how the description changes, however, the central idea hinges on the shaping of objects – how societies were formed and how musical instruments were developed.

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[20] Ibid., 114.

Transformation and visualization of paper imperfections

In applying three rational features to Cage's *Solo for Piano,* we find that being methodical is shown in his compositional technique, that functionality is shown in functions of compositional materials, and that interactivity can be found in interactions between the composer and performers. Cage designed the basic framework and allowed performers to interpret this work. In the chosen process, Cage and his performers construct invisible interactions. This is similar to an audience's emotional resonance when it appreciates a performer's music.[21] This section explains the transformation of paper imperfections and visualizes the systems and inner structure constructed by these imperfections.

In 1952, Cage attempted to present surrounding sound for the first time with Bob Rauschenberg, Merce Cunningham, Charles Olson, M. C. Richards, and David Tudor at Black Mountain College.[22] Following the success of the attempt, Cage altered his focus from silence to chance-oriented materials. The materials here do not refer to surrounding sound but to random occurrences in the world, such as paper imperfections. One distinct example is *Concert for Piano and Orchestra*, which consists of 63 pages covering 84 types of notations.[23] During the process of creation, Cage invented a graphic compositional system that includes two steps: a drawing process and a means of translation.[24] This graphic compositional system is the key to presenting the transformation of paper imperfections. In the drawing process, Cage dotted the uneven surface of papers, drew shapes or lines by connecting them, and then offered musical meaning through drawings, such as numbers, staff, clefs, accidentals, and grouping as the means of translation.[25] In these pro-

[21] Zachary Loeffler, "'The only real magic': Enchantment and disenchantment in music's modernist ordinary", *Popular Music*, 38, 2019, 13.

[22] John Cage, *Silence: Lectures and Writings*, Middletown, Conn, Wesleyan University Press, 2011.

[23] James Pritchett, Laura Kuhn, and Charles Hiroshi Garrett, "Cage, John", *Grove Music Online*, 10, Oxford University Press, 2012. Date of access 1 October 2022 from https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002223954.

[24] James Pritchett, *The Music of John Cage*, Cambridge [England], New York, Cambridge University Press, 1993.

[25] Chia-Ling Peng, "Investigating Variable Compositional Materials – Taking Cage's *Solo for Piano* (1957–58) as an Example", *International Journal of Music Science, Technology and Art*, 4, 2022, 4.

cesses, Cage did not just 'freely' apply chance-oriented materials but also gave creative freedom to performers. Put another way, Cage's focus was not to duplicate the results of performances but rather to vary the realizing processes.[26] With this in mind, we are now ready to look into the different stages of paper imperfections.

As mentioned above, Cage took randomly generated paper imperfections as the compositional material. Here, the material is chance oriented. When the materials were marked and offered meanings by Cage, these materials underwent a process of being determinate; they were transformed into performable materials, rather than being meaningless paper imperfections. Nevertheless, this does not mean that they are determinate; instead, their status is still uncertain, requiring performers to determine them, and as such are indeterminate-oriented materials. When performers undertake their realization, indeterminate-oriented materials go through the process of being determinate, after which they become rational-oriented materials. From this serial process (chance-oriented, indeterminate-oriented, and rational-oriented), one becomes aware of the importance of a performer's choices, decisions, and actions. This importance reflects Weber's rationality. Habermas explained rationality as value-rational actions, meaning that actions represent the individual's expression of preferences and value standards,[27] while purposive-rational actions relate to the planning, acting, and creating of behaviors that assist individuals in achieving their goals. Applying value-rational and purposive-rational actions to a performer's realization, we may ask why performers choose these notations and how performers conduct these notations.

To return to the theory of rationality, we can also conclude from Weber's discovery that the main characteristics of rationality are systematic and structural.[28] To investigate systems and structure, compositional materials are fairly important. As such, I chose to put compositional materials in order first, before determining which compositional materials were repeated. By offering meanings to compositional materials in a repetitive way, Cage facilitated the formation of rationality (systematic and structural) in *Solo for*

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[26] James Pritchett, Laura Kuhn, and Charles Hiroshi Garrett, "Cage, Jon", op. cit.

[27] Jürgen Habermas, The Theory of Communicative Action, Boston, Beacon Press, 1984.

[28] Max Weber, *Protestant Ethic and the Spirit of Capitalism*, Hoboken, Taylor and Francis, 2013.

Piano. Accordingly, this paper applies the network theory, along with its key concepts, to present the systems and the inner structure.

The network theory indicates complex interactions through several links that are connected by several sets of nodes.[29] Turning to the main elements (nodes, links, and networks), these reflect the interplay between randomness and order.[30] Applying this theory to society, we may regard objects in society as nodes: when each node cooperates/interacts with another, a network is established, and when different types of interactions are formulated, these interactions form a multilayer network.[31] The concepts of networks and multilayer networks can be applied to various objects, as long as there are interactions across objects or layers. Drawing on this theory, five key concepts can be adapted to *Solo for Piano*, namely, actor, tie, dyad, relation, and network. An actor represents compositional material; a tie represents a connection between compositional materials; a dyad represents a pair of compositional materials and the connection between them (this is also part of an individual system); a relation represents a collection of dyads (this means that a relation represents an individual system); a network indicates a combination of all the concepts and therefore shows the inner structure. Applying these concepts to Cage's *Solo for Piano*, this paper aims to explore two types of relations: the material-based relation, and the notation-based relation. Accordingly, in the material-based relation, the connections between materials and their functions were discovered, while in the notation-based relation the connections between notations were the primary focus. In this section of the paper, Gephi is used to represent the networks straightforwardly, since merely categorizing or describing their links may not adequately convey the system and structure. Taking notation B (see Example 1), notation D (see Example 2), notation L (see Example 3), and notation BR (see Example 4) as examples, the results are as follows.

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[29] Ginestra Bianconi, "The Structure of Single Networks", in: *Multilayer Networks*, Oxford University Press, 2018, 9.
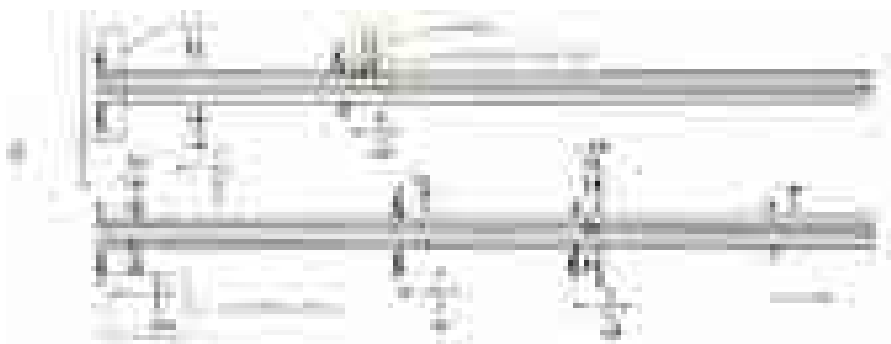[30] Ibid.
[31] Ibid., 80.

Example 1: Notation B in Cage's *Solo for Piano*

Example 2: Notation D in Cage's *Solo for Piano*

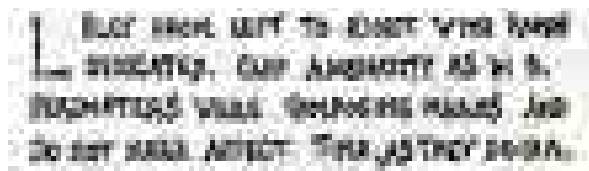**Example 3:** Notation L in Cage's *Solo for Piano*

**Example 4:** Notation BR in Cage's *Solo for Piano*

Notations B, D, L, and BR use numbers, clefs, staffs, inked rectangles, accidentals, grouping notes, and arrows as compositional materials. When looking into performing instruction, we notice that Cage specifically pointed out similarity in the instruction. For instance, notation D is like notation B, the clef of notation L is like notation B, the number of tones in notation BR is like notation B. When putting this relation into consideration, this paper considers notation B as the foundation of notations D, L, and BR. In addition, the similarity is shown in their visual side. They use vertical direction more than horizontal and use numerals to represent the number of playing notes. Here, from aspects of the compositional materials and the visual side, these notations form system B.

Nevertheless, the problem is with notation L, which uses grouping (a means of translation) that does not show in notation B or other notations of this system. As mentioned above, systems construct the inner structure, and Cage repeatedly used compositional materials. Thus, in the instruction of notation L, we can find out that Cage wrote "perimeter is like notation A" (see Example 5). In other words, notation L can belong to the system of notation A (see Example 6) and B at the same time. The common notation, which in this case is notation L, strengthens the interrelation between the two systems.

Example 5: Instruction of notation L

Example 6: Notation A in Cage's *Solo for Piano*
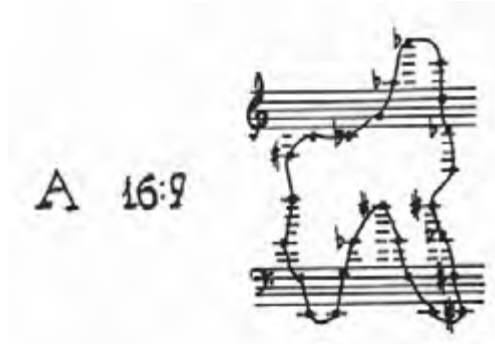
After categorizing the materials, the next stage is to build connections between the compositional materials and notations and between notation and notation. The connections will be presented through Gephi. To visualize the connections of these notations, three sets of data were input ed—compositional material to notations at a visual level, compositional materials to notations at a functional level, and notation to notation (this connection shows the relation between notations). As shown in Example 7, thicker ties (lines)

Example 7: Visualization of system A (left-hand side) and system B (right-hand side). In general, the visualization shows that the two systems form part of the inner structure
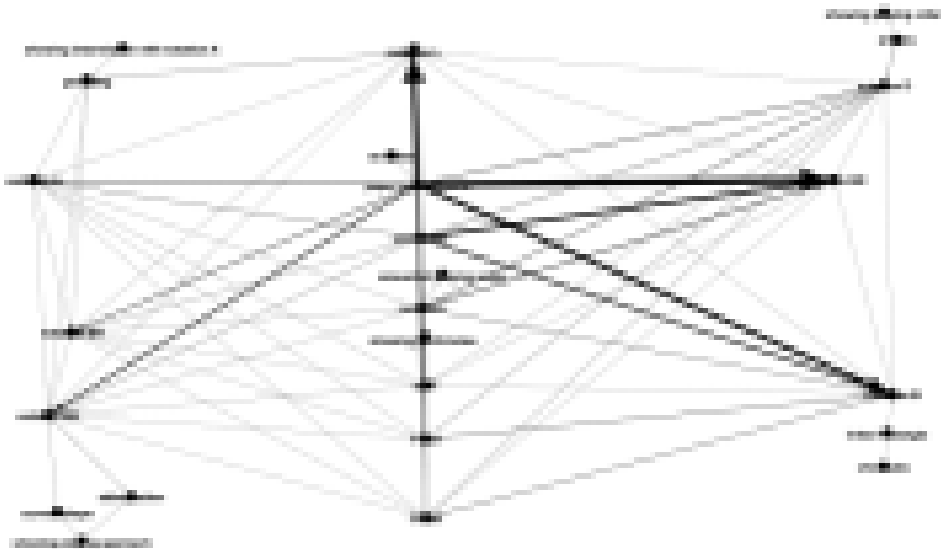
show more weights, meaning there were more identical compositional materials in that notation. The left-hand side shows system A and the right-hand side shows system B; the common compositional materials and the common notation (notation L) has been placed in the middle. From Example 7, therefore, we can easily recognize how the two systems link with one another and how they form part of the inner structure.

Conclusion

From the perspective of rationality, this paper shows three features (being methodical, functionality, and interactivity) that can be found in Cage's compositional technique, material functions, and interactions between him and his performers. Using these features, this paper dissects a serial transformation of compositional materials, from chance-oriented to indeterminate-oriented, then becoming rational-oriented. Along with the transformation, these features bring out the potential of visualizing systems and their inner structures. In addition to the theory of rationality, the application of the network theory strengthens the possibility of building links to reveal individual systems and their inner structures. Using Gephi can effectively visualize the results so readers can easily comprehend invisible systems and their inner structures. After a series of processes, this paper shows the transformation of compositional materials and the rational features in indeterminacy. This paper is located as a preliminary investigation and is still in need of further adjustments. Even so, with Weber's theory of rationality, we may open a new avenue for researching graphic notations.

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Summary

Around 1904, the sociologist Max Weber observed the lifestyle of Protestants and proposed a theory of rationality focusing on the relationship between individuals' actions and their choices, value standards, and purposes. He then extended this theory to music, positing the main rational features of music to be structural, systematic, intentional, functional, and interactive. When applying these features to Cage's *Solo for Piano*, the serial transformation of the status of compositional materials may be revealed. In addition to the transformation, this research also applies Gephi to reinforce the rational features of *Solo for Piano*, in an effort to present the systems and inner structures and uncover a new angle of indeterminacy.

*Radoš Mitrović**

University of Arts in Belgrade
Faculty of Music
Department of Musicology

BETWEEN SINGING AND DYING: THE POSITION OF MUSIC IN THE NARRATIVE STRATEGIES OF THE THEATER WORK *INFERNAL COMEDY: CONFESSIONS OF A SERIAL KILLER*

Abstract: Moving in the "in-between" spaces, both regarding genre and content, director and playwright Michael Sturminger, in collaboration with conductor Martin Hasselböck and actor John Malkovich, wrote an intriguing work of art called "The Infernal Comedy: Confessions of a Serial Killer". This piece, premiered in 2009, is a monodrama with musical numbers taken from already existing operas, which are recontextualized and become an integral part of the play, acquiring different dramatic functions during the performance. Female vocal soloists (two sopranos) are present on stage as musical performers, but also as actors – in fact, they constantly move in spaces between reality and fiction. In this sense they have a very specific position within what can be described as an artistic game of meanings and divergent plans, i.e. registers of speech. In this paper we will analyze precisely these diverse dimensions of the text, as well as the position and role of music in the drama; the relationship between the narrative planes of the arias and the dramatic text, as well as the dramatic treatment of female vocal soloists, who are, depending on the context, either subjects or objects, passive or active participants in the action, occupying different places within the narrative structure.

Keywords: Michael Sturminger, Martin Haselböck, John Malkovich, *Infernal Comedy: Confessions of a Serial Killer*, theater, recontextualization.

* Author's contact information: radosh.mitrovic@gmail.com.

79

The Infernal Comedy, Confessions of a Serial Killer (2009) is a monodrama with singing numbers by Michael Sturminger. The work is based on an unusual but true story about the murderer Jack Unterweger who became a writer and poet in prison, only to be pardoned after a petition by prominent intellectuals, and then hired as a journalist, together with the police, investigating a series of murders that took place in Vienna. It will turn out later that he himself committed those crimes. After being arrested on suspicion of having committed numerous murders of prostitutes, Unterweger committed suicide in his cell in 1994.

Playwright and director Michael Sturminger, together with actor John Malkovich and conductor Martin Haselböck, designed a play whose plot unfolds non-linearly, with stage excursions and manipulation of the relationship between time and space. Namely, the main and only character, Unterweger, comes to the *posthumous* promotion of his own memoirs, in which he tells the story of his life. He addresses the audience, speaking in multiple registers, moving between the roles of homodiegetic and heterodiegetic narrator. It is therefore a meta-theatrical performance, in which music plays a very important role, as a mediator between different narrative plans. It is a binding thread that functions on the denotative and connotative level.

Namely, Martin Haselböck chose already existing music pieces, compositions which were then implemented into the content itself, contributing to the dramatic charge, but also, with its meaningful role, to the dramatic complementation. The conductor carefully selected the compositions that in expression, but above all, thematically, correspond in a certain way to the content of the theater piece. The role of female vocal soloists (two sopranos) is particularly delicate in this sense. Their performance works within the framework of mixed narrative modes. They move between different forms of dramatic action, occupying an allegorical but also a mono-dimensional position.

The work, which is otherwise marked as a *Stage play for Baroque Orchestra, two sopranos and one actor*, is divided into eight *chapters*, which are performed without interruption:

Chapter 1: Introduction – Christoph Willibald Gluck: *Chaconne*, "L 'enfer" from *Don Juan* (1761);

Chapter 2: Where to begin? – Luigi Boccherini: *Chaconne*, "La Casa del Diavolo" from *Symphony in D minor*, G. 506 (1771);

Chapter 3: Mother – Antonio Vivaldi: "Sposa son disprezzata" from *Ottone in Villa* (1713); (sic)[1]

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[1] For an unclear reason, the available programs of the work mention the opera *Ottone in Villa*, but in fact it is an aria from the opera *Bayazit*.

Chapter 4: Womanizer – Wolfgang Amadeus Mozart: "Vorrei spiegarvi, oh Dio!" K. 418 (1783);
Chapter 5: Writer – Gluck: "Ballo grazioso" from *Orfeo ed Euridice* (1762); Ludwig van Beethoven: "Ah, perfido" Op. 65 (1795–1796);
Chapter 6: Liar – Joseph Haydn: "Berenice, che fai" Hob. XXIVa:10' (1795);
Chapter 7: Killer – Carl Maria von Weber: "Ah, se Edmundo fosse l'uccisor!" (insertion aria for Mehul's *Héléna*) (1815);
Chapter 8: Exit – Wolfgang Amadeus Mozart, "Ah, lo previdi!" K. 272 (1777)[2]

The performance begins with Chaconne, "L'enfer" from *Don Juan* by Christoph Willibald Gluck. The very title of the work, which has Don Juan as its theme, is connected with the idea of establishing an identification relationship between this character and the protagonist of the play. Namely, in the very opening part of the text, the main character draws a parallel between his name John, with the name and fate of Don Juan:

"Jack, as you may know is Johannes or Hans in German, Juan and Giovanni in Spanish and Italian. And of course, John. John may seem a common name. Just John. But if you wear this name, women will love you or hate you – call you a liar or pervert – but they will never leave you alone."[3/4]

So, on a connotative level, the used piece of music makes a connection with the character and behavior of the main protagonist. He is a modern Don Juan, who, like the one from the text of Ranier de' Calzabigi, will end his life tragically. This very choice of segment of the composition functions as a kind of prolepsis, since already at the beginning, with its title that indicates Don Juan's journey to hell, it indicates the character and moral stumbling of the protagonist, and what will lead him to death. The connection that can be established between Don Juan and Unterweger is complex, since there is no direct reflection. What unites them is a specific attitude towards women, general fickleness and the need to constantly play with other people's feelings, in order to achieve satisfaction or dominance. Don Juan sees pleasure in conquest and lust, after which he loses interest in love as such, while in Unterweger, that equation ends in murder. Also, both characters are kind of

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[2] See: https://calperformances.org/learn/program_notes/2011/pn_malkovich.pdf
[3] *The Infernal Comedy Script*, https://www.wienerakademie.at/projekte/vergangene_ projekte/the_infernal_comedy
[4] The fact that the actor himself, for whom the play was written, is also called John, adds to the confusion for the recipients about the relationship between reality and fiction (That obfuscation of speech registers, breaking down the *fourth wall*, will remain constant of the piece).

renegades from society, who, as Albert Camus says, when talking about Don Juan, live in the *absurd*.[5] In this sense, both are "modern characters", because "[...] Don Juan represents a specific modern myth, i.e. the myth of modern times [...] upheaval and destruction".[6] The lack of empathy and repentance is also an important link between these protagonists, bearing in mind that Unterweger, like Don Juan, "limits himself to the sensual perceptions of the present moment, thus becoming incapable of remorse or dread".[7] This lack of repentance, but also in Unterweger's case of constant traversal, which hides an almost demonic sinisterness, can be registered through the music itself. Namely, Gluck's work, which introduces the audience to the drama, immediately precedes the exposition of one side of the protagonist's personality, which is seductive and charming. As stated in the script:

"After the music has ended, a handsome man of middle age wearing a white suit and dark sunglasses enters the stage and welcomes the audience with a brief, charming speech, to the primary reading of his latest and last novel titled *The infernal comedy*".[8]

It is indicative that the conductor chose Gluck's production of Don Juan, which ends with a sudden major rounding, which suddenly vaults into a furious cadence, introducing a dose of final questioning over the character of the story itself. However, in the first chapter of the play, which aims to present a "charming" man, there is a subtle shading of his character, with sudden reactions, which indicate Unterweger's deceitful and manipulative game. Thus, he announces two female soloists who will perform numbers at certain moments during the performance, which receive applause from the audience,

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[5] As Camus states: "What Don Juan achieves is an ethic of quantity, which is the opposite of the aspiring saint quality. Not believing in the essential meaning of things is a characteristic of an absurd man(...) Time goes with him. An absurd man is one who does not separate himself from time. Don Juan does not mean to make a 'collection'of women. He exhausts their number and with them he wastes his chances of life. Making a collection of women means being a man capable of living from the past." Alber Kami, *Mit o Sizifu, Ogled o apsurdu*, Beograd, Paideia, 2008, 86. (transl. into English by Radoš Mitrović)

[6] Никола Р. Бјелић, „Интертекстуалне везе између комада *Ноћ у Валоњи* Ерик-Емануела Шмита и Молијеровог *Дон Жуана*“, *Philolohia Mediana*, XIII, 2021, 78. (transl. into English by Radoš Mitrović)

[7] Francis L. Lawrence, "Don Juan and the Manifest God: Moliere's Antitragic Hero", *PMLA*, 93/1, 1978, 86.

[8] *The Infernal Comedy Script*,
https://www.wienerakademie.at/projekte/vergangene_projekte/the_infernal_comedy

but which he, obviously irritated, abruptly and angrily interrupts. This is the first indication of his sociopathic behavior, which is indicated in the script itself.[9] This outburst of anger is followed by the second chapter, which begins with the last movement of Luigi Boccherini›s Sinfonia in Re minore Op. 12 No. 4, which is particularly indicative in this context. Namely, Boccherini's work is subtitled *Della Casa del diavolo*, while the last movement contains the determinant: *Chaconne qui représente l'Enfer et qui a* été *faite à imitation de celle de Mr. Gluck dans le Festin de Pierre* (Chaconne representing Hell, which was written in imitation of that by Mr. Gluck in his 'Stone Guest'). It is a very clear paraphrase of Gluck's work, which has, for the context of this work, a very significant change in the musical content at the very end. Namely, Boccherini's work does not contain "bright" harmonies that round off the drama, but, by cadencing in D minor, which represents a significant gesture aimed at the author's philosophical dialogue with Gluck's original work, they point to the character of Don Juan's actions, but also to the impossibility of getting out of *life*'*s*, and then 'real' hell. Such a connotation corresponds with the exposition of the other side of Unterweger's character, within the second chapter of the piece, in which his anxiety is exposed, which causes him to abruptly interrupt the orchestra and not allow him to finish the performance, with a sentence:

"Excuse me for my interruption but I have yet to define the structure of this event and I know you may be expecting a performance but this is after all merely a reading and even so we barely had any rehearsal together and I am not really used to this kind of music – it makes me nervous. This has

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[9] "JACK: Yes and before I forget, I will have the pleasure to introduce you to two wonderful ladies, disposed to sing a few nice old fashioned pieces of music, while I will have to clear my throat. Jack briefly points at two incredibly beautiful women in wonderful evening dresses, who make their appearances and receive a warm and friendly applause.

Jack suddenly cuts off the ovations with a harsh gesture, irritatingly different from his charming attitude so far and angrily indicates the singers, to go away and make their exit. Somehow irritated and baffled the ladies leave the stage, as Jack, all his captivating self again, addresses the public again.

JACK: Those two wonderful women will come back soon and, as our story goes on, represent several women of my life. Their music and singing was, to be honest right away, my editor's idea and is supposed to help to underline the impact of the reading. Well, let's not be unfair and give them a real chance…

For the beginning, we might content ourselves with an instrumental tune, while I prepare my introduction." Ibid.

nothing to do with the quality of the orchestra or the conductor, but normally I am not able to stand this kind of music. It makes me physically stressed... especially, when I'm trying to think. It is merely a question of concentration and distraction."[10]

After the interruption of the orchestra, thereby assuming the role of an intrusive narrator, he continues the monologue, talking about the fact that 15 years have passed since his death, the amount of time he spent in prison, and that that time can seem like "eternity". He then begins the story of his life before the murders, with the dramatically indicative sentence: "The first thing I learned was a smile and that smile was already a lie."[11]

The next chapter is dedicated to the narrative of Unterweger's mother, who got him young, from an affair with an American soldier who returned to his homeland, never knowing about the child. Desperate for his sudden departure, after giving birth, she leaves the child in her father's house and abandons him. This family history is followed by the aria *Sposa son disprezzata* by Antonio Vivaldi, from the pasticcio opera *Bayazit*.[12] It's about Irene's aria, who sings about emotional brokenness and love for her unfaithful husband Tamerlane. This is an extremely lyrical aria, with a subtle sound, with two contrasting stanzas, while the second one is shorter, more energetic and with a touch of optimism, with the thought of the protagonist that maybe there is some hope after all. As the soloist performs this number, Unterweger watches her carefully, then gently hugs her. Namely, the soloist, who should occupy a role 'outside the narrative', far from the theatrical illusion, at that moment becomes the character of Unterweger's mother. It is about the fact that the soloist becomes a means of analepsis within the drama. There is a re-signification of the aria itself, where it is no longer about mourning Irene's fate, but the unfortunate fate of Unterweger's mother. His gentle embrace, after the end of the aria, turns into a rough grip and the soloist, who only then seems to realize that she has been 'put' into the *performance*, tries to defend herself, and in the end, after an aggressive push, she ends up on the ground, scared and shocked.[13]

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[10] Ibid.

[11] Ibid.

[12] The music for this aria was composed by Geminiano Giacomelli, for the opera *La Merope* (1736).

[13] "Jack watches the young and beautiful singer, as she starts to sing the quiet and gentle aria, slowly and calmly crossing the stage without noticing him. Like in a time window Jack watches her fascinated and, – step by step – comes closer, gazing at every move she makes. Jack finally embraces the singer and holds her fast until the music has ended.

After this extraction of the genesis of Unterweg's attitude towards women, which is connected to his attitude towards his mother, there follows a kind of resting point within the work, with the fourth chapter, which is entitled *Womanizer*. Speaking about women (in the manner of Don Juan) and the need to seduce them, the protagonist interacts with a vocal soloist who performs the concert aria *Vorrei spiegarvi, oh Dio* by W.A. Mozart. What is specific here is the fact that while, in the previous chapter, we have a soloist who emerges from the role of an *outsider* and becomes an *allegorical* figure within the narrative itself, in this segment of the piece, her performance functions as a *scene within a scene*. Namely, her interaction with the protagonist is related to the primary narrative layer, i.e. she is 'performing' as part of his 'book promotion'. In this sense, her performance, as well as his actions, do not cross divergent narrative registers. In the script itself, there are indications that speak of it.[14] Unterweger seduces the soloist, bringing her flowers and care-

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After the music has ended, Jack does not open his embrace, but he holds her more aggressively and then pushes the singer to the floor. She loses her shoes as she tries to push him back, but he manages to lie on her and close his hands on her neck. In sudden horror Jack opens his hands.

After a moment of gazing into her face, Jack stands up and, like waking up from a deep sleep, he returns to his chair and table, where he sits down and refills his glass with water. Meanwhile the singer slowly gets up from the floor. Still in a state of shock she rearranges her dress, takes her high heel shoes into her hands and leaves the stage, without looking into Jack's direction." Ibid.

[14] Soprano 2 enters with the score in her hand concentrated and selfaware like a diva in a regular concert.

JACK: Gentlemen, I can only advise you to follow my example in this special matter, but listen to this woman and you will immediately be rewarded.

Jack is facing the Soprano and supplying her with applause. The orchestra plays the first notes and the singer starts to sing.

While she is singing, Jack listens touched and concentrated. He follows her interpretation, as if he could understand every word of her baroque Italian lyrics, he is so deeply touched, that he seems have tears in his eyes.

She discovers him in the audience. More and more fascinated she gets distracted and drops her notes at the desk. Jack enters the stage and gives her the notes back, wanting her to go on singing for the audience. Then all over a sudden he runs off the stage, only to return a few moments later, with a wonderful bouquet of flowers, that he hands to the contented Soprano. After she has thrown that bouqet at the floor he leaves the stage again to return with a Sacher Torte.

fully watching her performance, which she notices during the performance and understands as pleasant flattery. The aim of this interpolation of the vocal number is to portray the "seductive" side of the protagonist, who shows the audience the way of "adequate treatment" towards women. In this sense, the performance of the vocal soloist has an illustrative role in the story of Unterweger, who sets himself up as an omnipresent narrator, directing the events on stage. Precisely for this reason, the author chose an insertion aria for Pasquale Anfossi's opera *Il curioso indiscreto*, which, according to operatic tradition, aims to show the soloist's vocal virtuosity.[15] In this sense, the soloist actually performs in the piece as the prototype of a prima donna, i.e. the ideal women of Unterweger.

The fifth chapter, entitled *The Writer*, is the central dramaturgical point of the play, in which Unterweger reveals that he is responsible for the murders of women and explains how he did it. The music that accompanies this segment of the piece is *Ballo grazioso* from Gluck's opera *Orpheus*. It contains an antithetical character, in relation to the almost eerie atmosphere of Unterweger's speech, and in this sense, underlines his terrifying appearance. It is about anempathetic music that participates in the melodrama and accompanies the exposition of the protagonist. However, the key moment is the entrance of two vocal soloists. The first soprano thus begins the performance of the scene and the aria *Ah Perfido*, by Ludwig van Beethoven, in which the protagonist begs her lover not to leave her and to have mercy on her, because otherwise she will die. The aria contains changes in mood and emotions, from hatred to love, from the desire for revenge, to a prayer. Precisely because of this duality of emotions, the Sturminger predicted that the aria would actually be sung by two soloists, bearing in mind that Unterweger demonstrates the methods of killing by strangulation, forcing the second so-

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Chapter five

Piling the Sacher Torte, the loose flowers and the notes in her arms, Jack claps his hands and applauds along with the audience. Then leads the singer off the stage and returns to his chair, where he sits down and smiles at the spectators. He seems to be in a very good mood." Ibid.

[15] "Aria insertions offered a wealth of benefits that singers might have been unable to reap by remaining faithful to a score, especially if the opera in question was not written with their specific talents in mind (….) singers inserted arias to accommodate their individual vocal strengths and ranges and to augment their roles." Hilary Poriss, *Changing the Score, Arias, Prima Donnas and the Authority of Performance*, Oxford University Press, 2009, 5.

loist to continue where the first was unable to sing. And in this part, the vocal soloists, whom Unterweger nearly smothers on stage, become the protagonists of the drama, suddenly switching from one to another dramatic register.[16] The epilogue of the fifth scene takes place in the next scene, which is entitled *The Liar*, in which Unterweger finally brutally kills the first soprano, by violent strangulation. They represent his victims in real life, but in the next scene there is a twist.

Namely, in the last convulsions of repentance, talking about losing the love of his life, because he lied to her, Unterweger falls into despair and the dead soprano (whom he 'killed' in the previous scene), according to indications within the script itself, *comes to life* and 'becomes Bianca', Unterweger's partner, who left him when his trial for the murders began. The soprano then sings *Scena di Berenice* by Joseph Haydn. The text is based on the ninth scene of the third act of the opera *Antigone* by Pietro Metastasio and represents Berenice's mourning over Demetrius, and then expressing her desire to die next to her beloved. At this moment, the soprano is alone on stage for the first time, since Unterweger is leaving her. Thus, the impersonal soprano be-

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[16] "Jack goes to Soprano 2, produces a transparent bra out of his pocket and in a strangely intimate movement he fits the underwear on top the singer's breasts and dress, which she does not dare to hinder. Then he comes behind Soprano 1 and also draws a brassier over her breasts. In a fast movement he lifts the bra and strangles her – the music starts to play... The orchestra starts to play and Jack pushes the singer (Soprano 1) to the side, trying to strangle her, while the other of the singers (Soprano 2) is singing and interfering to stop him. Jack slowly moves around the singer with an enigmatic grin in his face and lifts his hand to stop the soprano and signaling the other singer (Soprano 1) to continue the singing. The singer seems surprised and needs a moment until she finds the right line and sings on. Then he returns his attention to Soprano2 and forces her to his chair, where he rudely pushes her into the seat. Jack sits down on the table, takes one of the books and quietly reads some of the lines. Jack seems calm and concentrated, as if he had forgotten the existence of the humiliated woman in the chair behind himself. Then he turns around to her and again addresses the audience... While he is speaking calmly, Jack slowly seizes the woman's bra, straps and ties the elastic bands of the bra around the shocked woman's neck, where he is knotting a noose. Without changing the tone of his speech, Jack pulls the bands with all his strength around the woman's neck. Choking and coughing she tries to get her hands inside the elastic band, but without success. Since Jack is using all his weight, the two of them fall to the floor, where Jack is trying not let his struggle show. Jack pulls the elastic band as strong as possible, until the woman finishes her resistance and in the next moment lies motionless and still on the floor, her head on Jacks lap, like Jesus and Mary in Michelangelo`s Pieta." *The Infernal Comedy Script*, ibid.

comes a concrete character and for the first time is no longer an object, but the subject of the drama. This is actually the culmination of the drama itself; the subjectivization of the suffering character, now in a figurative sense, over Unterweger's death, like Berenice, over Demetrius. Her death is symbolic, he killed her *with his lies*. And so follows the indicative gesture, at Unterweger's return to the scene – she returns "to lie dead", while he slowly, during the next scene, covers her with his books, which are just that – lies.

During this Unterweger gesture in the seventh chapter, the second soprano performs an aria by Karl Maria von Weber, which was added during the performance of Étienne-Nicolas Méhul's opera *Hélène* in 1815 in Prague – *Ah! se Edmondo fosse l'uccisor*, in which, after vicissitudes, it is found out who the real murderer in the opera is.[17] The performance of the soprano manifests itself here as an intradiegetic narrator, indicating, within the aria of conveyed meaning, the resolution of the dilemma and the fact that Unterweger was a murderer from the beginning.[18]

In the last chapter, he states that having committed suicide, he missed the court's verdict and that he remains innocent. Unterweger pronounces:

"I know, that I have been a great disappointment to all of you and most of all to myself. I am longing for the truth as much as you are and I could not find anything more desirable than honesty, but it has not been given to me. I cannot produce any true word. I am a failure... and so is my book."[19]

He then takes a rope and wraps it around his head, leading the audience to think he's going to kill himself on stage, with a performance of Mozart's concert aria *Ah, lo previdi! Ah, t'invola*" – "Deh, non varcar" adding suspense – in which Andromeda laments the suicide of Perseus. During the unfolding of that uncertain drama, the soloist lies next to Unterweger on the table, provoking, as stated in the script, his jump, and then, after the aria ends, on leaving the stage, leaves with a noose around the neck. In this sense, there is the re-signification of the aria, which from a lyrical lament, becomes an ironic provocation, in which the victim now takes the place of the one who *apparently* controls the situation. Instead of sincere sadness for the suicide of

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[17] In question is the figure of a count named Edmont, who unjustly accused his rival Constantin, Count of Aries, that he killed his own father, which results in the necessity of his escape, only to later, on his deathbed, Edmont admit that he is the killer, which resolves the drama.

[18] Aria begins, after the line of the main protagonist: "Please Mr. Conductor, play something and give me a f**ng break". Ibid.

[19] Ibid.

Perseus, the aria turns into a kind of provocation addressed to Unterweger, as support for him to commit suicide. The fact that the aria ends in B flat major with a short last tone in the vocal section and an almost scherzo-like rounding in the string instruments contributes to this feeling. However, it will turn out that it is not only a provocation by the soprano, but that aria also becomes an expression of provocation by Unterweger himself, who abruptly ends the suspense, addressing the audience with the words: "Did you really think I was going to kill myself in the theater?" As he states:

"I already killed myself once, and I can tell you this is no experience I want to repeat. Trust me on that one. If you want to, you can come back tomorrow night and see if I changed my mind. But for tonight I have had enough!"

In that reaction by Unterweger, it turns out that the first dramatic level was only a deception, and that it is about the fact that even during the performance of the last aria, Unterweger remained the omnipresent protagonist, while the soprano only *played her role* in his play.

Therefore, based on what has been presented, it can be concluded that music plays a very important role in the theatrical piece *The Infernal Comedy, Confessions of a Serial Killer*, which is inseparable from the dramatic flow. It complements and 'revives' it and represents another narrative register, which, as we have seen, has diverse functions within the drama itself. Through the establishment of implicit connections between the musical/textual content and the dramatic text, there is a re-signification within which musical numbers, placed in a new context, begin to function as allegorical representations. In this sense, the performers *come to life* dramatically and move between the subjects and objects of the dramatic action, as well as between divergent narrative tonalities, which the protagonists, i.e. the playwright establishes. This results in a complex narrative structure of the work, which has a mixed-genre character and which, undoubtedly, moves within an authentically set musical and stage framework.

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Summary

The Infernal Comedy, Confessions of a Serial Killer (2009) is a monodrama with singing numbers by Michael Sturminger. The work is based on an unusual but true story about the murderer Jack Unterweger who became a writer and poet in prison, only to be pardoned after a petition by prominent intellectuals, and then hired as a journalist, together with the police, investigating a series of murders that took place in Vienna. It will turn out later that he himself committed those crimes. After being arrested on suspicion of having committed numerous murders of prostitutes, Unterweger committed suicide in his cell in 1994.

Playwright and director Michael Sturminger, together with actor John Malkovich and conductor Martin Haselböck, designed a play based on these events. Namely, the main and only character, Unterweger, comes to the posthumous promotion of his own memoirs, in which he tells the story of his life. It is a specifically designed, meta-theatrical performance, which can be read on several levels. Its dramatic structure is non-linear and based on a narrative that moves in the spaces "between" – between "reality" and "fiction", i.e. between different registers of speech. The work contains musical numbers taken from already existing works and they aim to complement the dramatic content, bringing a new level of possible interpretation. This paper deals with the position of musical numbers within the text and their semantic basis, which is complex. Female vocal soloists (two sopranos) are present on stage as musical performers, but also as actors – in fact, they constantly change their narative function. In this sense they have a very specific position within what can be described as an artistic game of meanings and divergent plans, i.e. registers of speech. They become subjects or objects in relation to the dramatic context and have an active or passive role. The sopranos occupy a wide range of positions, from allegorical figures to intradiegetic narrators, as the protagonist himself is a, inter alia, mere observer, an intrusive narrator, or he himself 'enters' his own story. He addresses the audience, speaking in multiple 'voices', moving also between the roles of homodiegetic and heterodiegetic narrator.

Through the analysis of the position of each individual music piece, the paper aims to interpret the ways of structuring the dramatic 'action', to point out the key points for understanding the connotative meaning of the application of certain means and to provide a more comprehensive picture of the scope and complex dramatic processes that are woven into the work that is designed as a mixed-genre theatrical piece.

Sanja Ranković*

University of Art in Belgrade
Faculty of Music Art
Department for Ethnomusicology

SERBIAN TRADITIONAL SINGING IN AN ACADEMIC FRAMEWORK: TWENTY-FIVE YEARS OF TRADITIONAL SINGING PERFORMING PRACTICE AT THE FACULTY OF MUSIC IN BELGRADE

Abstract: The objective of this paper is to present the teaching methods of Serbian traditional singing at the Department of Ethnomusicology at the Faculty of Music in Belgrade from 1998 (when this practice was introduced) to the present day. During many years of work, traditional singing has become an academic discipline having its developed methods and principles of work. The transmission of knowledge is carried out within two activities, where the first one entails knowledge of the basic characteristics of singing practice (theoretical knowledge), while the second one requires being familiar with the skill of singing (practical knowledge). These two directions are intertwined, since learning Serbian traditional singing without theoretical knowledge is practically impossible. In addition to considering the way in which singing is taught, special attention will be paid to the *singing body,* that is, body (somatic) memory as part of the educational process.

By institutionalizing and teaching academic musicians the skill of traditional singing, the preservation and continuity of the rare techniques and styles of singing as a segment of the intangible cultural heritage is ensured. Studying Serbian traditional singing at the Faculty of Music in Belgrade, enables the students to transfer the

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* Contact details: sanjaetno@gmail.com

91

acquired knowledge within the framework of formal and informal education and thus contribute to the sustainability of this practice.

Key words: Serbian traditional singing, Faculty of Music in Belgrade, Department of Ethnomusicology, transmission, teaching, intangible cultural heritage, practical knowledge, *singing body*.

The development of ethnomusicology as both humanities and social sciences provided the opportunity, in addition to research, for ethnomusicologists to expand their activities in the field of execution, creation of music, establishing of strategies and others.[1] The need for specialists to work in the community stems from the "ethical responsibility to 'pay back' those whose music, and lives we study and make our livings from".[2] In order to strengthen the community engagement of ethnomusicologists and their "Sense of Purpose", it is important to encourage an awareness of the culture of music which is researched throughout the educational process at university.[3] This is also indicated by ethnomusicological pedagogy, which was explained by Simon Kruger through the three basic activities: listening, performing, and constructing.[4] This is the path for overcoming the barriers between academic and practical work in the field of ethnomusicology[5], for music should be considered not only as a human creation, but as a social act that requires

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[1] Simone Kruger, "The Ethnomusicologist as Pedagogue: Disciplining Ethnomusicology in the United Kingdom", *The world of music (Jurnal of the Ethnomusicology Programme The University of Sheffield),* 51/3, 2009, 160.

[2] Daniel Sheehy, "A Few Notions about Philosophy and Strategy in Applied Ethnomusicology", *Ethnomusicology,* 36 (3), 1992, 323.

[3] See more: Mantle Hood, The challenge of Bi-Musicality", *Ethnomusicology,* 4, May, 1960, 55; Kay Kaufman Shelemay, "The Ethnomusicologist, Ethnographic Method, and The Transmission of Tradition", in: Bartz Georgy and Cooley Timothy (Eds), *Shadows in the Field*, second edition, New York, Oxford University Press, 2008, 142.

[4] Kruger's musical model is perceived as the "sociocultural experience", or "sonic experience" which refers to "music theory and analyses, transcriptions, occasional performance workshops", "learning to perform", final performance, and composing. Based on this structure, each activity includes the perception of music as a sociocultural experience through sound cognition. That is how the activity which Kruger designates as "learning" refers to learning about extra-musical meaning (themes/concepts), historical study of music, as well as music theory and analysis. Performance includes hands-on workshops, "learning to perform" and final performance. Simone Kruger, op. cit., 161.

[5] Daniel Sheehy, op. cit., 335.

human interaction[6]. One of the ways to reach such goals is to introduce the skill of traditional singing into academic framework, which represents an important base for raising awareness of the significance of ethnomusicology when it comes to establishing continuity and preserving traditional singing as part of intangible cultural heritage.[7] As such, the goal of this paper is to present the course of teaching Serbian traditional singing at the Department of Ethnomusicology at the Faculty of Music in Belgrade, as well as to emphasize its social implications. This is especially important considering that this activity has been present within the academic community for almost a quarter of a century and is part of the Serbian music scene.

Serbian traditional singing within the teaching process

In order to understand the position of traditional music in Serbian academic education, it is important to mention that the primary goal of the Department of Ethnomusicology at the Faculty of Music in Belgrade is scientific-theoretical and research work with students.[8] This means that traditional singing is one of the teaching activities that contributes to the professional guidance of students and strengthening their competencies.[9] This skill became a part of the academic educational system in 1998, due to the initiative of students who recognized its potential through various formal and informal practices.[10] That is when I was given the opportunity to create a com-

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[6] Adelaida Reyes, "What Do Ethnomusicologists Do? An Old Questions for a New Century", *Ethnomusicology,* 53, 2009, 13.

[7] The transmission of traditional singing in this paper is observed through the lens of Key Kaufman Shelemay, who defined "musical transmission" as "any communication of musical materials from one person to another, whether in oral, aural, or written forms, without regard to the time depth of the materials transmitted" (Kay Kaufman Shelemay, op. cit., 155).

[8] The Music Academy, today known as the Faculty of Music, was founded in 1937, while the Department of Ethnomusicology was founded in 1961. See more: Ивана Перковић, *80 година Музичке академије/Факултета музичке уметности* [*80 Years of the Music Academy/Faculty of Music*], Београд, Факултет музичке уметности, 2017.

[9] Sanja Ranković, "The Role of Formal Musical Education in the Process of Professionalization of Traditional Rural Singing in Serbia", in: *Fourth Symposium of the ICTM Study Group on Music and Dance in South-eastern Europe, Music and dance in Southeastern Europe: New Scopes of Research and Action*, Belgrade, Faculty of Music, 2016, 181.

[10] In order to understand the position of traditional singing in the academic framework, it is important to indicate several processes that led to its incorporation into the syllabuses of high education. Namely, the accelerated modernization and urbanization that

plete process of teaching which I had been building up and improving over the course of the previous two and a half decades. At its start, Serbian traditional singing was an optional activity, which meant that it was practiced by those students who demonstrated interest. In this way, the students gained predominantly practical knowledge, which they presented at public performances of the Department of Ethnomusicology. However, this changed in 2011, when the course became a required subject at the basic academic level of studies under the name *Traditional Folk Singing and Playing*, which incorporated the practical teachings of singing and traditional flute ("frula") playing.[11]

The manner in which the classes of traditional singing course is realized, within the designated subject, greatly depends on its final objective, that is, the competences that the students will acquire at the end of the educational process. That is why the starting point for the creation of the traditional singing course is aimed at future ethnomusicologists becoming skilled singers (to the extent possible),[12] and also able to utilize the acquired knowledge in a creative and socially engaged way. The basic principles of getting to know Serbian traditional singing require students to combine theoretical and practical knowledge that results from understanding the dialectic of the oral tradition, which consists of products and processes created in the diachronic plane.[13] This way of considering the content that is adopted during academic

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took hold of the Republic of Serbia in the second half of the 20th century led to the disappearance of traditional singing in rural areas. At the same time, traditional singing became subject of interest amongst young people in the cities, who actively started to perform traditional rural songs. The first such ensemble was the female vocal group "Paganke" ["pagan women"], founded in Belgrade in 1983, whose goal was to revive rural traditional heritage. However, it was not until the 1990's that we witnessed the expansion of neo-traditional vocal ensembles in Serbia, which followed the concept of musical revival. Mirjana Zakić, Iva Nenić, "World music u Srbiji: eluzivnost, razvoj, potencijali" [World music in Serbia: Elusiveness, Development, Potentials], *Etnoumlje*, 19–22, 2012, 166–171. Among them the female singing group "Moba", which was founded by me and my colleague Jelena Jovanovic in 1993 in Belgrade. Based on School "Mokranjac" in 1995. in Belgrade. This is when the teaching of traditional music at the primary and secondary educational level officially began in Serbia.

[11] Sanja Ranković, op. cit., 2016, 182.

[12] It is important to point out that, during the entrance exam, students are not tested in their singing skills, so there are performers of different quality among them.

[13] Philip Bohlman, *The Study of Folk Music in the Modern World*, Bloomington, Indianapolis, Indiana University Press, 1998, 25–26.

education is based on the scientific explanation of singing practice in professional folklore frameworks, which is also based on the combination of theoretical and practical.[14] Furthermore, through the synthetization of acquired knowledge, which is the fruit of theoretical and practical experience, we gain additional competencies and skills.[15] They require various engagements of human potential, given that the practice is a "real, direct, physical, sensory activity" in comparison with the theory that is a "thoughtful, contemplative, and speculative activity".[16] In this sense the study of vocal tradition unfolds itself through understanding of a musical thought and also a song as the materialization of the concrete musical tradition. The transmission of teaching contents flows in two directions, the first one referring to *knowledge of singing*, while the second one requires mastering *singing as a skill*.

Theoretical knowledge of singing implies getting acquainted with relevant information about traditional vocal expression and raising students' awareness of all processes related to the practice. It can also be described through a theoretical understanding of the basic characteristics of musical dialects and styles of Serbian traditional music. Namely, during the basic studies, the teaching program is implemented in such a way that it covers the vocal tradition of the entire Serbian ethnic area – both Serbia and the parts of the Balkans where Serbs live.[17] Therefore, theoretical knowledge includes the study of musical dialects that are spread throughout specific geographical areas. Within each musical dialect, students become familiar with the vocal repertoire, the genres, characteristic, musical forms, melodies and rhythmic formulas that represent the paradigm of specific local practices.

The initial phase of work involves the vocal heritage of Kosovo and Metohija characterized by a unanimous soloist or group interpretation of

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[14] Сања Ранковић, *Певачка пракса ансамбла народних игара и песама Србије КОЛО* [*Singing practice of the National Ensemble of Folk Dances and Songs of Serbia KOLO*], Београд, Ансамбл народних игара и песама Србије КОЛО, 2022.

[15] Loren Ober, *Muzika drugih* [*The Music of the Other*], Beograd, Biblioteka XX vek, 2007, 148.

[16] Having in mind the premise of the French sociologist (Pier Bourdieu), the relation between theory and practice in this paper uses Miško Šuvaković's definition, which stems from the Marxist philosophy of practice observed in comparison to theory. Miško, Šuvaković, *Pojmovnik suvremene umjetnosti* [*Glossary of contemporary art*], Zagreb, Horetzky, Vlees & Beton, Ghent, 2005, 506.

[17] The final year of studies includes studying the songs of other nations through learning typical examples.

songs. The next step is to study the features of the singing practice dominantly based on two-part interpretation in south-eastern and eastern Serbia, Šumadija, as well as in western and south-western parts of Serbia. Vocal tradition of the native Serbs in Vojvodina is part of the consideration of a wider musical corpus, which encompasses Serbian musical practice in Slavonija (Republic of Croatia) and Bela Krajina (Republic of Slovenia) is discussed.)[18] The final year of studies covers the Dinaric vocal dialects, both from the original region (Montenegro, Bosnia and Herzegovina and Croatia), and from Vojvodina, which is partly inhabited by the Serbian population from these areas. In addition to knowing the musical characteristics of the above mentioned geographical areas, special attention is given to the adequate use of melodic and rhythmic formulas within the performing practice, which leads to understanding of traditional singing and enables improvisation and memorization of new songs. Understanding in this case refers not only to interpretation, but (and most importantly) also to wider perception of singing through interconnecting of previously acquired knowledge of art music and ethnomusicology, as well as the cultural history of the area from which the example being interpreted originates. This particularly relates to the knowledge of ritual practice and the context of performance in the past, which can be of exceptional significance for the performance and articulation of a concrete musical and poetic text.

Traditional singing as a skill

Singing as a skill, i.e. practical knowledge, includes various processes that are meant to enable the acquisition of the techniques and of setting the voice, practicing one-part and two-part song examples, non-tempered intervals and rows,[19] agogic, dynamics, performance styles, timbre, and other sound characteristics. Since one-part singing is the most prevalent in the southern

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[18] Bela Krajina is the most western region to which Serbs moved during the Metanastasic movements. Most of them have been assimilated, while in a few villages there is still a Serbian population that cherishes one-part and two-part examples of newer rural singing. Сања Ранковић, "Основне одлике српске вокалне праксе у Белој Крајини (Словенија)" ["The main features of Serbian vocal practice in Bela Krajina (Slovenia)"], in: Ивана Перковић-Радак, Драгана Стојановић-Новичић, Данка Лајић (Eds), *Историја и мистерија музике, у част Роксанде Пејовић,* Музиколошке студије – монографије, св. 2, Београд, Катедра за музикологију ФМУ, 2006, 225–238.
[19] Tone rows, based on non-tempered, narrow intervals have, until now, been preserved in the vocal practice of the oldest singers in the Serbian rural tradition.

regions of Serbia, special attention is paid to simultaneous group performing, which requires technical uniformity to be achieved based on the same method of vocal interpretation – "vocal uniformity".[20] With two-part singing, different ways of interpreting songs are applied, older ("on voice") and newer ("on bass") rural practice.[21] When articulating an example of the older rural singing, two to three singers participate, and an adequate sound realization of the second interval is needed as the consonance base of the melodic line. Namely, in the artistic musical tradition the second is treated as a dissonance, while in examples of Serbian two-part singing of the older tradition it represents an intonational support, especially between the finalis and hypofinalis which is the most frequent case.[22] When it comes to the performance of songs of newer rural singing, the number of performers is unlimited, and it is necessary to practice both voices separately, as well as simultaneous interpretation with careful intonation of the interval of the quint, which is the most common consonance in the cadence. Namely, within the natural tonal system, the quint is formed by the simultaneous performance of the soloist and the accompaniment must be "sharp" and higher than the tempered one.

As previously mentioned, a special task in the learning process is the interpretation of non-tempered tonal systems, timbres and agogic. Bearing in mind that during the music studies, students are educated to intonate in a tempered manner, it is extremely difficult to achieve an adequate performance of chromatic tonal sequences and non-tempered sound relations. However, over many years of repeated listening to field recordings and repetition of sound patterns, it is possible to reach non-temperance. An equally difficult task is to reach the appropriate timbre and agogic, which requires adjusting the intonation to the one characteristic for the rural interpreters. The timbre specific to certain geographical units requires additional technical efforts when singing because the so-called natural "color" of the voice of each student (as well as any other singer) cannot be suitable for certain sound

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[20] Сања Ранковић, *Основни йринцийи учења народноī йевања: Једноīласно йевање I* [*Basic principles of learning folk singing, One-part singing I*], Београд, Завод за уџбенике и наставна средства, 2007.

[21] Димитрије Големовић, "Српско двогласно певање I (облици – порекло – развој)" [Serbian two-part singing I (forms – origin – development)], *Нови звук*, 8, II/1996, 11–22; Димитрије Големовић, "Српско двогласно певање II (новије двогласно певање)" [Serbian two-part singing II (newer two-part singing)], *Нови звук*, 9, I/1997, 21–37.

[22] Димитрије Големовић, op. cit., II/1996, 21–37.

areas.[23] In other words, songs from eastern and southeastern Serbia require "brighter" voices positioning the vocals forward, on the lips. However, in the area of central Serbia, especially in the west and southwest, as well as in the Dinaric regions, the vocals are "retracted" from the front position of the lips and additionally "covered" with the upper lip in order to obtain a slightly "darker" sound image. It is in the Dinaric regions, especially in Herzegovina, that accentuation of certain parts of the musical flow is represented as a specificity of the local traditional musical language.

For successful interpretation and mastery of all these elements, the source used for becoming familiar with the specific musical example is of exceptional significance. This is, most frequently, in-field audio or video recording, direct contact with prominent rural singers, and the sheet music sourced from the ethnomusicological studies. Knowledge acquisition through listening to traditional music and learning a song through imitation contributes to better comprehension of the singing techniques and development of the singer's auditory sensibility. Imitation, as a method of transferring the traditional musical experience, represents the starting point for transmitting knowledge in many cultures around the world in which studying singing also represents a sort of "enculturation".[24] Acquiring knowledge through repeated repetition we may achieve the originality of each performance, and as many variations of the song in question as there are repetitions.[25] In addition to the immense importance of the oral transmission of knowledge, which establishes a correlation with the way of learning in Serbian rural areas, it is impossible to exclude the use of the sheet music within high education. Namely, in an academic environment, in which we deal with musicians who are musically literate, and who, prior to matriculating at the university, have already been educated in music schools, both primary and secondary level, it is impossible to disregard their previous education. That is why, while working on the establishment of traditional singing at the Faculty of Music, it is excep-

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[23] A similar phenomenon is present in opera singing, where nuances in the specificity of the natural voice are expressed through phrases: lyric soprano, dramatic soprano, alto, contralto, etc.

[24] According to Alan Merriam: "enculturation refers to the process whereby individual learns culture, and it must be emphasized that this is a never-ending process continuing throughout the lifespan of the individual". Alan Merriam P., *The Anthropology of music,* Evaston, Illinois, Northwestern University Press, 1964, 146.

[25] Walter Ong J., *Orality and Literacy: The Tehnologizing of the Word,* London and New York, Routledge, Taylor & Francis Group, 2002, 51–52.

tionally important to "reconcile" the heritage of oral and written culture, or rather, the Traditional and West European art of music,[26] which brings a kind of "bimusicality".[27] According to the students, the best way to learn and become aware of the musical text is transcribing, which takes place through repeated listening and slowing down of the recordings in order to catch the details, which activates the memory and additionally visually stimulates through the writing process. [28]

In addition to memorizing certain musical-poetic texts and other melodic features, an important role in the whole process is played by "body memory", which can be explained by the phrase "singing body". Body memory has so far not been sufficiently represented in the research of Serbian traditional singing as part of oral culture, in contrast to other sciences – especially ethnochoreology, linguistics, etc. By studying the basic principles of oral cultures, Walter Ong noted "that oral memory differs significantly from textual memory by having a high somatic component".[29] In ethnochoreological and dance narratives we speak of the "kinetic memory" that implies the physicality and storage of the body movements assembled into choreographic play.[30] Based on the example of traditional singing we can also discuss "body knowledge", or "learning through the senses"[31], since the body memorizes what it reproduces such as: melody, tone scales, movements related to the form and position of the entire corpus (body) but also particular sections that are important for achieving sound (tongue, lips, facial muscles,

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[26] As a good model of ethnomusicological study, Bruno Nettle brought up the parallel practice of classical Western music, local musical traditions and music from the rest of the world. Bruno Nettl, "Music education and Ethnomusicology: A (usually) Harmonious Relationship", in: *MinAd: Israel Studies in Musicology Online*, Keynote address to 2010 ISME conference in Beijing, 2010, 1–9, https://hugoribeiro.com.br/biblioteca-digital/NettlEthnomusicology_and_Music_Education.pdf (accessed to 7. September 2022).

[27] Mantle Hood, op. cit., 155; Loren Ober, op. cit., 148;

[28] Melography represents a segment of the academic education of ethnomusicologists in which, through repeated listening, traditional songs are transcribed using West European notations and diacritics for those parts of the musical texts that deviate in intonation, tempo, etc.

[29] Walter Ong, op. cit., 76.

[30] See more: Дуња Њаради, *Књига о плесу: традиције, теорије, методи* [*The Book on Dance: Traditions, Theories, Methods*], Београд, Ансамбл народних игара и песама Србије „КОЛО", 2018, 129.

[31] Frances Morton, "Performing ethnography: Irish Traditional music sessions and new methodological spaces", *Social & Cultural Geography*, 6/5, October, 2005, 664–665.

and head). Successful memorization of the movements of the lips and facial muscles contribute to the mastery of the singing technique which, for example, in the rural tradition requires a strong performance with forte dynamics, and a "strained voice". However, in urban singing, as well as in singing style characteristic to the northern parts of Serbia, setting the voice must be done completely differently, and implies a performance more similar to choral vocal interpretation. Within various vocal dialects the way sound is articulated differs, as do its timbre specificities, which requires exceptional body mobility for the singer.

Body memory refers not only to the positioning of certain body parts in the right position when performing specific vocal dialects, but also to the body that interprets the musical text on stage. Specifically, the students of the Department of Ethnomusicology perform Serbian traditional music on stage, performing at concerts, festivals, competitions and other public presentations. The position of the singer during stage performances is of exceptional importance, as it represents a part of nonverbal communication with the audience. The position of the hands, head, and other body parts may additionally influence the veracity of the interpretation, and represent memorized movements that the body reproduces, which in turn strengthens and livens the musical experience in real time.[32] Body movements are generally learned by observing rural singers when it comes to technique and style of performance, while the kinetics related to the stage space depend on the individual performer, and are most often a part of the projection of emotions and inner entity on the surface-the body.[33] Students mostly gain stage experience by participating in the work of the Ensemble "Tradicija viva", which was established in 1998 but has been operating under this name since September 2020. It is a female vocal singing group that operates as one of the representative ensembles of the Faculty of Music and performs at concerts and leading cultural events in the country and abroad. In this way, students are introduced not only to adequate stage movement, but also to the organization and realization of significant cultural events. It is particularly significant that through participation in public presentations, they directly see different ways of using the ethnomusicological knowledge they have acquired in academic frame.

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[32] Ibid., 762.

[33] Sara Ahmed, "Collective Feelings: Or, the Impressions Left by Others", in: *Theory, Culture & Society*, The TCS Centre, Nottingham Trent University, 2004, 28.

The final stage of synthesizing knowledge in the field of Serbian traditional singing is the master degree program called *Methodology of Teaching Traditional Singing*. Throughout this course, students are trained in methods to teach Serbian traditional singing and apply the previously acquired knowledge for its placement within the educational system and on the stage. Lectures are realized through familiarizing with different methods of work in the formal and informal education system. As part of the practice, the students conduct classes of Serbian traditional singing, trying to solve the assigned tasks from the position of the lecturer. The goal of this course is to train students to direct and create strategies that will contribute to establishing the continuity of Serbian traditional singing within local communities.

Conclusion

Work on educating students of ethnomusicology and developing their practical skills in n performing Serbian traditional music implies a process that is constantly improving and adapting to the given circumstances. Through such a wide range of activities, the "bifunctional identity" of ethnomusicologists is manifested, and particularly through the area of performance and the development of theory based on practice.[34] Their professional competence has multiple effects on the development of local traditional musical practices, but also on the cultural and educational system in Serbia. Namely, academic program has so far educated a sufficient number of competent pedagogues who have established Departments for Traditional Music in state music schools throughout Serbia.[35] Moreover, this way of education has enabled inclusion of ethnomusicologists in the process of preservation and active transmission of traditional vocal skills in private schools of singing[36], cultural and artistic societies, at singing workshops, seminars and other forms of knowledge transfer that take place in the country and abroad. Special at-

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[34] Kay Kaufman Shelemay, op. cit., 155; Sanja Ranković, "The Role of Forma…", op. cit., 179–184.

[35] So far, traditional music departments where Serbian traditional singing is taught have been launched in various music schools in Serbia: Belgrade, Subotica, Kraljevo, Smederevo, Leskovac, Sombor, Kragujevac, Sremska Mitrovica, Trstenik and Grocka.

[36] One of my students, Bojana Nikolić, created informal private school in 2010 in Belgrade. She is the director of this school in which, in addition to the transmission of traditional singing, she also runs several projects at the field of ethnomusicology, such as the publication of audio editions of rare, in field recordings of traditional rural music.

tention is given to revival of rural singing groups where ethnomusicologists appear as mediators between singers of older and younger generation of singers, thus ensuring the continuity of local practices.[37]

The first twenty-five years of Serbian traditional singing at the Department of Ethnomusicology represented the time of gradual transfer of this folk art from the "natural environment" to the institutional framework. This entire process was followed by finding an adequate way to not lose the essential expression of traditional vocal practice and to adequately adapt to the educational context. By pointing out the way of acquiring knowledge within Serbian traditional singing at the Department of Ethnomusicology, as well as its application in social reality, only some of the possibilities in the domain of applied ethnomusicology are shown. Further development of the subject Traditional folk singing and playing and qualitative and quantitative increase of knowledge will open up new opportunities for its networking with other contents.

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[37] One such example is the rural singing group "Crnućanka" from the village of Crnuća in Rudnik (Central Serbia), which nurtures rare types of singing. Its members nowadays include those from an older generation who, due to health and other problems, are rarely able to meet up, so the ensemble's survival is uncertain. They were assisted by Ivana Todorović, who acquired her knowledge of traditional singing at the Department of Ethnomusicology at the Faculty of Music in Belgrade. Ivana lives in Gornji Milanovac, which is near the village of Gornja Crnuća, and thus began collaboration with the group "Crnućanka" and became its leader. In addition to actively singing, she is also working on attracting younger members into the ensemble and organizes performncces in order to ensure the continuity of the local musical tradition.

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Summary

In order to strengthen the community engagement of ethnomusicologists and their "Sense of Purpose", it is important to encourage an awareness of the culture of music which is researched throughout the educational process at university. One of the ways to reach such goals is to introduce the skill of traditional singing into academic framework as part of intangible cultural heritage. This skill became a part of the academic educational system in 1998, due to the initiative of students who recognized its potential through various formal and informal practices. However, this changed in 2011, when the course became a required subject at the basic academic level of studies under the name Traditional Folk Singing and Playing, which incorporated the practical teachings of singing and traditional flute ("frula") playing.

The basic principles of getting to know Serbian traditional singing require students to combine theoretical and practical knowledge that results from understanding the dialectic of the oral tradition. Furthermore, through the synthetization of acquired knowledge, which is the fruit of theoretical and practical experience, we gain additional competencies and skills. Theoretical knowledge of singing implies getting acquainted with relevant information about traditional vocal expression and raising students' awareness of all processes related to the practice. Singing as a skill, i.e. practical knowledge, includes various processes that are meant to enable the acquisition of the techniques and of setting the voice, practicing one-part and two-part song examples, non-tempered intervals and rows, agogic, dynamics, performance styles, timbre, and other sound characteristics. In addition, special attention is paid to the singing body, that is, body (somatic) memory as part of the educational process.

The final stage of synthesizing knowledge in the field of Serbian traditional singing is the master degree program called Methodology of Teaching Traditional Sing-

ing. Throughout this course, students are trained in methods to teach Serbian traditional singing and apply the previously acquired knowledge for its placement within the educational system and on the stage.

Work on educating students of ethnomusicology and developing their practical skills in n performing Serbian traditional music implies a process that is constantly improving and adapting to the given circumstances. Through such a wide range of activities, the "bifunctional identity" of ethnomusicologists is manifested, and particularly through the area of performance and the development of theory based on practice. Their professional competence has multiple effects on the development of local traditional musical practices, but also on the cultural and educational system in Serbia. Namely, academic program has so far educated a sufficient number of competent pedagogues who have established Departments for Traditional Music in state music schools throughout Serbia.

Kristina Lomen*

Institute of Musicology of the Slovak Academy of Sciences
Bratislava

ORNAMENTED SINGING IN THE FOLK SONGS OF THE SLOVAKS IN STARÁ PAZOVA, SERBIA

Abstract: The traditional songs of the Slovaks in Stará Pazova in Vojvodina, Serbia, have several peculiarities. Their ornamentation is unusual not only in comparison with the folk songs of the other Slovak localities in Vojvodina, but also with the repertoire of Slovak songs in present-day Slovakia. After an overview of the documentation of ornamented singing in this locality, the author proposes a typology of the ornaments and specifies three ornamented styles. She points out their diversity when rendered by the older and the younger generation and discusses the genesis of ornamented singing in the Slovak folk songs of this locality.

Keywords: ornamented singing, folk song, ethnic enclave, local repertoire, ornamented styles

Stará Pazova is situated in the Syrmia region of Vojvodina in the Republic of Serbia. It is a multi-ethnic, multi-denominational, and multi-cultural environment. Besides the Serbian majority, it is populated by several ethnic minorities, the Slovaks being the most numerous one. The settlement of the Slovak ethnicity in Stará Pazova is closely linked to the colonization of the so-called Lower Land (Dolná zem in Slovak) in Hungary in the late seven-

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* The author's contact details: kristina.lomen@savba.sk

teenth century and in the course of the eighteenth century. This colonization was a long process, and the reasons behind it were of a social, political, and economic character. The lasting adverse conditions resulted in a gradual shift of the population to the southern parts of Austria-Hungary. The Slovaks gradually began to settle in several localities in Vojvodina. They moved to Stará Pazova in 1770. In this environment, inhabited by a different ethnicity, they have maintained their own ethnic awareness and traditional culture for over two hundred and fifty years. As manifestations of their traditional culture, folk songs have enjoyed a prominent place in the lives of the people of Pazova. However, they differ significantly from the folk songs of Slovaks in other localities in Vojvodina and in Slovakia. One of the major differences is the highly elaborate application of ornaments in their singing. Ornamentation is one of the basic attributes of the Slovak folk songs of Pazova. Their uniqueness has attracted the attention of all the researchers and collectors who conducted fieldwork in this locality.[1] Nevertheless, the phenomenon of ornamented singing in the folk songs of the Slovaks of this locality has not been examined in detail yet. In this study, we will follow several lines focusing on this matter. We will give a brief overview of the existing documentation of the ornamented singing of this locality. We will focus on the classifi-

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[1] Karol Plicka, *Slovenský spevník I* [Book of Slovak Songs I], Bratislava, Slovenské vydavateľstvo krásnej literatúry, 1961, 42. Soňa Burlasová, "Problematika slovenských enkláv v juhovýchodnej Európe z hľadiska etnomuzikologického" [The Issue of Slovak Enclaves in Southeastern Europe from the Ethnomusicological Aspect], *Slovenský národopis*, 14, 1966, 3, 467–471. Ladislav Leng, "Hudobné pozoruhodnosti staropazovskej piesne" [Noteworthy Musical Features of the Songs of Stará Pazova], in: Ján Turčan (Ed.), *Stará Pazova 1770–1970*, Novi Sad, Obzor, 1972, 340–351. Soňa Burlasová, "Symbióza dvoch kolonizačných vetví v piesňovej kultúre jednej obce" [The Symbiosis of Two Colonization Branches in the Song Culture of a Village], *Slovenský národopis*, 23, 1975, 2, 245. Martin Kmeť, "Tematicko-obsahové, hudobno-štrukturálne a prednesové zvláštnosti staropazovských piesní" [The Thematic-Contentual, Music-Structural, and Rendering Specificities of the Songs of Stará Pazova], in: Michal Filip, Juraj Miškovic, Martin Kmeť, *Slovenské ľudové piesne zo Starej Pazovy* [Slovak Folk Songs from Stará Pazova], Bački Petrovac, Kultúra, 1996, 20–36. Hana Urbancová, "Výskum piesňovej tradície Slovákov vo Vojvodine – dokumentácia a reflexia" [Research on the Song Tradition of the Slovaks in Vojvodina: Documentation and Reflection], in: Milina Sklabinská (Ed.), *Slovenská hudba vo Vojvodine. Zborník prác X. konferencie muzikológov a hudobných odborníkov, Nový Sad, 21. novembra 2014*, Novi Sad, Ústav pre kultúru vojvodinských Slovákov, 2015, 9–32. Hana Urbancová, *Vybrané kapitoly z dejín slovenskej etnomuzikológie* [Selected Chapters from the History of Slovak Ethnomusicology], Bratislava, Ústav hudobnej vedy SAV, 2016, 63–85.

cation and description of the ornaments in Pazova songs, as well as their occurrence in various musical styles. The latter aspect will be linked to the performance aspect of the ornaments in the songs. We will also touch upon the question of the possible origin of ornamented Pazova singing.

I. History of the Documentation of Ornamented Singing in Stará Pazova

Interest in the Slovak folk songs of Pazova was stirred already in the past century, partly due to their distinctiveness. On the one hand, they attracted domestic authors, including mainly some representatives of the domestic Slovak intelligentsia, teachers, priests, and lovers of folk music, mostly without any musical education. Research and the documentation of the songs were conducted individually, without the aegis of a public institution that would have supervised this type of work. On the other hand, foreign researchers, mainly from the territory of present-day Slovakia, also showed interest in the folk songs of Pazova. Contrary to the domestic researchers, their pieces of research were well-organized and professional. They were conducted either individually or in teams. Their documentation resulted in transcriptions of the song material, which contained both their lyrics and their melody. The documented song material was partially processed and culminated in some cases in published studies and specialized texts.[2] At the same time, Serbian specialists have not shown interest in the Slovak folk songs of Pazova.

As far as we know, the first complete transcriptions of Pazova songs are dated to the first half of the twentieth century and were most probably made in the interwar period. By the end of the twentieth century, several domestic and foreign researchers had documented Pazova songs. Today, the transcriptions of nine authors are available from their fieldwork in Stará Pazova. Except for a single author,[3] the transcriptions of all the others document ornamented singing, too. Let us mention the authors of the song collections which also contain the transcription of the ornaments.

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[2] Karol Plicka, op. cit., Ladislav Leng, op. cit.

[3] Kristina Lomen, *Tradičná piesňová kultúra Slovákov v Starej Pazove v Srbsku* [The Traditional Song Culture of the Slovaks in Stará Pazova, Serbia], Bratislava, Institute of Musicology of the Slovak Academy of Sciences, 2021, 38–39. Kristina Lomen, "Ozdobný spev Slovákov v Starej Pazove (Srbsko): dokumentácia, transkripcia, analýza, interpretácia" [The Ornamented Singing of the Slovaks in Stará Pazova, Serbia: Documentation, Transcription, Analysis, Interpretation], *Musicologica Slovaca*, 12 [38], 2021, 2, 155–253.

The earliest transcriptions of Pazova folk songs include the handwritten records of two songs by a music teacher, composer, conductor, and collector of Slovak folk songs, **Anton Cíger** (1911–1976). These transcriptions date from a period between 1930 and 1955. Rather than targeted research, they were probably occasional transcriptions.[4] Nevertheless, they are significant because they document ornamented singing in this locality. They contain acciaccature, Nachschlags, ornaments in the form of groups of grace notes and glissandi. Let us look at a song as an example. Cíger's transcriptions are deposited in the Literary Archive of the Slovak National Library in Martin and a duplicate of them can be found in the *Manuscript Collection of Folk Songs* in the Department of Ethnomusicology of the Institute of Musicology of the Slovak Academy of Sciences.

Example 1: love song, singer unknown, collected and transcribed by Anton Cíger, 1930–1955, Stará Pazova[5]

A number of songs were transcribed by **Michal Litavský**, a teacher from Stará Pazova (1908–1983). Today, we do not know the full extent of Litavský's collection, but part of it was published in 1932 in a monograph titled *Stará Pazova*.[6] Thirty-three songs were published in this monograph, six of them with notation, too. In the latter, the author transcribed the ornaments in de-

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[4] Hana Urbancová, "Výskum piesňovej tradície Slovákov vo Vojvodine – dokumentácia a reflexia", op. cit., 13.

[5] Source: Manuscript Collection of Folk Songs, Department of Ethnomusicology of the Institute of Musicology of the Slovak Academy of Sciences, shelfmark RÚHV 19 380.

[6] Karol Lilge, *Stará Pazova, monografia* [Stará Pazova, A Monograph], Stará Pazova, Miestny odbor Matice Slovenskej, 2010, 222–234.

tail. The ethnomusicologist Martin Kmeť later evaluated them as highly accurate transcripts.[7] As an example, let us look at a military song.

Example 2: military song, singer unknown, collected and transcribed by Michal Litavský, 19[??], Stará Pazova[8]

In 1937, fieldwork in Stará Pazova was conducted by the folklorist and ethnographer **Karol Plicka** (1894–1987).[9] *Slovenský spevník I* [Book of Slovak Songs I], published in 1961, contains five songs transcribed from this locality. In four of these, Plicka notated ornamental singing, too.[10] Although Plicka's transcriptions from this locality are few in number, they may still be regarded as relevant ones. They are probably the first ones recorded by a professional collector with a distinct attitude to song documentation. At the same time, they reveal the precision of the author in transcription.[11]

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[7] Martin Kmeť, op. cit., 20.

[8] Source: Karol Lilge, op. cit, 223.

[9] Karol Plicka, op. cit., 10.

[10] Karol Plicka, op. cit., 123, 197, 222, 237.

[11] Peter Michalovič, "Staršie zápisy ozdobného spevu na Záhorí a súčasný prístup k nim" [Earlier Transcriptions of Ornamented Singing in the Záhorie Region and the Contemporary Approach to Them], in: Stanislav Dúžek (Ed.), *Ethnomusicologicum 1/1,* Bratislava, Institute of Musicology of the Slovak Academy of Sciences; ASCO Art & Science, 1993, 87–94. Miriam Timková, "Piesňový repertoár obce Jablonica na Záhorí a 'zdobený spev' v zápisoch Karola Plicku" [The Song Repertoire of Jablonica Village in the Záhorie Region and "Ornamented Singing" in Karol Plicka's Transcriptions], *Musicologica Slovaca*, 12 [38], 2021, 2, 274–290.

The largest collection of songs in Stará Pazova was recorded by the Slovak musicologist and ethnomusicologist **Jozef Kresánek** (1913 – 1986), who conducted fieldwork in this locality in 1947. The song repertoire he transcribed consists of as many as three hundred and four songs. His extensive collection bears witness to the uniqueness of Pazova songs, which fascinated Kresánek. He transcribed the songs in situ, as rendered by the singers from Pazova.[12] However, except for a few songs,[13] most of Kresánek's transcriptions from the environment of the Slovaks of the Lower Land (not only from Stará Pazova) have not been published yet and the place of their deposition is currently unknown.

The first author to have systematically documented folk songs in the environment of the Slovaks in Vojvodina was the music education teacher **Juraj Ferík Senior** (1908–1993), who is now considered to be the greatest collector of folk songs among the Slovaks of this region. Some of his transcriptions of Pazova songs, which he documented in 1950–1958, were published in the anthology Ľudové *piesne Slovákov vo Vojvodine* [The Folk Songs of the Slovaks in Vojvodina] (2004).[14] From among the seven hundred and eighty-four Slovak folk songs in this anthology, as many as sixty-five come from Stará Pazova. From among these, forty-nine songs document ornamented singing. In his transcriptions, the most frequently occurring ornaments are in the form of acciaccature and Nachschlags, in a few cases also in the form of groups of grace notes. Interestingly, he did not transcribe any glissandi, although these can be encountered in Pazova singing relatively often.

A few, although noteworthy, transcriptions of Pazova songs were made by the ethnomusicologist **Ladislav Leng** (1930–1973), who was a member of a research team in Vojvodina in the 1960s.[15] During his fieldwork, he recorded songs on magnetic tapes and additionally transcribed the recordings to purpose. In total, he recorded two hundred and fifty melodic song units

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[12] Ladislav Leng, op. cit., 341.

[13] Jozef Kresánek, *Slovenská ľudová pieseň zo stanoviska hudobného* [Slovak Folk Songs from the Musical Aspect], Bratislava, Národné hudobné centrum, 1951, 133. Ladislav Leng, op. cit., 347.

[14] Juraj Ferík, Ľudové piesne Slovákov vo Vojvodine [The Folk Songs of the Slovaks in Vojvodina], Bački Petrovac, Kultúra, 2004.

[15] Stanislav Dúžek, "Etnomuzikologický výskum juhoslovanských Slovákov" [Ethnomusicological Research on Yugoslavian Slovaks], *Slovenský národopis*, 23, 1975, 2, 259–263.

on fourteen magnetic tapes in Stará Pazova.[16] Leng's transcriptions systematically captured not only the pitches and the rhythm, but also the exact ornamentation. In addition, he notated in detail even the vocal vibrato, which is one of the typical characteristics of his transcriptions. Some of Leng's transcriptions have already been published,[17] but a major part of his collection of songs from Stará Pazova is currently deposited on magnetic tapes in the archive of the Department of Ethnomusicology of the Institute of Musicology of the Slovak Academy of Sciences. They are yet to be excerpted, transcribed, subjected to ethnomusicogical analysis and, subsequently, evaluated.

Noteworthy transcriptions of Pazova songs were made by **Martin Kmeť** (1926–2011), an ethnomusicologist working among the Slovaks of Vojvodina, who practically devoted all his life to the collection, research, and analysis of folk songs. In his research, Pazova songs enjoyed a special place among the songs of all the localities. At the same time, he was one of the few authors who theoretically reflected on traditional singing in Stará Pazova.[18] Kmeť discussed ornamented singing mainly in his study *Vplyv ľudových hudobných nástrojov na vývin pazovského spievania* [The Influence of Musical Instruments on the Development of Pazova Singing] and his transcriptions of Pazova folk songs form a significant part of it. They number fifteen transcriptions in total. Kmeť transcribed the ornaments in detail, and they consisted of various acciaccature, Nachschlags, ornaments in the form of groups of grace notes and glissandi. Contrary to the previous transcriptions mentioned above, Kmeť followed a set of notation rules which form part of adjusted (adapted) European notation.[19] Similarly to Plicka, Leng, or Kresánek, Kmeť also tried to transcribe the complicated rendering of Pazova folk songs as

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[16] Ladislav Leng, op. cit, 344, 351.

[17] Ibid., 344–351.

[18] Martin Kmeť, "Vplyv ľudových hudobných nástrojov na vývin pazovského spievania" [The Influence of Musical Instruments on the Development of Pazova Singing], in: Ján Turčan (Ed.), *Stará Pazova 1770–1970*, Nový Sad, Obzor, 1971, 352–370. Martin Kmeć, "Slovačke narodne pesme iz Stare Pazove", *Folklor* u *Vojvodini*, 3, 1989, 405–409. Martin Kmeć, "Mogućnosti etnomuzikološkog objašnjenja pojave pentatonike u Staroj Pazovi i Međumurju" *Folklor u Vojvodini*, 5, 1991, 79–90. Martin Kmeć, "Pentatonika u Međumurju i Staroj Pazovi – sličnosti i razlike", *Narodna umjetnost*, Posebno izdanje 3, 1991, 367–376.

[19] Ter Ellingson, "Transcription", in: Helen Myers (Ed.), *Ethnomusicology. An Introduction* (*The New Grove Handbooks in Music*). London: Macmillan, 1992, 110–152. Béla Bartók, *Slovenské ľudové piesne [Slovak Folk Songs]*. I. diel [Part I]. Oskár Elschek, Alica Elscheková (Eds.), Bratislava, Slovenská akadémia vied, 1959.

thoroughly as possible. As an example, let us look at a military song. The volume of Kmeť's collection of songs from Stará Pazova is currently unknown. His transcriptions form part of his family archive. His musical estate is being processed by the music theoretician Milina Sklabinská.[20]

Example 3: military song, singer unknown, collected and transcribed by Martin Kmeť, 1960s, Stará Pazova[21]

Ornamented singing in the folk songs of Stará Pazova was documented also by the Vojvodinian ethnomusicologist **Kvetoslava Čániová Benková** (1951–2014), who conducted research on the folk songs of the Slovaks in Vojvodina just like Kmeť. In her thesis, she presented twenty-five of her own transcriptions from Slovak localities in Bačka, Banat, and Syrmia, four of them from Stará Pazova. These transcriptions capture their rich ornamentation, too – the various acciaccature, Nachschlags, groups of grace notes, and melismata are all thoroughly notated.[22] Moreover, she briefly characterized each ornament, noting that acciaccature and Nachschlags were the most frequent ornaments in Pazova songs.

In the analysis, typology, and classification of ornamented singing, we drew on three hundred and forty-seven transcriptions of Pazova songs from

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[20] Milina Sklabinská, *Esteticko-hudobné práce Martina Kmeťa* [The Aesthetic-Musical Works of Martin Kmeť], Bački Petrovac–Novi Sad, Slovenské vydavateľské centrum – Ústav pre kultúru vojvodinských Slovákov, 2019. Milina Sklabinská, "Martin Kmeť (1926–2011) – etnomuzikológ vojvodinských Slovákov" [Martin Kmeť (1926–2011): The Ethnomusicologist of the Slovaks of Vojvodina], *Musicologica Slovaca*, 10 [36], 2019, 1, 7–45.

[21] Source: Martin Kmeť, "Vplyv ľudových hudobných nástrojov na vývin pazovského spievania [The Influence of Musical Instruments on the Development of Pazova Singing]", op. cit., 355.

[22] Kvetoslava Čániová, *Ľudové piesne Slovákov vo Vojvodine* [The Folk Songs of the Slovaks in Vojvodina] [Thesis], Bratislava, Academy of Performing Arts, 1975.

our own fieldwork, which we conducted in this locality in 2014 and 2018. Our research on the ornamentation of the folk songs of the Slovaks of Stará Pazova is based on this song material.

II. Description of the Ornaments, their Occurrence and Extent in the Songs of Various Styles

As an enrichment of the (main) melodic line, ornaments appear in instrumental as well as vocal music. Besides western classical music, they figure in the traditional music of European and non-European cultures, too. Musical ornamentation probably appeared as part of the spontaneous act of musical rendering.[23] Although a number of specialized publications are available today that deal with ornamentation from various aspects, [24] only a few focus on ornaments in the traditional music (traditional songs) of specific cultures. These two differ from each other and, according to some researchers, the essential difference between ornaments in classical music and ornaments in traditional music lies in the principle of the **rendering of the ornaments**. While performers of classical music try to perform the notated ("prescribed") ornaments as precisely as possible, ethnomusicologists try to notate ("describe") the ornaments sung by the singer in a given moment as thoroughly as possible.[25] The classification of the ornaments applied by western European music has turned out to be inadequate for the distinguishment and classification of the ornaments of the majority of traditional song cultures of various ethnicities, although they abound in them. Today, there is no binding classification system of ornamented singing to follow in its analysis. In the past, several ethnomusicologists tried to tackle the ornaments characteristic

[23] Aldrich Putnam, "Ornamentation", in: Willi Apel (Ed.), *Harvard Dictionary of Music,* Cambridge, Harvard University Press, 1970, 629. Joseph T. Rawlins, "Ornaments and Ornamentation, Some Practical Observations for Performers", *Journal of singing: The official journal of the National Association of Teachers of Singing,* 61, 2004, 1, 35–49.

[24] Jeffery Kite-Powell, *Ornamentation in Sixteenth-Century Music. Publications of the Early Music Institute*, Bloomington, Indiana University Press, 2007. Bruce Dickey, *Ornamentation in Early Seventeenth-Century Italian Music*, Bloomington, Indiana University Press, 2012. Michael Buchler, "Understanding Ornamentation in Atonal Music", in: Emilios Cambouropoulos, Costas Tsougras, Panayotis Mavromatis, Konstantinos Pastiadis (Eds), *The ICMP – ESCOM 2012 Joint Conference*, Thessalonikī, Aristoteleio Panepistīmio (Department of Musical Studies), 2012, 171–175.

[25] Charles Seeger, "Prescriptive and Descriptive Music-writing", *Musical Quarterly,* 44, 1958, 2, 184–195.

for the traditional songs of their own ethnicity.[26] They mostly described each ornament and its rendering by borrowing terms from music theory to name their various types. The ornaments that have the same name or symbol in European music theory (e.g. various acciacature, Nachschlags, groups of grace notes etc.) may be a lot more differentiated in traditional vocal rendering.

In general, the ornamentation of Slovak folk songs has not been the subject of detailed ethnomusicological research yet. The typology of ornaments we present here is the first ever typology of the ornaments of the Slovak folk songs of Stará Pazova. Its goal is to describe and introduce their way of rendering, which was characteristic for the Slovak folk songs of this locality until recently. Since there is no specialized literature by Slovak authors about ornamented singing, in our classification of the ornaments we drew on the works of several foreign authors.[27] In our research, we found a certain similarity of some of the Pazova songs with Hungarian folk songs, especially in terms of music-structural features.[28] Therefore, as our main theoretical basis, we took the works of the Hungarian ethnomusicologist Katalin Paksa (1944 – 2021), who dealt with this topic on the example of Hungarian folk songs.[29] In the further course of this text, we will sum up the results of our research.

[26] Catherine Joan Ellis, "Ornamentation in Australian Vocal Music", *Ethnomusicology*, 7, 1963, 2, 88–95. Katalin Paksa, "Ornamentation System of the Melodies in Volume VI of Corpus Musicae Popularis Hungaricae", *Studia Musicologica Academiae Scientiarum Hungaricae*, 22, 1980, 1, 137–185. Katalin Paksa, "Line Starting Ornaments in the Hungarian Folk Song", *Studia Musicologica Academiae Scientiarum Hungaricae*, 29, 1987, 1, 219–236. Byong Won Lee, "The Ornaments in Traditional Korean Music. Structure, Function and Semantics", in: Wallter-Wolfgang Sparrer (Ed.), *Ssi-ol. Almanach der Internationalen Isang Yun Gesellschaft e V*, München, Internationalen Isang Yun Gesellschaft e. V, 1998–1999, 59–66.

[27] Ibid.

[28] Zoltán Kodály, Stephen Erdély, "Pentatonicism in Hungarian Folk Music", *Ethnomusicology*, 14, 1970, 2, 228-242. Béla Bartók, "Maďarská ľudová hudba a ľudová hudba susedných národov [Hungarian Folk Music and the Folk Music of the Neighbouring Nations]", in: Zdenko Nováček (Ed.), *Hudobnovedný sborník II*, Bratislava,Vydavateľstvo Slovenskej akadémie vied, 1954, 95–149. Kristina Lomen, "Pentatonika v tradičnom speve Slovákov v Starej Pazove (Srbsko): teória, typy, genéza [Pentatonicity in the Traditional Singing of the Slovaks in Stará Pazova (Serbia): Theory, Types, Genesis]", *Musicologica Slovaca*, 11 [37], 2020, 2, 205–273.

[29] Katalin Paksa, "Connection of Style and Dialect in the Ornamentation of Hungarian Folksongs", *Studia Musicologica Academiae Scientiarum Hungaricae*, 34, 1992, 1–2, 73–80.

We feel it is relevant to say a few words here also about the transcription of the songs documented by us. Since this is a Slovak song material, in its transcription and notation we followed the principles of Slovak ethnomusicology and notation practice, which draws on the principles of Central European ethnomusicology.

Ornaments in Pazova songs appear to figure on longer rhythmic values, which they either precede or follow. Based on our transcriptions, we differentiated between thirteen types of ornaments, which we classified into three groups for easier orientation. We assigned types 1 to 5 to Group 1. These are ornaments that **precede the principal note**. With respect to the representation of the notes in the ornament, these can be *monomial* ornaments (which contain a single note), *binomial* ornaments (which contain two short notes in succession), or *trinomial* ornaments (containing three short notes arranged into seconds).[30] The first three types partially resemble the ornament termed by European music theory as *acciaccatura*, *double appoggiatura*, or *triple appoggiatura*. From among these three types, the type 1 appears most frequently. We can encounter it mainly in songs of a moderate or fast tempo. It can occur both on an accented or unaccented beat. As for its range, it is mostly a second away from the principal note, and it can either ascend or descend to it. Type 2 consists of two short notes, the second succeeding the first one by a second, while type 3 consists of three such notes. Contrary to type 1, we encountered types 2 and 3 in Pazova songs rarely.

Example 4: ornament types 1–3

The other two ornaments (types 4 and 5) are binomial ones, which consist of two short notes of an alternating character before the main beat. Type 4 may resemble the ornament which music theory knows as the *lower mordent*. Just like in the latter, the principal note alternates with a lower major or minor second. However, the duration of these ornaments is determined by the singer. In Pazova songs, this ornament is quite frequent, and its occurrence does not depend on the tempo of the song. Type 5 represents a variation of

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30 Katalin Paksa, "Ornamentation System of the Melodies in Volume VI of Corpus Musicae Popularis Hungaricae", op. cit.

type 4 and resembles the ornament which music theory calls as the *upper mordent*. Its principle lies in alternating the principal note with its upper major or minor second. In Pazova songs, this ornament appears very rarely.

Example 5: ornament types 4–5

Group 2 contains types 6 to 10. These are similar to the above-mentioned ornaments, but the basic difference is that they appear **after the principal note**. In Pazova folk songs, these ornaments are the most frequently used ones in general. Type 6, a *monomial* ornament of short duration (mostly of a quaver), is very prominent. It may resemble the ornament termed by music theory as *Nachschlag*. It figures in slow songs as well as in songs of a faster tempo. Its range covers mostly a major or minor second, and it has a pre-dominantly descending character. Types 7 and 8 are variations of ornament type 6 and evoke a double and a triple Nachschlag, respectively. They are a binomial and trinomial ornament, respectively, of short duration. They contain two (type 7) or three (type 8) semiquavers arranged into consecutive seconds. Both types have a mostly descending character. They do not occur frequently.

Example 6: ornament types 6–8

The most frequent ornament we encountered in Stará Pazova was type 9, a binomial ornament of short duration with an oscillating character. It usually descends to its neighbouring note by a major or minor second and returns to the initial note. It figures after beats of various duration. Although we transcribed this ornament as two semiquavers, the second of these lasts somewhat longer. The duration of this ornament depends also on the character of the song. It figures in songs of various character and tempo. We encountered

type 10, a variation of the previous ornament, less frequently. It also has an oscillating character, but its initial note steps to its upper major or minor second and then returns. It is mostly a crotchet, and it can appear both on the accented or unaccented beat in a bar. This type was more frequent in songs of a fast tempo.

Example 7: ornament types 9–10

We classified **ornaments in the form of groups of grace notes** into Group 3, consisting of types 11 to 13. In song repertoires, a group of grace notes represents a set of four or more notes per syllable. In Pazova singing, they are now rare and used mostly by old singers. Type 11 represents an ornament that evokes the so-called *turn*. Its essence lies in wrapping a note of a beat by its neighbouring notes from above and below. The singers used it in songs of more recent layers. We classified various groups of grace notes consisting of four or several notes per syllable into type 12. These most often figure after a separate note; they precede it very rarely. Ornament type 13 is extremely rare. It resembles a trill and can precede or follow a note, the latter case being more frequent.

Example 8: ornament types 11–13

These types represent a set of ornaments we encountered in Slovak songs in Stará Pazova. In addition, some other ornaments may appear, too, but they now seem to figure rarely, or only in individual cases.

    Glissandi can be encountered quite frequently. They are popular among both male and female singers, of all ages. They occur in songs of a slow, moderate, or moderately fast tempo. In terms of the pitch range of the examined song material, we can differentiate between several types of glissandi: 1. in

the range of a major or minor second in both directions; 2. in the range of a major or minor third in both directions, while being more frequent in the descending direction; 3. in the range of a perfect fourth, most often of a descending character; 4. glissandi in the range of a perfect fifth, usually of a descending character. We most often encountered glissandi in the range of a second or a fourth. Besides the above-mentioned glissandi, a wider range can be encountered rarely. The diversity in the occurrence of glissandi we encountered in the folk songs of Stará Pazova is illustrated by Example 10.

Ornamented singing in the folk songs of Stará Pazova occurs mainly in songs of a slow, rubato character (in so-called protracted songs) or in moderately fast tempo. In songs of a fast tempo, ornaments appear to a much smaller extent as it is primarily the slow tempo that enables a singer to render the numerous, complicated ornaments. In determining the musical stylistic layers, we drew on the analytical system of the Slovak school of ethnomusicology and its concept of several musical historical styles.[31] As it turned out, except for the songs of the magical ritual stylistic layer (magico-ritual style), ornamentation figures, to a lesser or greater extent, in all the other layers of musical style. However, we noticed its significant presence especially in the songs that belong to a so-called transitional stylistic interlayer, in modal and pentatonic songs in particular, where as many as eighty-six percent of the songs contained ornaments.

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[31] Jozef Kresánek, op. cit., 89–90, 138–141. Alica Elscheková, "Stilbegriff und Stilschichten in der slowakischen Volksmusik", *Studia Musicologica*, 20, 1978, 263–303. Oskár Elschek: Czechoslovakia, 2: Folk Music, Slovakia, in: Stanley Sadie (Ed*.), The New Grove Dictionary of Music and Musicians*, London, Macmillan Publishers Limited, Washington, DC, Grove's Dictionaries of Music Inc., Hong Kong, South China Printing Company, 1980, 131–137. Alica Elscheková, Oskár Elschek, *Slovenské ľudové piesne a nástrojová hudba. Antológia* [Slovak Folk Songs and Instrumental Music. An Anthology], Bratislava, Osvetový ústav, 1982, 7–11. Alica Elscheková, Oskár Elschek, *Úvod do štúdia slovenskej ľudovej hudby* [Introduction to the Study of Slovak Folk Music], Bratislava, Hudobné centrum, ³2005, 63–124.

III. The Application of Ornaments in the Performance of Singers of Various Generations

Today, the specific performance style typical for Pazova folk songs can be heard mainly in the rendering of the songs by the oldest singers and by singers of the mid generation. When rendered by singers of the younger generation, it can be heard very rarely. The members of the oldest generation in Stará Pazova prefer protracted tunes and it is in these tunes that they apply ornaments most consistently. The use of ornamented singing depends on several factors: the musical character of the song, the tempo of the song, and even the rendering skills of the singer. Especially rich ornamentation was manifested in the rendering of men of the oldest and the mid generation. We did not encounter such extremely rich ornamentation among women singers in our research. The way the men used the ornaments was similar. In our opinion, this may be because we encountered extremely rich ornamentation especially in military and recruitment songs, and these belong mainly to the repertoire of men. Nevertheless, the men would use this rendering style in other songs, too.

At the same time, we feel the application of ornaments in Pazova songs is not linked only to the rendering skills of the singers, indispensable for this type of singing, but also to the group of songs in which they appear (in modal and pentatonic songs). However, the analysis revealed that the ornamentation is not the same in all the songs in terms of their character. Therefore, we may talk of a diverse way of ornamentation, from which certain *ornamented styles* follow. In the Slovak folk songs of Stará Pazova, we can differentiate between three ornamented styles. The **first ornamented style** contains ornaments that mostly consist of one or maximum two pitches. This is the simplest and currently most frequent ornamented style in this locality, and it is linked mainly to songs with a metric division. We encountered it in both slow and fast songs. In this way, one principal note with one or two grace notes falls on one syllable of the text. As for their function, these ornaments appear as an enrichment of the melodic line,[32] which does not get disrupted even if the ornaments are completely omitted while singing. Such ornamentation is pointed out also by Katalin Paksa.[33] As an example, let us look at a narrative song (a ballad).

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[32] Byong Won Lee, op. cit.

[33] Katalin Paksa, "Connection of Style and Dialect in the Ornamentation of Hungarian Folksongs", op. cit.

Example 9: fragment of a ballad, sung by Jaroslava Vršková Opavská (born in 1985), collected and transcribed by Kristina Lomen, April 2014, Stará Pazova

The above example clearly reveals that the ornaments are few and the main melodic line would remain intact even if they were omitted. This ornamented style was the most frequent one in the Pazova songs during our fieldwork. It is the simplest way of ornamentation from the rendering aspect. We may therefore presume this is one of the reasons why it is currently the most frequent ornamented style in Pazova songs.

The **second ornamented style** contains a significantly wider range of ornaments. Their rendering is not preconditioned by the tempo of the songs in this case, either. We encountered it in slow, moderately fast, as well as fast songs. In this case, the ornaments enrich the melodic line significantly. Nevertheless, their omission would disrupt the melodic line only partially. Although the number of songs in which the second ornamented style has survived is currently somewhat lower than in the case of the first ornamented style, this style is still not uncommon. As an example, let us look at a military song.

Example 10: military song, sung by Pavel Lešťan (1964–2015), collected and transcribed by Kristina Lomen, April 2014, Stará Pazova

The **third ornamented style** pertains only to songs of a rubato character, which have ametric tunes. Its essence lies in the difficulty to separate the melodic line of the song from the ornaments. In rendering, the borderline between them is completely blurred. The number of songs in which this ornamented style survived was low in our research. However, such singing might have been a lot more common in the past. This third ornamented style is now becoming extinct. We presume one of the reasons is that its rendering is very demanding for the singers. As an example, let us look at a military song. The omission of the ornaments in the song would significantly disrupt the melodic line.

Example 11: recruitment song, sung by Ján Pecník (1930–2020), collected and transcribed by Kristina Lomen, April 2014, Stará Pazova

Most of the songs have retained mainly the first ornamented style, which appears in all the historical stylistic layers. The second ornamented layer figures

only in some of the harmonic songs. We encountered the most difficult, third ornamented style only in some pentatonic songs and modal songs. Our research suggests that this style currently figures in few songs. We presume, however, that ornamentation might have penetrated the other musical stylistic layers from these pentatonic songs, in which it appears most intensively. The influence of earlier elements on more recent songs in terms of ornamentation is discussed by Katalin Paksa, too. However, this trend might have been present only in isolated localities and communities, which had maintained the traditional way of rendering the song repertoire.[34] Stará Pazova was definitely one of them.

Our research reveals that the most prominent ornamented style in Stará Pazova is currently the first style. The second style occurs somewhat less frequently, and we documented the third ornamented style mostly in songs which belong to a latent song repertoire. Such distribution is presumably connected to the difficulty of the rendering of the ornamented styles, with the first one not placing high demands on the singer. Today, traditional folk songs are not as close to the young generation as they used to be. Consequently, the more demanding ornamented styles are gradually becoming extinct. Some songs in which such singing forms their integral part are also disappearing.

Nevertheless, until recently, ornamentation of the above-described second and third ornamentation styles, characterized with an abundant use of glissandi and various other ornaments in rendering the songs, was typical for the Slovak folk songs of Pazova. Currently, these ornamented styles are maintained mainly by members of the oldest generation. It is this coexistence of several ornamented styles in the song repertoire of the locality that can be considered today as a specificity of traditional Pazova singing, as Stará Pazova is one of the few (if not the only) Slovak localities in Vojvodina where several ornamented styles can be encountered in the rendering of folk songs.

IV. The Origin of Ornamented Singing in Stará Pazova

In the introduction to her study *Connection of Style and Dialect in the Ornamentation of Hungarian Folksongs*, the ethnomusicologist Katalin Paksa formulates (very aptly from our perspective) a crucial issue in research on ornamented singing: "The key question of research on ornamentation is to find out whether each style and region has its own indigenous manner of orna-

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[34] Katalin Paksa, "Connection of Style and Dialect...", op. cit., 73–75.

mentation, or whether ornamentation is an independent historical forma-
tion, or maybe just the result of individual invention."[35] In the case of orna-
mented singing in the Slovak songs of Stará Pazova, we have no reliable an-
swers to the issues brought up by Paksa. The genesis of ornamented singing
is an extremely complex issue, partly because ornamented singing in the
traditional Slovak songs of Stará Pazova has not received adequate attention
yet. That is why there is no clear explanation which would shed enough light
on its genesis. In our research we therefore tried to find answers even to the
questions surrounding this issue. In doing so, we applied one of the anthro-
pological ethnological methodologies of fieldwork and data evaluation,
which researchers termed as emic and etic approaches. The perspective of
the people of Pazova regarding their own folk songs (emic approach) re-
vealed that, by "Pazova singing", they mean mainly protracted and signifi-
cantly ornamented songs. The Slovaks of Vojvodina are frequently of the
opinion that Serbian music had a major influence on the genesis of Pazova
singing. Most people of Pazova, however, do not accept this explanation.
They consider the specificities of Pazova singing to be a highly authentic
phenomenon, characteristic not only for their cultural, but also their ethnic
identity. The view of the bearers of the song tradition may be summed up as
follows. In the opinion of the Slovaks of Pazova, it is a musical expression
that they regard as the Slovak ethnicity's own one in this locality. Neverthe-
less, some musically educated inhabitants admit the influence of other eth-
nicities (mainly the Serbian and the Hungarian one), especially through in-
strumental music. However, they are inclined to believe that such elements
were not adopted, but were adjusted, and this is how their unique way of
singing developed. Some think, however, that this way of singing may have
been brought from their original homeland and has survived to a higher
extent in their new homeland due to their significant isolation.

In our own research (etic approach), we drew on the existing pieces of
research and considered several hypotheses. In this study, we will discuss
three of these.

The Pazova folk songs of the Slovak ethnicity appear to be a specificity
especially when compared to the folk songs of Slovaks in other localities in
Vojvodina and folk songs from the territory of Slovakia. Despite this fact, one
of the hypotheses assigns a Slovak origin to the ornamented singing of this
locality. This is what the Slovak ethnomusicologist Ladislav Leng was in-

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[35] Ibid., 73.

clined to. Therefore, we examined the occurrence of ornaments even in the Slovak folk songs of other Slovak localities in Vojvodina and in Slovakia. It turned out that ornamented singing was present, at least in the past, not only among the Slovaks of other localities in Vojvodina, but also in some regions of Slovakia. The most thoroughly documented ornamented singing among the Slovaks from various regions can be found in the song collections of Karol Plicka. Plicka recorded extraordinary ornamentation among the Slovak population in the Záhorie region, in the south-western part of Slovakia, in some areas of eastern Slovakia (Zemplín region), and also in some Slovak localities in Vojvodina.[36] We therefore consulted even some other transcriptions of songs in the *Slovenský spevník I [Book of Slovak Songs I]* collection, where the transcriptions of some of the songs contain ornaments and date back to the years 1919-1955.[37] No audio recording is currently available which would enable us to verify the transcriptions of these songs. Although the reliability of the transcriptions is relative, we can at least deduce that there was certain ornamentation. Compared to the ornamentation that survived in Stará Pazova, however, it was a lot poorer. In terms of the occurrence of the ornaments and their character, they may be assigned to the first ornamented style, characterized above. As an example, let us present a sample from this song collection from the locality of Kysáč in Vojvodina.

Example 12: love song, singer unknown, collected and transcribed by Karol Plicka, 1937, Kysáč (Serbia)[38]

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36 Karol Plicka, op. cit., Miriam Timková, op. cit.
37 Karol Plicka, op. cit., 105, 172, 266, 338, 393, 467.
38 Ibid., 315.

Ornamented singing was also documented in some villages by Juraj Ferík senior, but in the 1950s when he conducted his fieldwork among the Slovaks in Vojvodina, their occurrence was exceptional (except for Stará Pazova).[39] In the latter half of the twentieth century, the specific ornamentation of Pazova singing was characterized by prominent diversity, which can currently be heard only in the rendering of the oldest singers.

Another hypothesis, developed by the ethnomusicologist Martin Kmeť (1926–2011) from Vojvodina in the latter half of the twentieth century, presumes the influence of instrumental music on the development of ornamented singing. In the study titled *Vplyv ľudových hudobných nástrojov na vývin pazovského spievania [The Influence of Folk Musical Instruments on the Development of Pazova Singing]*, the author tried to clarify some of the specificities of Pazova singing, with focus on ornamented singing. By ornamented singing, he means various ornaments, trills, and glissandi. At the same time, he notes that ornamented singing had undergone a long process of development, by which it acquired its present form. According to Kmeť, the ornaments were not adopted from Serbian folk music, since the music-structural analysis of the songs does not support this possibility. The external form of the songs, however, reminds us of Serbian ornamented singing. Kmeť attributes this fact to playing musical instruments, which was an aesthetic model for both cultures.[40] According to him, the infiltration of instrumental elements into Pazova songs may have occurred through string instruments (the zither, the dulcimer, and the violin) or through button accordions that were initially used by the Serbs in their traditional instrumental music. This musical instrument was significantly represented even among the Slovak ethnicity roughly from the 1920s onwards. Kmeť believed the ornaments might have found their way into Slovak folk songs through playing this particular musical instrument. However, the infiltration of ornamentation elements from instrumental music in the twentieth century appears to be a late phenomenon and, consequently, quite unlikely. We think the ornamented singing in the traditional songs of the people of Pazova is an older issue.

One of the hypotheses about the application of ornaments presumes its elements were adopted from the traditional singing of the Serbian ethnicity living in the same locality. This hypothesis was partially examined by two

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[39] See: Juraj Ferík, op. cit.
[40] Martin Kmeť, "Vplyv ľudových hudobných nástrojov na vývin pazovského spievania" [The Influence of Musical Instruments on the Development of Pazova Singing], op. cit.

ethnomusicologists (Ladislav Leng, Martin Kmeť) before us, but neither of them accepted it. Rather, they attributed the specificities of Slovak folk singing to the isolated environment of Stará Pazova, both from the local Serbian population and from the Slovaks inhabiting the other Slovak villages in Vojvodina. The separation of the Slovak population in Stará Pazova from the Serbian ethnicity in this locality was reported also by the historian Karol Lilge.[41] A comparison of the occurrence of ornaments in Slovak and Serbian folk songs was performed by Ladislav Leng, using two collections of songs: *Eva Studeničová spieva* [*Eva Studeničová Sings*] by Karol Plicka[42] and *Srpske narodne melodije (predratna Srbija)* [*Serbian National Melodies (Pre-war Serbia)*], a collection of songs compiled by Vladimir R. Georgević.[43] According to Leng, Pazova ornamentation is closer to the ornamentation of Eva Studeničová from Moravský Ján (Záhorie region in south-western Slovakia) than to the ornamentation in the above Serbian collection. "*Ornamentation with turns around the centre a diatonic pitch lower and descending diatonic runs – all very frequent in the Serbian material – occur in the rendering of the singers from Stará Pazova rarely. On the contrary, the ample use of monotonic or bitonic acciaccature and Nachschlags, pure glissando-like connections of two neighbouring notes... all very frequent in the songs of Stará Pazova, can be found in the transcriptions of Serbian songs to a much smaller extent.*"[44]

Fieldwork among the Serbian ethnicity in Vojvodina (in the Banat region) was also conducted by Béla Bartók. Based on his own analyses and comparison of the song materials of various ethnicities, Bartók concluded that the so-called peasant music of southern Slavs shows no similarity to the old Hungarian parlando-rubato pentatonic tunes.[45] However, we did notice such similarity in the Pazova song repertoire. Ornamentation in Pazova songs appears mainly in slow, rubato pentatonic songs. While examining the corpus of songs, we found a relatively high occurrence of pentatonic songs (twenty-nine percent of the total number of the examined songs) and these songs are the most ornamented ones, too. In our research on pentatonicity

[41] Karol Lilge, op. cit., 9–13.

[42] Karol Plicka, *Eva Studeničová spieva* [Eva Studeničová Sings], Turčiansky Svätý Martin, Matica slovenská, 1928.

[43] Vladimir R. Georgević, *Srpske narodne melodije* [Serbian National Melodies], Beograd, Predratna Srbija, 1931.

[44] Ladislav Leng, op. cit. 350–351.

[45] Benjamin Suchoff, "Bartók and Serbo-Croatian Folk Music", *The Musical Quarterly*, 58, 1972, 4, 557–571.

and its structure in Pazova songs, we reached the conclusion that it resembles the Hungarian pentatonic songs in several structural musical features. In Hungarian folk songs, rich ornamentation occurred mainly in pentatonic songs, which was also pointed out by Béla Bartók and Zoltán Kodály in the early twentieth century.[46] Contemporary historiographical research reveals that some of the Slovaks arrived in Stará Pazova from Malý Kereš (Kiskőrös in present-day Hungary).[47] As the people of Pazova had stayed in the territory of Hungary for some time, their Slovak folk songs might have adopted new influences and acquired a new form in their new environment. Moreover, there are documents stating that dozens of Hungarian families arrived along with the Slovaks in Stará Pazova.[48] We believe this long coexistence of the Slovak and the Hungarian ethnicity might have led to the adoption of certain musical elements, including ornamentation.

Conclusion

In this study, we have focused on the examination of ornamented singing in Stará Pazova, which had not received adequate attention yet. We have presented a brief overview of the existing transcriptions of Pazova songs, which document ornamented singing. On selected examples, we have pointed out the transcriptions of ornamented singing made by different authors, while two of these examples come from the first half of the twentieth century, probably from the interwar period. We have also dealt with the analysis of the ornaments, drawing on the song material documented by us during our fieldwork in Stará Pazova in 2014 and 2018. The corpus of songs we have taken into account consists of three hundred and forty-seven songs. Based on the analysis, we have proposed a basic typology of the ornaments in the songs of Stará Pazova, which is the first ever typology related to ornamentation in the traditional singing of the Slovaks of this locality. In total, we have differentiated between thirteen types of ornaments and described them briefly. We have classified these into three groups: ornaments preceding the principal note, ornaments following the principal note, and ornaments in the form of

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[46] Zoltán Kodály, Stephen Erdély, op. cit., Kristina Lomen, "Pentatonika v tradičnom speve Slovákov v Starej Pazove (Srbsko): teória, typy, genéza [Pentatonicity in the Traditional Singing of the Slovaks in Stará Pazova (Serbia): Theory, Types, Genesis]", op. cit.

[47] Jaroslav Miklovic, *Stará Pazova 1769–1794,* Bratislava, Vydavateľstvo ESA; Nadlak, Vydavateľstvo Ivan Krasko, 2002.

[48] Karol Lilge, op. cit., 35-41.

groups of grace notes. Our research has revealed that ornamented singing appears mainly in the songs that belong to a so-called transitional stylistic interlayer, particularly in modal and pentatonic songs. In the further course of the study, we have dealt with the use of the ornaments in singing. It has been shown that, currently, the most prominent ornamentation can be encountered in the rendering of the oldest generation, in some cases also of the mid generation. In the ways the male and the female singers apply the ornaments in their singing, three ornamented styles can be differentiated. The first one is the simplest in terms of rendering, and the most frequent one. The second one contains more ornaments, and these are somewhat more complicated, while the third ornamented style makes it practically impossible to remove the ornaments from the main melodic line. The last part of this study focuses on the possible origin of the ornamented singing of this locality. We reached the conclusion that ornamentation might have penetrated Pazova folk songs from Hungarian folk songs. This hypothesis is also based on the fact of the coexistence of the Slovak and the Hungarian ethnicity in the same locality and admits the adoption of certain musical elements, including ornamentation, from the Hungarian ethnicity.[49]

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Summary

This study sheds light on ornamented singing in the folk songs of the Slovaks in Stará Pazova in Vojvodina, Serbia, which has been pointed out by several authors but has not yet been examined in detail. This study deals with this phenomenon from several aspects.

The first chapter presents a brief overview of the documentation of folk songs in this locality, including ornamented singing. Transcriptions by eight authors are available today, the earliest ones (by Anton Cíger and Michal Litavský) dating back to the first half of the twentieth century. Transcriptions by three authors are presented in the study as examples. In her analysis of ornamented singing, the author draws on her own fieldwork conducted in this locality in 2014 and 2018. Her source material con-

sists of a corpus of three hundred and forty-eight songs, most of them with ornamentation, too.

The second chapter focuses on the typology and classification of the ornaments. The author draws on several works, but mainly those of the Hungarian ethnomusicologist Katalin Paksa. In her classification, she differentiates between thirteen types of ornaments, which she further describes and specifies. With respect to their occurrence, she divides these into three major groups and traces the presence of ornamented singing in the various musical styles. Ornaments are most prominent in songs that belong to a transitional stylistic interlayer, particularly in modal and pentatonic songs.

The third chapter focuses on the application of the ornaments in singing, which is connected to a specific rendering style. Currently, they can be heard mainly in the rendering of the oldest singers and singers of the mid generation. The members of the oldest generation prefer protracted tunes and they apply ornaments most consistently in rendering these. The author has identified three various ornamented styles. The most frequent one today is the first style, the simplest one to render.

In the final chapter, the author deals with the genesis of ornamented singing in this locality. She presents four hypotheses. The first three, formulated in the past, presume a penetration of the ornaments either from the folk songs of another ethnicity or from instrumental music. However, in the author's opinion, ornamented singing in Stará Pazova is predominantly linked to pentatonic songs, and it might have penetrated the other musical stylistic layers later. She presents another, new hypothesis of the genesis of ornamented singing in the traditional songs of the Slovaks of Stará Pazova.

Ljubica Ilić*

University of Novi Sad
Academy of Arts
Department of Musicology and Ethnomusicology

ON MUSICAL MEMORY IN ĐORĐE MARKOVIĆ'S
MONUMENTS: OVERTURE FOR PEACE

Abstract: By looking at various theoretical perspectives on the role of memory in contemporary culture and examining the problem of musical memory, this paper explores the significance of reminiscences of Ludwig van Beethoven's *Ninth Symphony* and Krzysztof Penderecki's *Threnody for the Victims of Hiroshima* in Đorđe Marković's (b. 1978) symphonic composition *Monuments: Overture for Peace* (2022). The conclusion is that, due to increasingly rapid social change and the dominance of information and media culture, the urge to refer to the past as is done in Marković's work originates from the tendency to resist both the fear of forgetting and the uncertainty of what is to come.

Keywords: musical memory, Đorđe Marković, *Monuments: Overture for Peace*, *Ninth Symphony*, *Threnody for the Victims of Hiroshima*

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* The author's contact details: ljilic@yahoo.com.

Does every act of memory carry with it a dimension of betrayal, forgetting, and absence?[1] Or is it in some way capable of influencing the future? These questions arise when listening to *Monuments: Overture for Peace* (2022), a composition for orchestra by Đorđe Marković (b. 1978).[2] The work premiered at the closing concert of the NEO festival in Novi Sad, Serbia, on July 16, 2022, performed by the philharmonic orchestra "For New Bridges" under the direction of Andrej Bursać.[3] Considering the *Overture* was commissioned as an appeal for peace, its musical poetics is somewhat predetermined. Marković's first priority was to address the work's symbolism, i. e., to connect music with conceptual content.[4] To do so, he chose simply to refer to other compositions with strong associative potential: Ludwig van Beethoven's *Ninth Symphony* No. 9 in D minor, op. 125 (1822–24) and Krzysztof Penderecki's *Threnody for the Victims of Hiroshima* (1960). Marković selected the *Ninth Symphony* because of the symbolism of the *Ode of Joy*, the official anthem of the European Union. The text of Schiller's poem celebrates the joy of life and aspires towards brotherhood among all people, aligning closely with contem-

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[1] Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory,* Stanford, Stanford University Press, 2003, 4.

[2] Đorđe Marković (b. 1978) earned his BA and MA in music composition under the supervision of Zoran Mulić at the Academy of Arts in Novi Sad, as well as a BA in Philosophy at the Faculty of Philosophy, University of Novi Sad. He completed his postgraduate studies at the Kunstuniversität Graz, under Beat Furrer, and attended master classes with Alberto Posadas, Wolfgang Heiniger, Franck Bedrossian, Raphaël Cendo, Mark Andre, Tristan Murail, Clemens Gadenstätter, Isabel Mundry, Dmitri Kourliandski, Klaus Lang, Pierluigi Billone, Dieter Ammann, Dimitri Papageorgiou, and Yuri Kasparov. Marković's compositions were performed at numerous festivals in Serbia, Croatia, Italy, Austria, Luxembourg, Spain, Greece, the United Kingdom, Russia and the USA by the London Sinfonietta, Nikel, DissonArt, United Instruments of Lucilin, Synaesthesis, Klangforum Wien, Studio 6, MotoContrario, Aleph Gitarrenquartett, Moscow Contemporary Music Ensemble, Vertixe Sonora, and St. George Chamber Orchestra. He is the laureate of the competition *Postal Pieces* (UK, 2013), *Rudolf Bruči* (Serbia, 2015), and *Tesselat* (USA, 2019), and he represented Serbia at the International Rostrum of Composers in Wroclaw (2016). His work has been supported by Ernst von Siemens Musikstiftung, Serbian Ministry of Culture, and the city of Novi Sad. Marković's scores are published by the French *BabelScores*.

[3] The work was commissioned by the NEO Festival and the Foundation "Novi Sad – European Capital of Culture" as a part of the "Fortress of Peace" program arch and a reminder of the Treaty of Karlowitz (1699). The recording is available at https://on. soundcloud.com/4sB64.

[4] Email correspondence with the composer on June 24, 2022.

porary antiwar sentiment and ideas about peace. Penderecki's composition, representing the tragic nuclear devastation of the end of the Second World War, instead reflects on this lowest point in the history of civilization. According to Marković, the *Threnody* promotes the same concept as the *Ode* but from the opposite direction: through memorialization, a work of art becomes a "place of conscience and admonition".[5]

Poetics of Memory and "Present Past"

References to such important compositions of the European musical canon are familiar to wider musical audiences.[6] By playing upon their presence in the collective cultural "working memory", Marković intentionally creates a dialogue with the European musical tradition and establishes a creative relationship with the musical past. From this perspective, he expresses a particular preoccupation with musical tradition that has been omnipresent in Serbian art music since the 1980s, a situation musicologist Mirjana Veselinović-Hofman describes as "static" in a Vattimian or "frozen" in a Ligetian sense, by which the constituents of the "synchronism of the entirety of the world musical fund" become unfrozen and combined at will.[7] At the same time, Marković's choice of musical constituents also draws attention to the conspicuous tendency within the academic and artistic community to problematize the questions of collective memory and popularize the phenomenon of commemoration and memorialization, a tendency which emerged around the same time as the use of "frozen" music history.[8] In the last decades of the twentieth century, as the tragedies of world wars gradually passed from personal to cultural memory, it was increasingly important not to forget ei-

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[5] Ibid.

[6] While discussing the process of canonization and its importance for the relationship between cultural memory and collective identity, Aleida Assmann claims that, in the rigorous process of selection, the continuously recycled and re-affirmed cultural capital of a society, gets stored in its "cultural working memory". See Aleida Assmann, "Canon and Archive", in: Astrid Erll and Ansgar Nünning (Eds), *Cultural Memory Studies: An International and Interdisciplinary Handbook*, Berlin – New York, Walter de Gruyter, 2008, 100.

[7] Мирјана Веселиновић-Хофман, "Српска музика и 'замрзнута историја'", *Нови звук*, 9, I/1997, 15.

[8] Pierre Nora labels the end of the 20th century as "the age of commemoration". Pierre Nora, "Reasons for the Current Upsurge in Memory", *Eurozine*, 2002, https://www.eurozine.com/reasons-for-the-current-upsurge-in-memory/

ther the limitations of civilization's development or the consequences of abusing those limitations in periods of social crisis—a concept popularized in the slogan "Those who cannot remember the past are condemned to repeat it".[9] But this new "democratized" relationship to memory does not rely exclusively on scientific methodology, institutionally supported historical narratives, and known facts; instead, it focuses on the examination of personal memories, unrecorded stories, and the fate of neglected participants in historical drama. It is this tendency to question collective memory rather than relying on the historical paradigm that has shaped the relation to knowledge and artistic practices in the last forty years, including "the new status of the overall musical tradition as ahistorical history".[10] According to literary critic Andreas Huyssen, in this period, modernistic interest in the future was replaced by a constant and at times obsessive examination of the past, or in his words "the focus has shifted from present futures to present pasts".[11] From Huyssen's perspective, the tendency towards memorialization originates in the fear of forgetting in the context of fast-paced social changes in the age of information and media culture.[12] And such an intense interest in the past actually reflects an uncertainty regarding the expectations of what is to come in the future.[13]

Such work on issues of musical memory has found a response in ethnomusicology, popular and film music studies, and psychology.[14] For example,

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[9] George Santayana, *The Life of Reason*, New York, Charles Scribner's Sons, 1920, 285.

[10] Мирјана Веселиновић-Хофман, op. cit, 16.

[11] Andreas Huyssen, "Present Pasts: Media, Politics, Amnesia", in: Jeffrey K. Olick, Vered Vinitzky-Seroussi and Daniel Levy (Eds), *The Collective Memory Reader*, Oxford, Oxford University Press, 2011, 430. Many authors write about this obsession with memory: Jacques Le Goff, for example, claims that memory has become a best-seller in a consumer society. Jacques Le Goff, *History and Memory,* transl. by Steven Rendall and Elizabeth Claman, New York, Columbia University Press, 1992, 95.

[12] Ibid., 431. Nora also supports this thesis, emphasizing drastic changes and the "acceleration of history" as one of the main reasons for the modern obsession with the past. Pierre Nora, ibid.

[13] Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory,* 2. Paul Connerton also believes that this is a compensation strategy, which replaces the lack of a vision of the possible future of society. Paul Connerton, *How Societies Remember,* Cambridge, Cambridge University Press, 1989, 64.

[14] See, for example: George Lipsitz, *Time Passages: Collective Memory and American Popular Culture,* Minneapolis, University of Minnesota Press, 1990; Sandra Garrido and Jane W. Davidson, *Music, Nostalgia and Memory: Historical and Psychological Perspec-*

Caroline Bithell points to Philip Bohlman's "poetics of memory", a term which implies an encounter and coexistence of different musical pasts in the folk music tradition.[15] This same kind of poetics can also be found in art music, corresponding to the phenomenon of "frozen history", where the composer assumes the role of transmitter and negotiator of musical content preserved in the "working memory" of music lovers and connoisseurs, shaping it at their own will. The significance of music as history does not lie exclusively in the musical text but, as Leon Botstein demonstrates, also exists in the transaction between performer and listener and the ascription of meaning that occurs in that process – a process dependent on the role of musical memory in a given culture.[16] In other words, memory (including musical memory) is never a passive process; its reconstruction is always active, and even "wandering".[17] What, then, do the references in the *Overture* to these culturally significant works by Beethoven and Penderecki reveal?

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tive, Cham, Palgrave Macmillan Memory Studies, 2019; *Music, Collective Memory, Trauma, and Nostalgia in European Cinema after the Second World War*, Michael Baumgartner and Ewelina Boczkowska (Eds), New York, Routledge, 2019. Interest in the problem of memory in relation to the history of European music is less common. See: Anna Maria Busse Berger, *Medieval Music and the Art of Memory*, Berkeley, University of California Press, 2005; Maria Cizmic, *Performing Pain: Music and Trauma in Eastern Europe*, Oxford, Oxford University Press, 2012. and Neil Gregor, "Music, Memory, Emotion: Richard Strauss and the Legacies of War", *Music and Letters*, 96, I/2015, 55–76.

[15] Caroline Bithell, "The Past in Music: Introduction", *Ethnomusicology Forum*, 51, I/2006, 7; Philip Bohlman, "Sacred Popular Music of the Mediterranean and the Journey to Jerusalem", in: Goffredo Plastino (Ed.), *Mediterranean Mosaic: Popular Music and Global Sounds*, New York, Routledge, 2002, 287–306.

[16] Leon Botstein, "Memory and Nostalgia as Music-Historical Categories", *The Musical Quarterly*, 84, IV/2000, 532. Although ritual performances are most relevant in societies that rely on the oral transmission of knowledge, it is also possible to consider concert performances as rituals because they evoke the musical heritage of a collective in a performative manner, and as such they belong to the culture of memory. In fact, performances of the *Ninth Symphony* have been used as social-performative rituals in various types of ceremonies and celebrations throughout history: from the laying of the foundations of the theater in Bayreuth (1872), through the celebration of Hitler's birthday in Berlin (1942), to the opening of the Winter Olympic Games in Nagano (1998).

[17] David Lowenthal offers a similar definition of memory in: David Lowenthal, *The Past Is a Foreign Country – Revisited,* New York, Cambridge University Press, 2015, 305.

Music and Memory: Between the Perceptual and the Referential

Throughout several stages of his composition, Marković refers to collective musical memory by connecting two opposing musical and conceptual worlds: the *Ninth Symphony* as one of the most commonly recognized musical compositions in the European and global collective "working musical memory" and Penderecki's *Threnody* as a catalyst for remembering and memorializing traumatic historical moments.[18] On the one hand, music represents the aspiration for utopian existence, strived for continuously despite many obstacles; on the other hand, music memorializes one of the greatest tragedies of modern civilization. The connection of these two opposed works thus reflects David Lowenthal's point that our human legacy is both divine and diabolical, and Walter Benjamin's resonant conclusion that there is no document of civilization which is not at the same time a document of barbarism.[19]

Immediately following the brief introduction (bb. 1–8), Marković injects a familiar tremor of fifths into the second violin and violoncello parts from which the *Ninth Symphony* is born, alongside characteristic short motifs of the fourth/fifth jump (e-a, a-e) in the rest of the strings (bb. 9–12). This clearly recognizable musical quote or sample is 'spoilt' only by the occasional appearance of a short, ascending chromatic motif in the woodwinds that will turn out to be particularly important as the composition develops and as Marković's inspiration for the very beginning of the *Overture* becomes clear.[20] Beethoven's tremolos or 'flickering' sextuplets – interpreted in numerous ways in the musicological literature but most often as the creation of sound *ex nihilo* – receive markedly different treatment in the *Overture*: repetitive, dense layering in the winds accompanied by brisk, chromatically colored passages in the rest of the orchestra turns the 'tremor' into the constructive

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[18] From this perspective, Penderecki's piece belongs to the tradition of music as a means of commemoration, which gained significance after the Second World War, starting with Arnold Schoenberg's cantata *A Survivor from Warsaw* (1947) and including examples of contemporary music memorialization like John Adams's work *On the Transmigration of Souls* (2002). However, it should be noted that the *Ninth Symphony* is also used for commemorative purposes. One such example is the performance of the Vienna Philharmonic under Simon Rattle at the Mauthausen Memorial in 2000.

[19] David Lowenthal, op. cit, 610. Walter Benjamin, "Thesis on the Philosophy of History", in: *Illuminations: Essays and Reflections*, New York, Schocken Books, 2007, 256.

[20] Despite the fact that Beethoven's introduction has undergone certain changes, it is immediately recognizable as the "musical sample" as defined in Mirjana Veselinović-Hofman, *Fragmenti o muzičkoj postmoderni*, Novi Sad, Matica srpska, 1997, 22.

element that will reoccur throughout the composition, and ultimately connect the two poetics.

The Beethoven quote retroactively contextualizes the beginning of Marković's composition. Its utopian recollection reinforces an impression of initial sonority while at the same time expressing Marković's compositional language as an exploration of the relationship between different constituents of sound, in this case, in a symphonic medium.[21] However, while Beethoven's tonal musical dramaturgy always "wants" to move forward, Marković's compositional principle is more vertical, based on examining the quality of sound and the relations of different orchestral components, which also influences his relationship with the borrowed musical material. In this sense, the quotations from the introduction of the *Ninth Symphony* act as a kind of musical chimera in the *Overture,* briefly appearing and then quickly withdrawing in front of the sounds it itself inspired – sounds that are now transformed into a different musical reality.

This reality is complex and contains several motivic layers.[22] For example, the ascending chromatic motif that "spoils" the quotation of the *Ninth Symphony* then completely suppresses it, only to be exchanged, blended and developed in the woodwinds and strings, energetically leading forward as it becomes more complex and dominates the musical flow (bb. 13–16). It is not a traditionally developed musical motif but a recognizable complex of sounds created through textural layering and combination which leads to the next quotation. This "exploration" or "conversation" also includes other motivic layers or timbral and structural elements, including chromatically colored passages from the beginning of the composition, new chromatic passages, chord layers inspired by spectralism, and the transformed "murmur" (bb. 17–83). The focus is on structurally understood sonority, emphasized through various timbral effects, which, in a quiet climax, leads to the reminiscence of

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[21] Marković's musical poetics is influenced by the "instrumental musique concrète" of Helmut Lachenmann (b. 1935), the experimental spirit of Morton Feldman (1926–1987), as well as the musical logic of spectralism. It is based on an interest in the perceptual in music and sound, and not on the exploration of musical affect or musical conceptualism.
[22] It is not based on playing with musical conventions and extramusical references, but on the exploration of the timbral and structural potential of sound, with a focus on its temporal dimension. Given that Marković's music often "waits" and pauses, relying on silence as a constructive compositional element, temporality is even more pronounced in his poetics. This is why in discussing the *Overture*, I prefer to use the term "stage" in relation to its development, rather than "part" or "section".

the finale of Beethoven's symphony and the unmistakable appearance of the *Ode to Joy*.

Interestingly, at this point Marković chooses to quote instrumental material from Beethoven's choral finale, a passage often called the Turkish version of the *Ode*, due to the *alla marcia* rhythm and the use of characteristic instrumentation and "janissary" percussion.[23] This quotation, like the previous one, appears as a kind of sonic hallucination, now highlighted by the clusters in the double basses and abruptly interrupted by a dissonant *glissando* in the horns (bb. 84–99). In the context of the musical language of Marković's full composition, the clusters and *glissando* may function coloristically; yet, in the act of performance or interpretation, it is difficult to ignore their conventionally disruptive and dissonant quality against the quotation itself.

This instance suggests that it is difficult to avoid addressing musical conventions in the reception of a musical work even if its poetics resists it. But in fact, the cluster accompaniment to the *Ode* only announces a new poetic layer in the continuation of the piece: a reminiscence of the beginning of Penderecki's *Threnody* through the cluster layering of the seconds in the high register of the strings (bb. 100–106).[24] This is the central section of the *Overture*, in which the two musical memories are directly opposed. After a "negotiation" with already familiar thematic materials and a second reminiscence of the *Threnody*'s opening, this time in the woodwinds, Marković introduces new simulations of Penderecki's musical language primarily through the layered *glissando* in the strings (b. 140). This new material has strong representational potential as a sonic imitation of movement in the air (such as falling, flying, or swarming), demonstrating that although Marković's personal poetics of sound as an acoustic and phenomenological category corresponds

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[23] It is important to mention that there are various interpretations of this section of Beethoven's symphony, and the most interesting one is by Slavoj Žižek. Namely, Žižek heard the performance of the *Ode to Joy* on the occasion of the signing of the *Treaty of Lisbon* (2007) as an ironic provocation, given the continuous impossibility of Turkey to join the European Union. It is in the *alla marcia* Turkish version of the *Ode* that he hears this lack of belonging, which is also expressed by Schiller's verse "But he who cannot rejoice, let him steal weeping away". See Slavoj Zizek, "*Ode to Joy*, Followed by Chaos and Despair", *The New York Times*, December 24, 2007. The question remains whether Marković's choice to quote this material has a similar meaning.

[24] I do not use the term "quotation" or "sample" here because the cluster layering is insufficiently specific motific material. Regardless, the allusion to the beginning of Penderecki's composition is quite clear.

more easily with reminiscences of Penderecki's work, it is not entirely devoid of extramusical associations. On the contrary, it is more concrete and accessible because it refers not only to musical but also to sonic conventions.[25]

The final stage of the *Overture* is a return to the beginning of the work. After a reiteration of the first introduction (bb. 188–194), the allusion to the beginning of the *Ninth Symphony* is transformed: instead of the chromatic exchange in the woodwinds over the familiar "tremor" –which has now become a descending glissando – and the equally familiar movement in fourths and fifths, there are ascending passages in D minor as a reminiscence of the well-known end of the *Ninth*'s first movement (bb. 195–201). With this simple musical gesture, Marković sets the stage for a new quotation or sample, steadily repeating a short excerpt of the D minor passages (bb. 202–215).[26] As these repetitions slowly disappear, the tone D remains in the entire orchestra, "spoiled" by the effect of strings playing behind the bridge and near the tailpiece, which gradually spreads throughout the entire string section (bb. 216–226). The work certainly offers different possibilities of interpretation, but both musics coexist until the very end, problematizing the issue of musical memory on several levels. How should we understand the utopian and heroic today, concepts which have already been questioned and reinterpreted countless times in relation to Beethoven? And are the horrors of the bombing of Hiroshima still a potent cautionary tale? How does Marković understand and reconcile these disparate impulses and musical memories?

The Past Cannot Give Us What the Future Has Failed to Deliver

In the *Overture for Peace*, interest in the musical past does not carry the burden of the signifying potential of the musical text, an obsession of musical poetics at the turn of the twentieth century that still persists today. Marković's

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[25] The fact that Penderecki dedicated his work to the victims of Hiroshima only after composing it, did not influence the questioning of the relationship between the work's title and its musical poetics, which is often recognized for its potential to sound disturbing. Its associative power has been especially recognized in popular culture, where the connection with the title is often taken quite literally as, for example, in the television series *Twin Peaks* (2017).

[26] Marković took four measures from the very end of the first movement of the *Ninth Symphony* (bb. 541–544), of which the first two are chords, and the second two are passages in D minor. Fascinated by these passages, Marković repeats them several times, although they appear only once in Beethoven's symphony. If they can be represented as *a a1* in the original, Marković repeats them as follows: *a a1 a a1 a a a a1 a a1 a1 a1*.

relationship with the quoted material is neither obsessive nor burdensome – he does not tend to comment or reinterpret it. His own musical poetics and musical memories are instead reconciled by focusing on the orchestral sound and its expressive potential, while additional interpretations of the piece may be constructed through the process of reception. Thus, despite the consistent use of quotations, the *Overture* is more aligned with Huyssen's "present futures" than the "present pasts". Marković's memory is not nostalgic or deconstructivist, but a kind of dedication (monument) to different sound worlds from the past.[27] Nevertheless, in the process of reception, listeners do not have to recognize this "objectivist" tendency in the poetics of the composer, especially in the case of the frequently interpreted and resignified *Ninth Symphony*. Despite Marković's modernist and avantgarde aspirations towards the "present futures", his memories of Beethoven's and Penderecki's music weave a separate story, which seems to break away from the rest of the musical flow.

Indeed, how does one quote the *Ninth Symphony* without being caught in interpretative stereotypes? In current times, the message "All people will be brothers" represents an almost utopian burden as the ideals that inspired it seem increasingly out of reach. Pointing out that this utopian tendency has in fact always elicited a certain amount of skepticism, David Benjamin Levy recalls Maynard Solomon's conclusion that Beethoven's and Schiller's ecstatic communality is actually a serious threat to the principle of individuality.[28] And Solomon goes further, suggesting the *Ninth Symphony* is the result of Beethoven's frustration with the failure of the Enlightenment project.[29] The heroic forcefulness of Beethoven's musical poetics can be experienced in ways that interpret the idea of the utopian brotherhood as repressive, a sentiment that resounds like the composition itself throughout the Anthony Burgess 1962 novel, *A Clockwork Orange*, as well as in prominent feminist readings of the work by Adrienne Rich and Susan McClary.[30] But these interpre-

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[27] The composer points out that the title of the composition refers to the culture of memory (as a monument, memorial), but also expresses something big, grandiose, and even sublime. From email correspondence with the composer, June 24, 2022.

[28] David Benjamin Levy, *Beethoven: The Ninth Symphony*, New Haven and London, Yale University Press, 2003, 16.

[29] Maynard Solomon, *Beethoven*. New York, Schirmer Trade Books, 1998, 405.

[30] Adrienne Rich, "The Ninth Symphony of Beethoven Understood at Last as a Sexual Message", in: *Diving Into the Wreck: Poems, 1971–1972*, New York, Norton, 1973, 43; Susan McClary, *Feminine Endings: Music, Gender, and* Sexuality, Minneapolis, University of Minnesota Press, 1991, 127–130.

tations do not carry over into the *Overture for Peace*; fitting into Marković's musical poetics of fascination with the phenomenology of sound, the references to the *Ninth Symphony*, including the introduction and the conclusion of the First movement as well as the melody of the *Ode to Joy*, function as a short homage to Beethoven.[31] The quotation of the *Ode* is a kind of border line: the specific sonority of the composition prevails until that central moment in the *Overture*, and reminiscences of Penderecki's work dominate afterwards. Or in other words, the short utopian digression is quickly interrupted by the sounds of the tragic *Threnody*.

While this kind of dramaturgy might suggest a more pessimistic interpretation of the piece, such a reading is directly refuted with another, rather provocative return to Beethoven's introduction as the *Overture* concludes. This final reminiscence of the *Ninth Symphony* does not involve the typical Beethovenian tonal drama and sudden thematic shifts that have inspired so many interpretations of the work; instead, it is an admiration for heroism that persists in Marković's work, expressed by the repetition of quoted D minor passages in the *tutti* orchestra. But how can the original motif now be "forgotten" to hear Beethoven's euphoria in a new way? The composer answers by silencing the orchestra in the final unison, a silence he gradually "spoils" with the effect of the strings playing behind the bridge. Beethoven's dramatic heroism is here only an echo, because, in comparison to the *Ninth Symphony*, the conclusion of the *Overture* emphasizes static tonality and timbral 'deconstruction'. In the end, Marković's personal musical expression focused on the perceptual prevails.

How then is it possible to understand the poetics of musical memory in the *Overture for Peace*? Many theorists agree that reaching for the past speaks of the problems of the present, explaining the contemporary fascination with memory as a response to the fear of its being lost in time when, paradoxically, and despite constant efforts to prevent it, memory still slips away.[32] This par-

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[31] On the other hand, a musical text like Beethoven's has many interpretations, uses, and readings, and can certainly cause diverse and conflicting audience reactions. The *Ninth Symphony* has undergone various contextual resignifications, which result in extremely diverse ways of receiving this piece. It is very different if the listener relates Beethoven's piece to Leonard Bernstein's performance during the celebration of the fall of the Berlin Wall (1989) than to references to the love for violence in Stanley Kubrick's *A Clockwork Orange* (1971), for example.

[32] The previously mentioned Huyssen, Le Goff, Connerton, Nora, and others agree on this issue.

adox involves the contradictory processes of amnesia and obsessive memorialization, testifying to a crisis of collective identity. For, as pioneering memory studies scholar Wulf Kansteiner suggests, memory is valorized where identity is problematized.[33] If this is so, the memories of the *Ninth Symphony* and the *Threnody* appear in Marković's work because the cultural values they reflect are in the process of revaluation. The tension between Beethoven's utopian vision and the crisis of civilization depicted by Penderecki in historical reality reflects the mood caused by today's geopolitical reality. On the one hand, there exists a constant feeling of powerlessness in the face of global politics, and unending war is a daily reminder that such disasters may be repeated. On the other hand, modern civilization is immersed in an ever-present vision of progress, fueled by an ideal of "the starry heavens above us and the moral law within us". The poetics of memory in the *Overture for Peace* is clear: a crisis cannot justify forgetting. And for this musical memory to be as realistic as possible, it must be understood as an objective, almost acoustic phenomenon. Yet because these musical references cannot be heard as "pure" sound, or music without contextualization, musical memory in the *Overture* becomes wandering and fluid, completed only in the process of listening.

Although "the past cannot give us what the future has failed to deliver", the obsession with memory does not cease.[34] Provoked by today's sensory and informational overload, it reflects the need for stability in a time of paradoxes – including that between an accelerated collective amnesia and the powerful desire for its prevention. The poetic conflict between Marković's personal musical language and the use of quotation in the *Overture* evinces the still-relevant dilemma surrounding the essential role the past plays in defining collective identity. This is where the concepts of "present pasts" and "present futures" collide. But because modernity by definition always moves forward and never "looks back", Marković's musical language, based on the modernist and avantgarde musical heritage, can itself be understood as the "present past". How, then, can one understand all these reminiscences and memories? Exactly as the theorists suggest – as a symptom of the crisis and a lack of confidence in what is to come. When the need for constant reminiscences and memorialization subsides, then we will know that the fear of memory loss has passed, and that we have once again remembered the future.

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[33] More on Kansteiner's claim in: Tijana Bajović, "Poplava sećanja: nastanak i razvoj *memory booma*", *Filozofija i društvo*, XXIII/3, 2012, 100.
[34] According to Andreas Huyssen, op. cit., 435.

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Summary

Created at the initiative of the Novi Sad NEO Festival and the Foundation *Novi Sad 2022 – European Capital of Culture*, the composition *Monuments – Overture for Peace* (2022) by Đorđe Marković (b. 1978) was performed on July 16, 2022 as part of the *Fortress of Peace* program initiative. In the *Overture*, the composer uses reminiscences of Ludwig van Beethoven's *Ninth Symphony* and Krzysztof Penderecki's *Threnody for the Victims of Hiroshima*, thus problematizing the meaning of musical memory. As some theorists suggest, contemporary culture's interest in the past and memory reflects contradictory processes of the perpetuation of general collective amnesia and the simultaneous tendency to overcome it by memory. In other words, reaching for the past speaks of the problems of the present. From this perspective, the memories of the *Ninth Symphony* and *Threnody* appear in the *Overture* as the reexamination of the cultural values they reflect, as evidenced by Marković's compositional procedure. The composer's specific modernist/avantgarde musical poetics, which is based on the exploration of the perceptual in sound and music, collides with the compositional practice of musical quotation, indicating two different approaches to musical material. Although Marković's use of quotation is not nostalgic or deconstructivist, but a kind of dedication (or, monument) to different sound worlds from the past, it is still focused on the "present pasts", as Andreas Huyssen calls the dominance of memory in contemporary society. But since the composer's modernist/avantgarde poetics is also a tribute to the musical practices that preceded it, the question arises whether it is even possible today to overcome the dominance of memory and invoke the "present futures". In conclusion, the present-day insistence on (musical) memory is actually a symptom of crisis, created by the fear of forgetting as well as by the dread of the future.

ANALYTICAL PERSPECTIVES

*Laura Emmery**

Emory College of Arts and Sciences, Emory University
Department of Music

JONATHAN HARVEY'S STRING TRIO: THE RUSTIC AND THE SACRED

Abstract: In his Program Note for the String Trio (2004), Jonathan Harvey noted that this work features "two main (and contrasting) types of music—the rustic and the sacred." Harvey defines his "rustic" style as folkloristic, while the "sacred" is based on his liturgical drama, *Passion and Resurrection*. In this article, I examine Harvey's use of both conventional and experimental techniques and distinct gestures to examine the two contrasting worlds of the worldly and the ethereal, which ultimately fuse through Harvey's musical and spiritual journey in this work.

Keywords: Jonathan Harvey, String Trio, spectralism, music and spiritualisms, twentieth-century music

Although Jonathan Harvey (1939–2012) is recognized as one of the most prominent British composers, his compositions have not received the deserved attention from music scholars. In my previous work on Harvey's Sec-

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* The author's contact details: laura.emmery@emory.edu

ond String Quartet,[1] I note that even the more recent volumes dedicated to twentieth-century string quartets, such as *Intimate Voices: The Twentieth-Century String Quartet*[2] or *The Twentieth-Century String Quartet*,[3] the latter even containing a chapter dedicated specifically to the "The British Quartet,"[4] do not so much as mention Harvey. The *Cambridge Companion to the String Quartet* references Harvey once in passing, in comparison to Brian Ferneyhough:

> Ferneyhough uses different kinds and combinations of harmonic with striking virtuosity and variety of color in his *Sonatas for Quartet* (1967), while Jonathan Harvey's Third Quartet inhabits an ethereal world which splits individual notes into slides, harmonics and partials.[5]

The most significant studies of Jonathan Harvey's music—an oeuvre that comprises over sixty works over the period of six decades—are two books,[6] two doctoral dissertations,[7] and a handful of articles, including the 2017 spe-

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Laura Emmery, "Gender Identity and Gestural Representations in Jonathan Harvey's String Quartet No. 2", *Music Theory Online*, 27/3, 2021.

[2] Evan Jones (Ed.), *Intimate Voices: The Twentieth-Century String Quartet*, Rochester, University of Rochester Press, 2009.

[3] Douglas Jarman (Ed.), *The Twentieth-Century String Quartet*, Manchester, Royal Northern College of Music in association with Arc Music, 2022.

[4] Anthony Gilbert, "The British Quartet", in: Douglas Jarman (Ed.), *The Twentieth Century String Quartet*, Manchester, Royal Northern College of Music in association with Arc Music, 2002, 93–108.

[5] Robin Stowell, "Extending the Technical and Expressive Frontiers", in: Robin Stowell (Ed.), *The Cambridge Companion to the String Quartet*, Cambridge, Cambridge University Press, 2003, 161.

[6] Michael Downes, *Jonathan Harvey: Song Offerings and White as Jasmine*, Farnham, Ashgate, 2009; John Palmer, *Jonathan Harvey's Bhakti: for chamber ensemble and electronics: serialism, electronics, and spirituality*, Lewiston, N.Y., Edwin Mellen Press, 2001.

[7] Ramteen Sazegari, "Structural Tension in Jonathan Harvey's String Trio and *Slate Rep-*

cial issue of the Italian music journal, *Nuove Musiche,* dedicated to the works of Jonathan Harvey.[8]

Informed by primary documents housed at the Paul Sacher Stiftung (Basel, Switzerland), this article aims to bring to light some of Harvey's compositional techniques in his String Trio (2004) and critically examine his polystylism in this work. In doing so, I hope to provoke fresh interest in Harvey's notable compositional output, and, more broadly, generate fascination with his music.

In his Program Note for the String Trio, commissioned by Westdeutscher Rundfunk for Wittener Tage 2005 and premiered on April 24, 2005, by the Ensemble Recherche, Harvey writes:

> Having now written four string quartets, writing a string trio has felt rather an exposing medium. There is even less possibility of "ensemble" texture than in a quartet, every note and sound is an individual assertion, strongly expressive almost in the way that a solo is. On the other hand, that can be quite a liberating situation: it is no longer so necessary to think vertically. The three players can pull apart and meet up at certain places. […]
>
> So, writing my score in pencil, I sometimes exploit soloistic playing modes of simultaneously different tempi and style. In particular, there are two main (and contrasting) types of music—the rustic and the sacred. The rustic is folkloristic, and the sacred is derived from my liturgical drama "Passion and Resurrection"[9]—the music associated with the discovery of the empty tomb on Easter Sunday.[10]

Such "bare" texture allows Harvey to exploit the timbre of the three stringed instruments (violin, viola, and cello) by employing a variety of extended techniques, including the left-hand *pizzicato*, *pizzicato* behind the bridge, *pizzicato* with nails, slaps, taps, slides, *col legno* woodblock sounds, half- and full harmonics, and microtones ($1/4$- and $3/4$-tone flats and sharps), as illustrated in Example 1. Or as Stowell superficially observes above, the composer "inhabits an ethereal world which splits individual notes into slides, harmon-

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resentative, an Original Composition for Amplified Quintet", Ph.D. diss., University of Pittsburgh, 2017; Ju Ri Seo, "Jonathan Harvey's String Quartets", DMA diss., University of Illinois at Urbana-Champaign, 2013.

[8] Candida Felici and Stefano Lombardi Vallauri (Eds.), *Jonathan Harvey*, special issue of *Nuove Musiche*, 3, 2017.

[9] *Passion and Resurrection* (1981) is a church opera in twelve scenes for soloists, choir, brass, percussion, strings, and organ with optional audience participation.

[10] Jonathan Harvey, *String Trio*, musical score, London, Faber Music Ltd., 2004.

ics and partials." But in the case of the String Trio, the worlds Harvey creates with these and other gestures are of the "sacred" and the "rustic" realm.

Example 1: Jonathan Harvey, String Trio (2004), Performance notes

The eclectic style of the String Trio is typical of Harvey's oeuvre. Jonathan Harvey's modernist aesthetic reflects both his diverse musical background and his religious views. Harvey grew up practicing High Anglicanism—from the age of nine, he studied at St. Michael's College in Tenbury, where he also sang as a chorister. Following a short period of atheism in his teenage years, he soon discovered the work of Evelyn Underhill, whose book *Mysticism* had

an enormous impact on his life and his compositional aesthetic.[11] Harvey explains,

> This book changed my life. It gave form to all the vague yearnings I had experienced. I found myself recognizing the things she wrote about, confirming outside myself what was half formed within. From then on I had the support to continue listening to the small voice that whispered sweetly and secretly. It is fatally easy to dismiss that delicate message, because it does not square with the worldview of society, friends, or teachers. Science told me nothing of it, empiricism and reason even less. Yet it is everything: the heart, the source, of all the rest.[12]

Following a period of an intense study of the writings on Christian mysticism, Harvey became increasingly interested in South-Asian spiritual traditions, including Vedic meditation and Hindu scriptures, which in turn led him to adopt Buddhism. But for Harvey, his immersion in Buddhism does not mean a rejection of other religions or spiritual beliefs. Rather, they all inform one another, as he expounds: "Selfless Christian love leading to profound peace I find again in Buddhism, as I do in the Vedic and Anthroposophical experience of higher consciousness. There is no question of eliminating earlier spiritual selves, only of incorporating them."[13]

As Juri Seo observes, Harvey's musical background was as complex as his religious views.[14] As a chorister at St. Michael's College, he developed great familiarity and admiration for the choral repertoire. In the 1950s and early 1960s, at the recommendation of Benjamin Britten, Harvey entered doctoral studies at the University of Glasgow, studying with Erwin Stein and Hans Keller. In the late 1960s and early 1970s, he studied with Karlheinz Stockhausen at Darmstadt and Milton Babbitt at Princeton University, eventually developing his own voice and style by the 1980s, leading to greater recognition. Following his studies, Harvey led the research lab at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris and taught composition at Sussex University and Stanford University.[15] Harvey's interviews, writings, and unpublished notes reveal that the result of all these mixed influences is a kind of eclecticism within an overall modernist and atonal sound world.

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[11] Michael Downes, op. cit., 3, 32.

[12] Jonathan Harvey, *In Quest of Spirit: Thoughts on Music*, Berkeley, University of California Press, 1999, 3.

[13] Ibid., 6.

[14] Ju Ri Seo, "Jonathan Harvey's String Quartets", op. cit., 3.

[15] Michael Downes, op. cit., 6–7.

But with the String Trio, derived from his liturgical drama, *Passion and Resurrection*, Harvey returns to his Christian roots; the liturgical work is seen as a culmination of Harvey's interest in mystical Christianity, as he became (and remained) closer to Buddhism than Christianity soon after composing the drama, as Shöel Stadlen notes.[16] For Harvey, writing a liturgical work was liberating, allowing him to compose a work free of constraints of needing to uphold his individuality,[17] which he explained in a conversation with Arnold Whittall:

> They [the Winchester collaborations][18] would be an act of communal worship. My success or failure would be assessed solely in terms of how much I had contributed to the worship, how much I had moved people, how much the music had transcended me and become one with the contemplation of the texts of the moment. This was liberating. It helped me to forget all personal ambition.[19]

While in the *Passion and Resurrection* the sacred character of the music is much more obvious—the work is modeled on recitatives and plainchant hymns, sang by the congregation[20]—in the String Trio, the "sacred" element is characterized by the tranquility ethereal sound of the *pianissimo* harmonics and musical stasis. In contrast, the "rustic" character of the Trio features fast, vibrant, and rhythmic "folk-fiddle" music.

Like all of Harvey's late works, the String Trio is characterized by a fusion of various techniques and styles. However, it is striking how aurally discernable these contrasts of Harvey's musical worlds are in this work. The String Trio opens with the tuning of the violin and the viola according to the composer's instruction in the score:

> Violin & Viola: finish tuning rather loudly & roughly, but with the first string raised by fingering (as if scordatura, but not really scordatura)[21] one quartertone.

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[16] Shöel Stadlen, "Jonathan Harvey's 'Passion and Resurrection'", *Tempo*, 59/231, 2005, 71.

[17] Ibid.

[18] Harvey's *Passion and Resurrection* is his final collaboration with Winchester Cathedral, whose conductor, Martin Neary, commissioned over ten works for his choir between 1977 and 1981 in a series of concerts produced by the Bishop of Winchester.

[19] Arnold Whittall, *Jonathan Harvey*, London, Faber and Faber, 1999, 16.

[20] The *Passion and Resurrection* is divided into twelve sections, with the first eleven portraying the passion and the last the resurrection. Stadlen notes that the *Passion* sections feature melodies modeled on the plainchant, recitatives, and accompaniment on chamber organ and strings. The *Resurrection* scene is more transcendental with the textures moving from bass to treble (Stadlen, 2005, 71).

[21] Scordatura (It., from scordare, to mistune) is an "unconventional tuning of stringed

With this gesture, Harvey blurs the process of rehearsal and performance and highlights the notion of duality that characterizes the work—the duality of the rustic and the sacred, of the traditional and experimental, of the static and transformational, of the worldly and ethereal.

The Trio is a continuous fifteen-minute piece, which may be divided into three sections:

Section I: opening of the piece through the grand pause (before Rehearsal F)
Section II: two measures before Rehearsal F through Rehearsal K
Section III: Rehearsal K through the end of the piece

Following this brief tuning segment, the viola breaks into an energetic and rhythmic folk tune—a diatonic melody comprising only major seconds and minor thirds—with the violin joining in shortly after but with added characteristic large leaps. The annotations on the score, which is hand-written entirely in pencil,[22] reinforce the "rustic" character of the work— a fast-paced tune at the tempo of 112MM and forte dynamics. Harvey calls for the upper strings to play the melody in a "rough," "energetic," and "like folk-fiddle" manner. The cello, absent from the tuning introduction, enters after the opening motive in the viola has begun and provides the rhythmic accompaniment with both hands slapping the instrument, with specific instructions: "L.H slaps" and for the right hand "thumb and fingers tap belly halfway between top and f-hole" (Example 2). Looking at the first sketch for the String Trio (illustrated in Example 3), it is evident that Harvey thought out in great detail the gestural effects and how he wanted this section to sound. The page, pertaining to the opening of the piece, is inundated with descriptive annotations, most of which are in some format preserved in the final score. For instance, we see the instructions for the cellist to do finger slaps with the left hand and belly rhythm with the right, including the exact hand position. We

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instruments, particularly lutes and violins, used to facilitate or make available otherwise difficult or impossible pitch combinations, alter the characteristic timbre of the instrument to increase brilliance, reinforce certain sonorities or tonalities by making them available on open strings, imitate other instruments, etc." (Don Michael Randel, "Scordatura", in: Don Michael Randel (Ed.), *The Harvard Dictionary of Music*, 4th ed., Cambridge, MA, Harvard University Press, 2003.

[22] The score for the String Trio, hand-written in pencil, is published by Faber and contains a Notice: "This score is correct at the time of manufacture, but may be subject to subsequent revision. If you are planning a performance please check with the publishers. Manufactured 18 October 2013."

also note the marking of "long spans" in the violin's triplet figures, which eventually Harvey marks as "extreme rubato," as well as the description of the instruments' quiet tuning at the beginning of the piece, and the abrupt shift to a loud, fast, and rhythmic folk song (top margin).

Example 2: Jonathan Harvey, String Trio (2004), the two opening systems (the "rustic" section). Jonathan Harvey Collection, String Trio, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

Example 3: Jonathan Harvey, String Trio (2004), the first sketch in the collection: the beginning of the "rustic" section. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

However, one peculiar annotation on this sketch does not make it into the final score: at the very top of the page Harvey inscribes, "modernist—extreme of register and energy". Harvey's reference to "extreme registers" as a characteristic of "modernism" implies spectralist technique, which he views not only as a way of thinking forward in the field of composition but also relates to spirituality, as he explains it in his article "Spectralism":

> […] I find those composers working today who are completely untouched by spectralism at least less interesting. History seems grand, for once; spectralism is a moment of a fundamental shift after which thinking about music can never quite be the same again. […] [S]pectralism in its simplest form as color-thinking, is a spiritual breakthrough.[23]

Harvey's understanding and application of spectralism align with Robert Hasegawa's notion that every spectral composer defines spectral music in their own way. Yet, Hasegawa finds a common trait among these distinct views, stating that "as a generalization we could say that the essential characteristic of spectralism is the dissection of sounds into collections or overtones as a major compositional and conceptual device," before concluding that "spectral composers use the acoustical fingerprints of sounds—their spectra—as basic musical material."[24] In his study of Harvey's String Trio, Ramteen Sazegari further posits that "a definitive characteristic of spectralism has to do with the approach to audio production by acoustic instruments," explaining that through spectral means, a focus is often placed on the "nuanced variation of pitch material and the timbral morphology of sound," which allowed each composer writing in this technique to approach it differently.[25]

Returning to Harvey's notion of energy as a defining characteristic of modernism, just like spectralism, Harvey associates it with spirituality. For instance, Harvey's Second String Quartet (1988) features peculiar annotations, such as "temperature markings" of cold, cool, warm, and hot, which are meant to be interpreted as fields of energy, differentiated from the dynamic markings.[26] In my study of the Second Quartet, I illustrate that temperature

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[23] Jonathan Harvey, "Spectralism", *Contemporary Music Review*, 19/3, 2001, 11.

[24] Robert Hasegawa, "Gérard Grisey and the 'Nature' of Harmony", *Music Analysis*, 28/2–3, 2009, 349.

[25] Ramteen Sazegari, op. cit., 8.

[26] Jonathan Harvey, "Performance Notes", in: Jonathan Harvey, *String Quartet No. 2*, 1988.

energies are not used as static phenomena.[27] Rather, once a particular energy is introduced, the temperature moves towards or transforms into another type of energy (Example 4). This means that Harvey achieves motion and progress even when within musically static events, since the energy transforms from one level to another. Harvey's quest to transform elements and events in his music lies at the heart of his compositional thinking, as he illustrates in an interview: "I'm fascinated by musical concepts which have to grow in a certain direction, become quieter or louder or faster or slower. It's some musical concept in form, or most usually some narrative, but which can be a pretty complex composite: it's not just a matter of getting faster, but it's usually some sense of metamorphosing like a journey."[28]

It is also informative to interpret the term "energy" from a historical perspective. Lee Rothfarb documents theorists' definitions of the "energetic dimension" throughout history.[29] Rothfarb notes, for example, that Rameau used the metaphor of the tonic as the center of gravity;[30] Fétis theorized about a "dynamic force field within which energetic tones operate";[31] Hugo Riemann discussed the "lifeforce" within motives;[32] Schenker developed the conception of Tonwille;[33] Victor Zuckerkandl wrote about the "dynamic quality of tone";[34] and Ernst Kurth theorized about musical energy within the pitch, harmony, and rhythm, viewing that "melody occurs between the tones, in the sweep of kinetic energy that flows through them and becomes dammed

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[27] Laura Emmery, op. cit., 2021.

[28] Daniel Jaffé, "Jonathan Harvey. Interview by Daniel Jaffé"; originally published in *Classic CD*, July 1999; republished in Composition: Today, n.d.

[29] Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*, Bloomington, Indiana University Press, 2004, 113–114; Hatten is quoting Lee Rothfarb, "Energetics", in: Thomas Christensen (Ed.), *The Cambridge History of Western Music Theory*, Cambridge, Cambridge University Press, 2002, 927–55.

[30] Jean Philippe Rameau, *Génération harmonique, ou Traité de musique théorique et pratique*, Paris, Praoult fils, 1737.

[31] François-Joseph Fétis, *Traité complet de la théorie et de la pratique de l'harmonie*, 6th ed., Paris, G. Brandus, 1858 (1844); cited in Robert Hatten, 2004, 114.

[32] Hugo Riemann, *Musikalische Dynamik und Agogik*, Leipzig, D. Rahter, 1884.

[33] Heinrich Schenker, *Der Tonwille: Pamphlets in Witness of the Immutable Laws of Music, Offered to a New Generation of Youth by Heinrich Schenker*, vol. 1, issues 1–5, ed. and transl. by Ian Bent and William Drabkin, Oxford, Oxford University Press, 2004 (1921–1923).

[34] Victor Zuckerkandl, *Sound and Symbol*, 2 vols, transl. by W. R. Trask, New York, Pantheon Books, 1956, 19–21.

Example 4: Jonathan Harvey, String Quartet No. 2 (1988), mm. 33–36, temperature markings

up, as potential energy, in chords."[35] More recently, with Robert Hatten's theory of gestural energy—"the insight that the gestural energy of a melody is phenomenologically more fundamental than the sequence of pitches of which a melody is comprised"[36]—we begin to understand the meaning of Harvey's energies as ascending degrees of tone-energy. That is, the energies may not necessarily be reflected in the tones themselves but between them, which propel the continuous motion forward.[37] This is a critical notion for the String Trio, a piece in which a sense of stasis is experienced for an extended period, yet the "extremes of energy" allow it to still unfold in time and the material to metamorphosize.

Returning to the piece at hand, another characteristic of this opening rustic section is the discernable independence of the three parts: there are no annotated bar lines in this section (which ends right before Rehearsal A) and the instruments enter individually at different points, each playing distinct musical material. The descriptive annotations in the score support the notion of linearity, rather than the verticality of the ensemble, where each part unfolds in time differently: even the principal melody of the viola and soon after the melody in the violin is interrupted by grace notes, which although disrupt the tempo are intended to continue playing "as if *trying* to keep tempo." Further, Harvey notes that the melodies in the two parts should be played "independently" and that the cello is "independent, but rhythmic." It is rather remarkable how much Harvey achieves in these opening seconds of the piece and how he lays out the motives, characters, and gestures that develop and transform throughout the work within the three parts that "pull apart and meet up at certain places," as the composer notes in his Program Note.

The instruments do come together at the end of the rustic section (about one minute into the piece, and pick up to Rehearsal A),[38] with the instruments playing an "exuberant" *glissando*. Whereas the previous section was characterized by the instruments' individuality and independence, the ensuing "sacred" section is signaled by unity among the three parts. Before the start of the section, Harvey adds the fermatas over the trill figures, describing it as a "*short* pause," in order "to ensure sync[hronization]" (Example 5). Al-

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[35] Ernst Kurth cited in Lee Rothfarb, op. cit., 940.
[36] Robert Hatten, op. cit., 114.
[37] See Laura Emmery, "Gender Identity...", op. cit., for a detailed discussion of tone energies in reference to Harvey's Second String Quartet.
[38] The Arditti Quartet recording of the String Trio can be accessed at: https://www.youtube.com/watch?v=_wCzeLyTxd0.

Example 5: Jonathan Harvey, String Trio (2004), the "sacred" section (and pick up to Rehearsal A). Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.
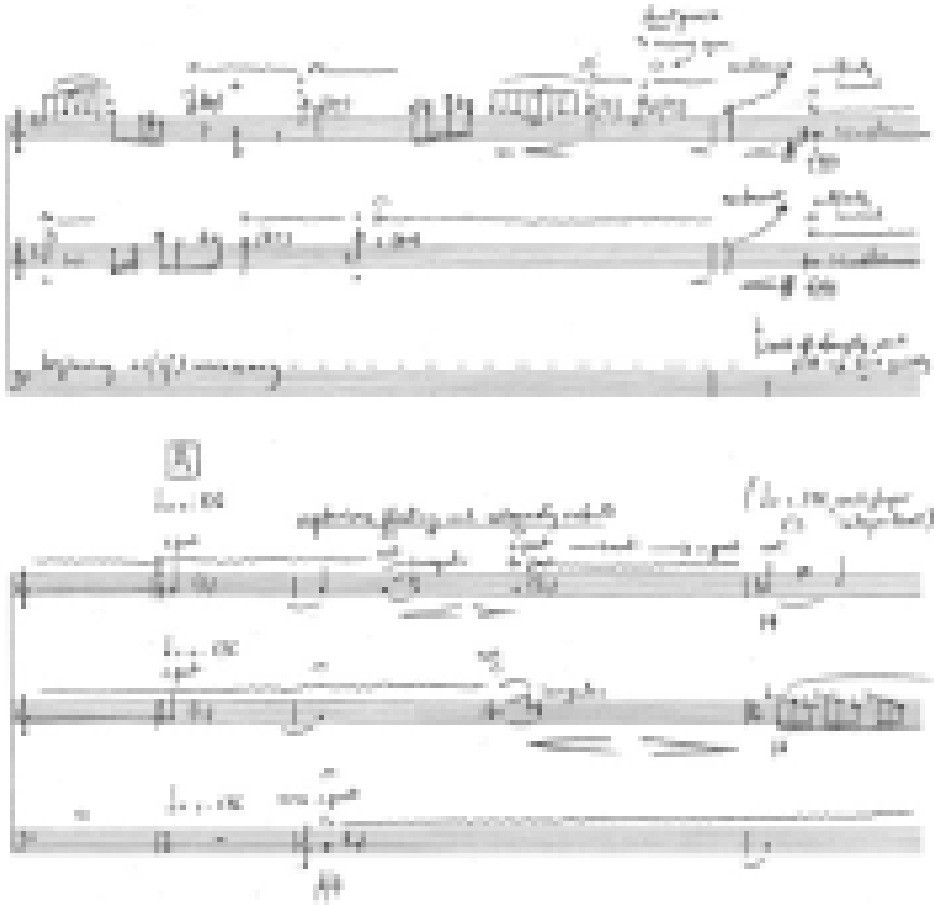
though absent from the final score, the annotation on a sketch pertaining to this section of the Trio reads, "sudden change ‖ to John/Peter" (illustrated in Example 6), alluding to the Resurrection scene of his liturgical drama and further solidifying the "sacred" character of this section. The contrast of this section from the previous one is stark, both visually and audibly with the music dropping to the triple *piano* and *pianissimo* dynamics and containing descriptions "mysterious," "fleeting," "extremely rubato," and "suddenly inward" (on the sketch, the latter is written as "introspective suddenly"). Even with the occasional appearance of time signatures and bar lines, the music

Example 6: Jonathan Harvey, String Trio (2004), a sketch pertaining to the beginning of the "sacred" section (and pick up to Rehearsal A). Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

becomes rather static over a prolonged period and its textures become even less characteristic of an ensemble. Here, Harvey explores spectral varieties of each sound with expanded techniques and new gestures, such as trills, *glissandi*, *tremolo*, *arco, pizzicato, sul ponticello, col legno*, short swellings of *crescendi* and *decrescendi*, harmonics, vibrato *sul tasto*, and *jeté*.

The ethereal sound and musical stasis are interrupted by sporadic rapid figures in the viola part (as seen in Example 5) that are derived from the first section but now appear in various permutations, as well as the "very fast," "shadowing (*sempre sul pont*.)" motive in *ppp* dynamics in the cello (illustrated in Example 7). Harvey's thematic transformations may occur by subjecting the themes to several techniques—they can be "modulated," or one theme may gradually transform into another "forwards or backwards," or the themes may be "jumped across at a greater or smaller interval."[39] The recognizable motives, even when transformed, demarcate the beginning of each section.

Example 7: Jonathan Harvey, String Trio (2004), the bottom of p. 3 of the score. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

For Harvey, spectral music is related to electronic music, noting that "together they have achieved a re-birth of perception."[40] Although the String Trio is a purely acoustical work, Harvey manages to evoke the sound of elec-

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[39] Jonathan Harvey, "Madonna of Winter and Spring", *The Musical Times* 127/1720, 1986, 431.

[40] Jonathan Harvey, "Spectralism", op. cit., 11. Ramteen Sazegari, 2017, 4.

tronic music with special timbral effects. Or, as Sazegari puts it, Harvey is able to "summon an effect similar to that of the 'illusory' sounds born from the synthetic avenues of electronic music."[41] This allusion to electronic music is most discernible in the second section of the work (starting after the grand pause, two measures before Rehearsal F, illustrated in Example 8), where Harvey explores a variety of extended compositional (i.e. timbral) techniques.

Harvey's intention to evoke the sound of electronic music with purely acoustical instruments is corroborated by his sketches. From a page of his sketchbook pertaining to the ending of the first section of the String Trio (leading up to the grand pause), we learn that Harvey references another piece other than *Passion and Resurrection*—his electronic work, *Bhakti* for chamber ensemble of 15 players and quadraphonic tape (or CD-ROM), which the composer wrote in 1982 as a commission from IRCAM. The work is structured in twelve short movements, and by looking at the inscription at the top of the page of a sketch illustrated in Example 9, we see that Harvey writes "moves to Bhakti 8," referring to the eighth movement of the work. Although there are only eighteen pages of continuity sketches for the Trio,[42] Harvey references *Bhakti* in three of them: on pages 15 and 16 of the sketchbook, Harvey writes in the margins that the particular section of the String Trio alludes to the ending of *Bhakti*". Harvey does not literally quote any music from this work but rather invokes its rhythm and timbral effects, and in turn, its transcendence and spirituality. According to his Program Notes for *Bhakti*, Harvey explains:

> The ear is unconsciously attracted to hear the harmony not as dissonant over a fundamental bass but as floating free from bass functions and yet rigorously controlled. The tape is composed largely of sounds drawn from the instrumental ensemble transformed and mixed by computer. It has many functions: of dialogue, transformation, memory, anticipation, "simultaneous translation" and of reaching beyond the instrumental scale to a more universal dimension. A quotation from the Rig Veda is appended at the end of each movement. These Sanskrit hymns were written some four thousand years ago. They are keys to a transcendent consciousness.[43]

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[41] Ramteen Sazegari, op. cit., 4.

[42] In addition to sixteen pages written on bifolios, there are two loose sheets with later-stage revisions, one written specifically for Irvine Arditti.

[43] Jonathan Harvey, "*Bhakti*, chamber ensemble of 15 players and quadraphonic tape (or CD-ROM). Programme Notes", London, Faber Music, 1982.

Example 8: Jonathan Harvey, String Trio (2004), p. 8 of the score, the beginning of the second section. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

Example 9: Jonathan Harvey, String Trio (2004), a sketch pertaining to the ending of the first section (leading up to the grand pause). Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

In the String Trio, Harvey treats each note as a distinct sound, which he described in his Program Note as akin to an "individual assertion, strongly expressive almost in the way that a solo is."[44] For instance, in the second section the violin plays a distinct slow-paced melody in soft dynamics and harmonics, alternating between *arco, col legno*, and *pizzicato*. The viola part, is, indeed, treated like a soloist in this section. Between the violin's fleeting harmonics and the cello's rhythmic slaps interspersed with harmonics and *col legno* and *pizzicato* techniques, the viola is playing "freely" the identifiable motive of steadily running tuplets first introduced in the opening section of the piece, but now appearing in various melodic and rhythmic permutations (Example 8).

Throughout the work, Harvey combines specific gestures and techniques, in turn creating new and more complex gestures.[45] Further, Sazegari notes that gestural elasticity is used to "augment already stated thematic and rhythmic content," thus concluding that "all of this illustrates the spectral influence on the style of temporal unfolding in the section, allowing for a deeper focus on the audibility of timbres."[46] However, this type of transformation and blending of gestures and techniques to create new ones does not only relate to timbral effects but also to Harvey's chain melody technique, which he introduced in his Second String Quartet and then applied to all of his subsequent compositions. Harvey uses his chain-melody technique to sonically transform characters—linking the neighboring melodies to form a composite one. He first discussed the technique in his essay, "Madonna of Winter and Spring," two years before composing his Second Quartet, in which he explained:

> There are 20 of these "melodies," forming a linked chain. Each "primary" melody has, between it and its neighbour, a melody which is the sum of them both. This latter reveals that the rests (or long notes) in melody A are exactly the right length for inserting notes from melody B, and vice versa. So put them together and the result is a busier melody, (A+B), made up of both yet, I hope, with a clear coherence of its own, existing as a statement in its own right. The last melody links with the first, making the chain circular.[47]

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[44] Jonathan Harvey, *String Trio*, op. cit.
[45] Ramteen Sazegari, op. cit., 27.
[46] Ibid. Ramteen Sazegari, 2017, 27.
[47] Jonathan Harvey, "Madonna of Winter and Spring", op. cit., 431; also cited in Ju Ri Seo, "Jonathan Harvey's String Quartets", op. cit., 33–34.

More specifically, in his Second Quartet, Harvey labels themes A, B, and C, which are dependent on one another for transformations. The transformations take the form of their "sums"—the linking of consecutive melodic pairs, A+B and B+C by taking a melodic fragment from one melody and inserting it into the next melody during the rests or long notes. The resulting sum of melodies thus has characteristics of both themes and is more active than the individual melodies it comprises.

As Harvey illustrates the technique in a sketch for the Second String Quartet (extracted detail shown in Example 10), the melody at the top is labeled as theme B, whereas a theme in the middle system is labeled A. In the third system, Harvey superimposes and merges both themes so that the repeated pitch A_4 at the end of theme B connects to theme A, whose second note is also A_4. The insertion of theme A's pitch of A_4 into theme B's creates a joined chain melody A+B. The resulting summation of fragments from both themes (A+B) is more active since the sum features events from theme A over the previously static sustained pitch of theme B.[48]

Example 10: Jonathan Harvey, String Quartet No. 2: "chain melody" sketch, extracted detail. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

Harvey explains that it is hybridity that he ultimately seeks to achieve in his music: "if melodies are both strongly themselves and also embed fragments of other melodies in themselves, then they have what I always seek, some degree of ambiguity, some degree of structural depth."[49] The third section of

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[48] For further detail about Harvey's chain melody technique, see Ju Ri Seo, "Jonathan Harvey's String Quartets", op. cit., and Ju Ri Seo, "Jonathan Harvey's String Quartets Nos. 1 and 2", *Nuove Musiche*, 3, 2017, 45–81.

[49] Jonathan Harvey, "Madonna of Winter and Spring", op. cit., 431.

the Trio (Rehearsal K through the end of the piece) particularly features such merging of melodic and rhythmic motives, gestures, and techniques. For instance, looking at Example 11, we can see that the thirty-second-note motive with brief interruptions is characteristic of both the violin and the viola. Further, the trills, *tremolos, glissandi*, harmonics, soft dynamics, and bowing alternations between natural and *sul ponticello* are present in all three parts, which play in the same register, making them virtually indistinguishable from one another.

Example 11: Jonathan Harvey, String Trio (2004), p. 12 of the score, the transition into the third section. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

In this third section, Harvey also creates a hybridity of rustic and sacred characters. While the melody in the viola is in a dance-like character, it is also notated almost entirely in harmonics, thus sounding simultaneously rustic and ethereal. Meanwhile, the outer parts simulate the sound of the electronics with chord slides (Example 12). The third section is the most "rustic" section of the work, with its focus on unity (rather than independence, which characterizes the first section of the work). The most stunning example of such unity is the finale of the piece, where, after a section of prolonged stasis, harmonics, and fleeting sound, the three voices play with such pitch clarity and rhythmicity. The finale is also a prime example of Harvey's conventional compositional techniques with a staggered entrance of voices, which double and then triple, playing in unison a succession of rapid machine-like rhythms for the entirety of the section (Example 13). The homogeneity of the three parts ends with three voices turning into *tremolos* and wide vibratos, ending with a dramatic gesture of the unpitched *pizzicato* and slides (Example 14).

Example 12: Jonathan Harvey, String Trio (2004), the bottom system of p. 14 of the score, the end of Rehearsal L. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

Example 13: Jonathan Harvey, String Trio (2004), the finale (Rehearsal V–X). Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

Example 14: Jonathan Harvey, String Trio (2004), the finale (Rehearsal Z, the final gesture of the piece). Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

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Summary

Jonathan Harvey's String Trio is a prime example of the composer's integration of conventional and experimental compositional techniques, and thus of his "rustic" and "sacred" characters, as he defined them in his Program Note. The two worlds ultimately merge, both as a musical and spiritual journey. As is typical of Harvey's works, the piece reveals a journey complete with character transformations. Regardless of a particular technique or style, Harvey thought of his compositions as "musical journeys". Further, as Michael Downes notes, Harvey's works progress towards a goal, which allows us as listeners to understand this trajectory from the beginning to the end. That is, the audience can "follow the route, note the landmarks, [and] discern the destination" in his compositions.[50] These musical journeys find root in his spirituality, as many of his compositional ideas arise from his Buddhist worldview. In the String Trio, Harvey not only defines the ethereal, static sections of the work as "sacred," but also models them after his liturgical and mystic works—*Passion and Resurrection* and *Bhakti.*

Although there is much variety of characters and gestures in the String Trio, one single effect prevails: the duality of oppositions, truly exposed in a thin, mostly linear texture of the three instruments. The oppositions eventually merge, with the thematic material, gestures, and the sacred and the rustic transforming and traversing fluidly between the worldly into the ethereal realm.

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50 Michael Downes, op. cit., 1.

VIEWS

*Borislav Čičovački**

University of Kragujevac
The Faculty of Philology and Arts
Department of Music

THE OEUVRE OF ISIDORA ŽEBELJAN
SURVEY, CLASSIFICATION, SPECIFICITIES,
AND SIGNIFICANCE (I)

Abstract: In line with the extraordinary international significance that the oeuvre of Isidora Žebeljan commands in Serbia and abroad, the article begins by discussing the essence of that significance, highlighting the most important artistic accomplishments of Isidora's music as well as its unique traits that have played a direct role in the assertive breakthrough that Serbian music has made on the international stage. Specifically, it analyses three creative periods in Isidora's oeuvre, discussing the most important works and unique characteristics of Isidora's music and its originality, along with relevant facts from her biography.

Keywords: Isidora Žebeljan, originality, commissions, operas, unpredictable flow of musical contents, musical surprise, elements of folk music tradition, popular music.

Regardless of where an artist happens to be living, whether in their native or adoptive country, the significance of this artist's oeuvre may be surveyed

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* The author's contact details: bcicovacki@yahoo.com.

from two points of view: that of its local impact and importance (in the framework of artistic tendencies prevailing in their native or adoptive country) and that of its international import (with regard to global artistic aspirations and accomplishments). Artists from the so-called great cultures, whose general and cultural policies are aimed at spreading their influence (including in the arts) to the rest of the world, have incomparably more (technological, moral, and historical) opportunities for presenting their art to a much wider, international audience than artists who create their works within smaller cultures that, like Serbia, lack in cultural awareness as a nation, courage, and international self-confidence for boldly presenting their art beyond their borders without prejudice. That is why it is much harder for an artist from a small country, without organized and thorough support from their country's cultural institutions, to find a way to present their work abroad and even harder still for that oeuvre to attain international artistic significance. The art of Isidora Žebeljan (Serbian Cyrillic: Исидора Жебељан) has accomplished just that, owing to the unique power of its originality.

Of course, as the oeuvre of a Serbian artist who spent her entire life in Serbia, Žebeljan's music above all commands a huge significance for Serbian music itself and Serbian art in general. Its importance may be viewed from two aspects: in terms of its creative uniqueness within Serbian art music and in terms of the presence of Serbian art on the international stage. And given that in the oeuvres of artists with an international reputation creative uniqueness entails uniqueness in every context – local and international alike – this text will begin by presenting some unavoidable facts concerning Žebeljan's unique international success, which enabled her works to make an indelible mark on Serbian music.

As the first and hitherto only Serbian composer who kept receiving commissions from some of the world's leading musical institutions for some 20 years, Žebeljan was the first and (currently) only Serbian composer who composed music for the Berliner Philharmoniker Foundation, the Venice Biennale (*La Biennale di Venezia*), Bregenz Festival (*Bregenzer Festspiele*), the *Settimana musicale senese* festival in Siena, the Academy of Saint Martin in the Fields chamber orchestra, the Brodsky Quartet, and other renowned international music ensembles and festivals at the beginning of the 21st century.[1] This dense network of influential musicians and producers who perform

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[1] For the Berliner Philharmoniker Foundation she composed *Needle Soup* (*Klin-čorba* – Клин-чорба), a surrealist fairytale for octet, written for the Philharmonic Octet Berlin in

Isidora's music has taken root on every continent, with frequent concerts and recordings, which is likewise unique in the context of Serbian music.

The premières and performances abroad of important works by Isidora likewise constitute important events and facts in Serbian music history. Thus *Zora D.* (*Зора Д.*) was the first Serbian opera to have its première abroad (Amsterdam, 2003)[2] and, moreover, the first to be commissioned by a foreign institution (Genesis Foundation London).[3] *The Marathon* (*Maratonci* –

2015. For the 2004 Venice Biennale she wrote *The Horses of Saint Mark* (*Konji Svetog Marka* – Коњи Светог Марка), an illumination for orchestra, the most frequently performed work of Serbian orchestral music abroad. For Bregenz Festival she composed her opera *The Marathon* (*Maratonci* – Маратонци, 2008) and *Hum Away, Hum Away, Strings!* (*Zujte strune* – Зујте струне, 2013), an orchestral piece. For Italy's oldest music festival, the *Settimana musicale senese*, she composed the opera *Two Heads and a Girl* (*Dve glave i devojka* – Две главе и девојка, 2012); for the Academy of Saint Martin in the Fields chamber orchestra she wrote *The Minstrel's Dance* (*Skomraška igra* – Скомрашка игра, 2005), whereas for the Brodsky Quartet she wrote several pieces: *Polomka Quartet* (*Polomka kvartet* – Поломка квартет, 2009), *When God Created Dubrovnik* (*Kad je Bog stvarao Dubrovnik* – Кад је Бог стварао Дубровник) for mezzo-soprano and string quartet (2012, for the City of London Festival), and *Intimate Letter from Judean Desert* (*Intimno pismo iz Judejske pustinje* – Интимно писмо из Јудејске пустиње, 2018) for Stift festival in Holland, and re-arranged several her works for the same ensemble.

[2] The book Историја српске музике ("History of Serbian Music", Belgrade, Завод за уџбенике, 2007, 457) erroneously states that *Zora D.* was premièred in Vienna. While it is true that the opera's original production had 12 repeats in Vienna in 2003, with one of them inaugurating the Wiener Kammeroper's 50th season, the world première of *Zora D.* did not take place in Austria's capital city.

[3] Namely, the statement above might be countered, at first sight, by the fact that a comic opera by Petar Stojanović (Петар Стојановић), *Tigar* (Тигар – "The Tiger"), had its world première in Budapest in 1905. However, the fact is that Petar Stojanović was born and educated in Budapest (moving to Belgrade only in 1925) and that his opera mentioned above was thus premièred in his native city and (then) home country. In addition, the operas Женидба *Miloša Obilića (Vilin veo)* (Женидба Милоша Обилића (Вилин вео) – "The Marriage of Miloš Obilić (The Fairy's Veil)") and *Koštana* (Коштана) by Petar Konjović (Петар Коњовић) had their respective world premières on the stage of the Croatian National Theatre in Zagreb in 1917 and 1931. Of course, although it is now the capital of a separate country, in 1931 Zagreb was a city in the Kingdom of Yugoslavia, which means that Konjović's *Koštana* actually had its première in his home country. And the same goes for his first opera, too, which had its première in 1917. This is because in 1917 Petar Konjović, a native of Vojvodina, was still a subject of Austria-Hungary, which included the city of Zagreb, meaning that his first opera was likewise premièred in what was his home country at the time.

Маратонци) was the first (and so far the only) Serbian opera premièred at Bregenz Festival, one of the world's most prestigious opera festivals, which had, furthermore, commissioned the opera.[4] *Two Heads and a Girl* (*Dve glave i devojka* – Две главе и девојка) was the first Serbian opera to have its world première abroad in Serbian (at the *Settimana musicale senese* festival in Siena, Italy), in 2012. Žebeljan's opera *Simon the Foundling* (*Nahod Simon* – Находд Симон) is the first (and thus far the only) Serbian opera performed in Serbian in Germany, where it was also premièred in 2015, as a commission from the Musiktheater im Revier Gelsenkirchen. Incidentally, all five operas by Žebeljan were commissioned by European opera houses, festivals, and foundations. In addition, her work titled *The Horses of Saint Mark* (*Konji Svetog Marka* – Коњи Светог Марка) is the first and (at the time of writing) the only piece by a Serbian artist performed by the BBC Symphony Orchestra in London. Her piece *Needle Soup* (*Klin-čorba* – Клин-чорба) is the first and so far the only piece by a Serbian artist written for the Berliner Philharmoniker Foundation. Apart from these foreign commissions and premières of her works, in a typical year Isidora had more than 50 performances of her music abroad, in 37 countries across six continents, with as many as 70 of hers having been or still being performed abroad. Concerts featuring her music only have taken place in the Netherlands, Spain, Czech Republic (orchestral music), Slovenia, Montenegro, and Serbia (the Brodsky Quartet, for example). That makes Žebeljan the most frequently performed Serbian composer abroad, even taking into account our composers who are based outside of Serbia. Žebeljan was also the first woman who taught composition at a Serbian university and one of the first and still few Serbian composers whose complete works have been published by foreign publishers – Ricordi in Italy and Donemus in the Netherlands – which also makes Isidora the only Serbian composer whose works have been published by one of the most renowned and oldest music publishing houses in the world, the Casa Ricordi of Milan.

Between 1985, when she wrote her first pieces – *Chagrin du héros* (*Jadi junakovi* – Јади јунакови) for choir, *Frontiersman's Song* (*Graničarska pesma* – Граничарска песма) for baritone and piano, and *Suite for Piano* (*Svita za klavir* – Свита за клавир)[5] – and 2020, which saw her last finished piece –

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[4] Also the first Serbian opera and piece of Serbian music in general ever performed at that festival.

[5] Nonetheless, her first pieces released to the public were those that Isidora presented at

Bačka Melancholy (*Bačka melanholija* – Бачка меланхолија) for cor anglais and harp (or piano) – Žebeljan composed around 110 works,[6] as well as incidental music for 38 theatre productions and four films (in addition to numerous arrangements of film music by Goran Bregović).[7] Classified by genre, Isidora composed five operas (*Zora D., The Marathon, Simon the Chosen,* [*Simon izabranik* / Симон изабраник], *Two Heads and a Girl, Simon the Foundling*), five concertante works (for oboe, cor anglais, clarinet, horn, and violin), three works for soprano and orchestra (two of which are cycles), five pieces for orchestra without soloists (string, chamber, and symphony), five choral pieces (one of which is a large suite), 17 chamber music pieces with vocal parts, 33 pieces for chamber instrumental ensembles (one of which is an octet), solo songs (including a cycle), a number of pieces for solo instruments (guitar, oboe, accordion, and a multi-instrumentalist), including around 20 for piano, mostly miniatures. Isidora's first piece composed on a commission from a foreign institution was her opera *Zora D.,* commissioned by the Genesis Foundation of London in 2002, while her last finished commission from abroad was *Bagpiper's Vitrage* (*Gajdaški vitraž* – Гајдашки витраж) for clarinet, violin, and piano, composed in 2019 for the German Music Council (*Deutscher Musikrat*).[8]

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her entrance examination at the composition department of the Faculty of Music in Belgrade in 1984, which were not included in her list of works that Isidora made herself. Her entrance exam already bore some unusual and unique features: her solo song was sung, with Isidora at the piano, by Igor Pervić (Игор Первић, 1967–2019), a rock music singer (with the band Duh Nibor) and actor, while her choral piece was sung by a choir that she prepared and conducted herself.

[6] The total number of pieces composed by Žebeljan has yet to be determined, because her papers are still yielding previously unknown pieces.

[7] Isidora also composed several pop songs (for Vjera Mujović), as well as children's music for her son Petar's school shows.

[8] However, Isidora kept receiving additional commissions, of which the following ones sadly could not be completed: a Concerto for Horn and Orchestra (for Stefan Dohr, a solo hornist of the Berlin Philharmonic, a commission from the Belgrade Philharmonic); a suite for violin and violoncello; a concerto for violin, violoncello, and chamber orchestra (both for Daniel Rowland and Maja Bogdanović, a commission from Stift Festival and the Eduard van Beinum Foundation from the Netherlands); and a semi-staged concertante work titled *Gea* for string quartet and large symphony orchestra (in collaboration with the BBC Symphony Orchestra). An especially interesting fact is that during the final few weeks of her life Isidora was negotiating with Pero Đurišić, a Montenegrin film director, about composing the music for his documentary film about the pomegranate fruit.

In terms of chronology and style, Žebeljan's oeuvre may be divided in three phases:

1. the first phase, 1985–1992;
2. the theatre- and incidental-music phase, 1993–2001;
3. the international compositional maturity phase, 2002–2020.

Her <u>FIRST PHASE</u> begins with her admission into the composition study programme at the Faculty of Music in Belgrade, under the supervision of Prof. Vlastimir Trajković (Властимир Трајковић, 1947–2017), member of the Serbian Academy of Sciences and Arts. Isidora joined the programme at the age of 16 and a half and this phase ended with her final graduation piece, *Escenas picaras, sinfonia in tre movimenti* (*Pikarske scene, simfonija u tri stava* – Пикарске сцене, симфонија у три става) for symphony orchestra from 1992. During this period, Isidora wrote 12 pieces, including two piano works, two choral pieces, two solo songs, one piece for a multi-instrumentalist (*Song for Baron Mühnhausen – Pesma za barona Minhauzena* / Песма за барона Минхаузена for a player of flute, bass-clarinet, piano and percussion, 1990), three chamber pieces, two of which call for larger chamber ensembles and a vocal soloist (*Pep It Up*, an octet, 1989; *A Yawl on the Danube* (На Дунаву шајка – *Na Dunavu* šajka), a septet, 1991), a piece for string orchestra (*Deserted Village* – Селиште / *Selište*, 1987), and a symphony. During this period she also wrote incidental music for four theatre plays, produced by the Students' Cultural Centre in Belgrade as well as theatres in Šabac and Kragujevac.

In the 1980s, Serbian art experienced a remarkably fruitful period, its freest creative episode since World War II and at the same time the least dissident one, because changes in Yugoslav society – Tito's death and gradual democratisation – enabled an unimpeded spiritual and creative drive.[9] This included Serbian art music as well, which experienced a new, bold sense of liberation from the formal, rigid, and inflexible sonic constructions of con-

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[9] At this time, Serbian art, within the larger Yugoslav art scene, enjoyed an extraordinary reception abroad. These were the years that saw the international literary accomplishments of Danilo Kiš (Данило Киш), for instance, reach their apex, while the clearest confirmation of this artistic flourishing, like in the 1960s, was once again supplied by film, primarily due to the sensational accolades won by Emir Kusturica's (Емир Кустурица) films at the Cannes Film Festival, as well as the favourably received works by Srđan Karanović (Срђан Карановић, Goran Paskaljević (Горан Паскаљевић), Goran Marković (Горан Марковић), and Slobodan Šijan (Слободан Шијан).

servative academicism and an exhausted 1960s avant-garde. This sense of liberation, manifested especially by the advent of musical minimalism, followed by a renewed interest in modality and diversified application of elements from pop music, had emerged already in the 1970s, mainly in the work of Trajković and Vuk Kulenović (Вук Куленовић). With pieces such as, first and foremost, *Five Nocturnes* (*Pet nokturna* – Пет ноктурна) and *Arion* (Арион) by Trajković and *Magical Herb* (*Raskovnik* – Расковник) by Kulenović,[10] these two composers discovered new, different possibilities of expression, especially by way of an ingenious blend of repetitiveness and elements from folk music, which constituted an important base of creative authenticity in both composers. Approaching the high points of their respective oeuvres, which occurred in the 1980s, Trajković and Kulenović exerted a strong impact on their contemporaries (Mihajlović, Erić), but especially on younger fellow composers. In that regard, Trajković was more influential of the two, because he taught composition at the Faculty of Music in Belgrade, making his students actually the first young creative force that took that direction – the direction of minimalism refreshed with melodic and harmonic contents borrowed from popular music. Among this class of student composers, the most striking expressive poetics were accomplished, in chronological order, by Katarina Miljković (Катарина Миљковић), Ognjen Bogdanović (Огњен Богдановић), and Isidora Žebeljan, with Miljković, as the eldest among them, making a strong direct impact on her younger colleagues' early works.[11]

In addition, the 1980s saw a new flourishing in the remarkable creative oeuvre of Ljubica Marić (Љубица Марић), yielding the earliest works from her final compositional phase, in which the use of modality acquired an entirely new guise, works that, together with those from the 1990s, constitute the most original accomplishments of Serbian 20th-century music, making Marić's oeuvre one of the most original in post-WWII music.[12] Also, the

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[10] Пет ноктурна, оп. *3bis*, for an instrumental septet (1971/77) and *Arion, le Nuove Musiche per Chitarra ed Archi* (1979) by Vlastimir Trajković; Расковник for string orchestra (1978) by Vuk Kulenović.

[11] "I seriously admire Katarina Miljković. Listen to the works of Katarina Miljković." Isidora Žebeljan, *Dok slušamo muziku, sadašnjost je večna*, Novi Sad, Akademska knjiga, 2021, 11.

[12] Ljubica Marić's pieces from the 1980s include *Invocation* (*Invokacija* – Инвокација) for double bass and piano (1983); *From the Darkness Chanting* (*Iz tmine pojanje* – Из тмине појање, 1984), a recitative cantata for mezzo-soprano and piano; *Monodia Oktoï-*

1980s still benefited from the presence of Vasilije Mokranjac's (Василије Мокрањац) powerful oeuvre and important innovations in terms of embracing the penetration of unconventional musical influences became notable in works by younger composers as well, first and foremost in those of Aleksandar Obradović (Александар Обрадовић), as well as those of some prominent avant-garde composers (e.g. Ludmila Frajt / Лудмила Фрајт). Amid this atmosphere of free perception and treatment of musical elements from different backgrounds, wrapped in the charming cloak of musical minimalism, Serbian music turned away from the avant-garde and began one of its most exciting periods, largely thanks to music by young composers, who were still students at the time.

As one of the greatest erudites in all of Serbian music, Vlastimir Trajković, a descendant of a remarkable Serbian musical family started by Miloje Milojević, was a superb, passionate expert on music and a great admirer of its creative essence. His basic pedagogical principle rested on the cultivation of a refined musical taste and artistic dignity in his students. In shaping their musical taste, which simultaneously informed the patterns of their underlying approach to musical materials in their own pieces, Trajković's main models were the oeuvres of Debussy, Ravel, Scriabin, Stravinsky, Prokofiev, De Falla, Poulenc, and Messiaen, as well as the minimalist oeuvres of Philip Glass and Steve Reich.

The 1980s were also one of those few times in Serbian music history when contemporary music, especially by younger artists, had an audience of its own, who, owing to systematic education provided by radio and television, kept expanding the circle of interested listeners. Broadcasts devoted to so-called art music occupied popular slots in radio (for instance, a regular broadcast titled *Susretanja* / Сусретања – "Encounters") and television programming and leading contemporary musicians performed works of contemporary music with ample curiosity and enthusiasm, including works by young authors. In that sense, outstanding contributions were made by the conductors Mladen Jagušt (Младен Јагушт), Darinka Matić Marović (Даринка Матић Маровић), and Aleksandar Pavlović (Александар Павловић), mezzosoprano Aleksandra Ivanović (Александра Ивановић), flutist Miodrag Azanjac (Миодраг Азањац), pianist and harpsichordist Olivera Đurđević (Оливера Ђурђевић), the Collegium musicum choir, Dušan

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cha (Монодија Октоиха – *Monodoija Oktoiha*, 1984) for solo violoncello, and *Asymptote* (*Asimptota* – Асимптота) for violin and string orchestra (1986).

Skovran Belgrade String Orchestra (Београдски гудачки оркестар "Душан Сковран"), among many other ensembles and musicians. In an atmosphere shaped by such a curious, focused, and visionary approach to contemporary music, Žebeljan's earliest pieces found some outstanding performers. And the whole attitude to and need for music and art in Belgrade's society at the time conditioned the emergence of a favourable environment for an idea developed by a group of composition students, seven of them, who founded a composers' group and called it "The Magnificent Seven" (*Sedam veličanstvenih* / Седам величанствених),[13] one of the few composers' groups in Serbian music.[14] In a truly different way, more modern and better suited to their generation, unconventionally, unburdened by political, formal, or didactic constraints, they offered their music to their generation, beyond the clichés of classical music. And it could and did seem at the time as though creativity and creating formed a natural and inspired path toward the discovery of a new art, one that would not adhere to the laws of stuffy formalism sporting ties and bowties.

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[13] The initial idea, devised by Nataša Bogojević (Наташа Богојевић), Isidora Žebeljan, and Vladimir Jovanović (Владимир Јовановић), was to start a journal for contemporary music. This idea then morphed into the desire to establish a group of young composers who would present their music in an unconventional way. "The Magnificent Seven" young composers' group was founded in 1988. Originally, it included Isidora Žebeljan, Nataša Bogojević, Vladimir Jovanović, Ana Mihajlović (Ана Михајловић), Igor Gostuški (Игор Гостушки), and Srđan Jaćimović (Срђан Јаћимовић), but it soon coalesced down to six members. That same year the group won the Best Young Musician (Најбољи млади музичар / *Najbolji mladi muzičar*) award presented by Radio Belgrade's show *Susretanja*. They organised unconventional concerts, made TV videos of their music, and constituted the most successful and popular composers' group in Serbian music. The group remained active for a little longer than two years.

[14] Since the so-called Prague Group did not really exist, the first known and, until the 1970s, the only composers' group in Serbian music was the Atonal Composers' Group (Група атоналних композитора / *Grupa atonalnih kompozitora*), founded in Belgrade in 1939 and comprising Milan Ristić (Милан Ристић), Petar Stajić (Петар Стајић), and Dimitrije Bivolarević (Димитрије Биволаревић). Little is known about its activities and it is assumed that it existed until 1941. Later on, there was also a group of Serbian minimalists called Opus 4 (Опус 4, 1976–82), comprising Milimir Drašković (Милимир Драшковић), Miodrag Lazarov Pashu (Миодраг Лазаров Пасху), Miroslav Savić (Мирослав Савић), and Vladimir Tošić (Владимир Тошић). Čičovački, Borislav: *Transformaties van volksmuziek van de Westelijke Balkan en de Servische Octoëchos (Byzantijnse kerkmuziek) in het oeuvre van Ljubica Marić*, doctoral dissertation. Amsterdam: Faculteit der Geesteswetenschappen, Universiteit van Amsterdam, Online Edition, 2017.

> 'The Magnificent Seven' came together in the 1980s, a time when it was wonderful to be living in Belgrade and Yugoslavia, because there was this new, special kind of energy bubbling up everywhere… We believed that our music was about to start a revolution against the unbearably boring and conservative legacy of postwar avant-garde music, which, unfortunately, still survives in this mummified form to this day… We were great friends, we led a bohemian way of life, we had a lot of fun, but we also shared enthusiasm for minimalism, the new wave, 20th-century classics, contemporary alternative music – for example, the Lounge Lizards, John Lurie, as well as the Cocteau Twins, Keith Jarrett, Pat Metheny, music composed by our professors Vlastimir Trajković, Zoran Erić, and Vuk Kulenović, and, of course, with lots of love and exhilaration we wrote and played to each other our own music.[15]

This type of atmosphere, bustling with creative energy, passion, and youthful resolve, also gave rise to Žebeljan's first pieces. And already in her earliest vocal and piano works one may note several underlying stylistic and expressive precepts that would come to inform her entire oeuvre. That is, in these early works one may glimpse elements of those spiritual impulses and excitements that brought a 16-year-old girl to the domain of artistic creativity and exposed a lifelong addition to creating, a karmic predisposition for composing music. On the one hand, this included an awareness of the continual process of existence and tradition (social, artistic, musical), as a reflection of the smooth passage of relative time, in other words, an awareness of tradition as the most immediate basis for the existence of our thoughts and inspirations, that is, an awareness of the immense influence of the past (i.e. tradition) on our physical as well as mental life and, on the other hand, a sense of belonging to one's own age, one's own youth and its revelations. This approach to tradition manifested itself already in Isidora's earliest pieces, in several ways. One of them concerns her choice of texts, or lyrics, for her solo songs and choral pieces. They include lyrics by Miloš Crnjanski (Милош Црњански) and Rastko Petrović (Растко Петровић), the first modernists in Serbian 20th-century poetry, in other words, two carriers of the progressive tendency of novels perceptions and manners of poetic utterance in the Serbian language, as well as lyrics by anonymous 18th-century poets, amateur poets from Vojvodina, whose writings, shaped by a naive but authentic kind of poetics and expressed with the modest verbal skills of people separated from their home country, members of an ethnic minority, were published in local Serbian-language periodicals in Austro-Hungarian Vojvodina, the land

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[15] Isidora Žebeljan, *Dok slušamo muziku...*, op. cit., 82.

of Isidora's ancestors.[16] These pieces also revealed the kernel of Isidora's peculiar approach to her textual templates, which would likewise come to characterise her entire vocal-instrumental oeuvre, especially her operas – a clear perception of the power of music as the ultimate transcendental meaning of a poetic text shaped in sound, that is, its precedence in that environment. That is why Isidora, even in her early solo songs, never allowed her vocal music to come down to a melodic "recitation" of verses with musical accompaniment, instead subjecting the perception of the text to the effect of the music itself – in her vocal works the text is never treated as the main driver of emotional events and therefore does not have to be sung in a linear, chronological, or continual fashion, while the composer at the same time may intervene in the lyrics, adjusting them to her own musical experience of the poetry. A passion and love for tradition is likewise reflected in these early works by Isidora in her affection for melody and its tremendous capabilities of expression, which perhaps constitutes the most salient characteristic of her music and treatment of musical materials in general. With her remarkable melodic invention, certainly the most exuberant and authentic in Serbian music, Isidora enjoyed travelling with it along the expanses of sound that she created, demonstrating (which became especially evident after she had her artistic breakthrough in the West) that every composer's utmost authentic individuality is primarily embodied in the uniqueness of their melodic expressivity. She embraced musical tradition as a tonal and modal world of sound, capable of expressing all the emotional and experiential spectra of human conditions, but did not view tonality as a cliché or a given; rather, guided by modal freedom, with the mastery of a wizard, she adapted it to the complexities of various emotional charges.

Regarding Žebeljan's first creative period, in terms of originality and uniqueness of expression, the following pieces are especially noteworthy: *Deserted Village* (*Selište* – Селиште)*, Pep It Up, A Yawl on the Danube,* and *Escenas picaras, sinfonia in tre movimenti.*

Isidora composed **Deserted Village** (**Selište**), *an elegy for string orchestra* as a third-year student of composition in 1987, before turning 20. This was the first time in Isidora's oeuvre that the issue of origins and relating to the

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[16] Later on, a collection of poetry titled Српска грађанска поезија *18. и с* почетка *19.* века (*Srpska građanska poezija 18. i s početka 19. veka* – "Serbian Bourgeois Poetry from the 18th and Early 19th Century") became the main source of lyrics for Isidora's vocal-instrumental works.

past came up: *selište* denotes a place where there used to be a village, a long time ago. Such a site features no material remains of an abandoned village, but the memory of it lives on in folk tales. And yet, people continue to move around this former settlement, making the past under their feet a part of their present. In this way, Žebeljan captured the essential unity of past and present: every present "walks" across the entire past of civilization, making the sum total of that past an integral and multiply impactful part of every present. In this piece, again for the first time in her oeuvre, there is a musical subject resembling a folk melody from Vojvodina, albeit without any direct associations. The central, fast section rests on the principle of repetition, a device that Isidora used as part of her musical expression, but never too rigidly or dogmatically. **Deserted Village** (***Selište***) is Isidora's earliest piece published by Ricordi. It has been performed in numerous concerts in Serbia, Sweden, Italy, the Czech Republic, North Macedonia, and Bosnia and Herzegovina, while a recording of the piece by the Janáček Philharmonic Orchestra has appeared on a CD released by the German label CPO. In his gala performance at the opening of the renovated National Museum in Belgrade on 28 June 2018 the famous dancer Sergei Polunin (Сергей Владимирович Полунин) danced to the music of ***Deserted Village*** (***Selište*).**

Pep It Up, *a fantasia for soprano, piano, string quintet, and percussion* from 1988 was the first piece that fully manifested Isidora's extraordinary rhythmic imagination. Apart from an almost impressionistically shaped vocal melody (textless and with no hints of traditional music) and with a string sound replete with harmonics, the uniqueness of this piece lies in its extremely well-balanced and mutually complementary complex of rhythmic patterns in the piano and percussion parts. Within Serbia's overall music scene at the time, this piece already made Isidora's sonic style stand out from the uniformity of certain trends, by virtue of combining several elements: a prominent and unique rhythmic component, a transparent lyric melody, and the presence of elements from popular music (samba). "**Pep It Up** is music which represents the state of limited consciousness belonging to a functional humanoid being, an android. It is overwhelmed by chaotic expiriences, without a human rhythm", Isidora wrote concerning the piece.[17]

Concerning the subsequent developments and discoveries that marked later phases in Žebeljan's oeuvre, especially significant is ***A Yawl on the Dan-***

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[17] Borislav Čičovački, "Brodsky Quartet plays Isidora Žebeljan", CD booklet (777994-2), Osnabrück, CPO, 2015.

ube, *a scene for soprano, piano, string quartet, and percussion* from 1991. In this piece, Isidora used lyrics from the anthology of Serbian 18th- and early-19th-century poetry mentioned above (Српска грађанска поезија *18. и с* почетка *19.* века) and for the first time in her music clearly applied some melodic characteristics typical of the music of Serbs living in Vojvodina. Especially characteristic is the work's form, the central section of which, flanked by the vocal part's introductory and concluding segments (with elements of gentle and naïve humour), features a solo piano section, which, conjuring popular music and stemming from it, simulates the course of a certain kind of emotional discontinuity and surprise, posing a musical question about the spiritual coming together and unity of the totality of time past, the relation of the entire past's impact on the present.

A narrative form that obeys only the laws of imaginary narration and that teems, like in Márquez, with fantastic events and adventures, which constitutes one of the main characteristics of Žebeljan's music, emerged in high relief for the first time in her *Escenas picaras, sinfonia in tre movimenti*, composed in 1991/1992 as her final BA project. Concerning the piece, Žebeljan wrote:

> *Escenas picaras* was inspired by Spanish adventure novels from the 16th and 17th centuries – picaresque novels. These novels were conceived as series of scenes – events, adventures, which can act as isolated wholes, but which nevertheless serve one storyline, the life of a picaro. In this sense, the performance of *Escenas picaras* should create the impression that events flow into one another, to make it possible to 'read the life' of one and same adventurer.[18]

Given that this symphony, like other works by Žebeljan, includes no written literary or philosophical contents, the work's real content should be sought in the music of its three movements themselves: I *Circus… and Other Stories* (*Cirkus... i druge priče*), II *The Blues, etc…* (*Bluz, itd…*), and III *Funeral March and Final Durchführung* (*Posmrtni marš i završni Durchführung*). Then it becomes clear that these adventures of an unnamed *picaro* are purely musical adventures, that the essence of his adventures is music itself. Thus a musical adventure becomes the sole content that fully conditions the form of the work, with its many surprises and unexpected twists. The titles of the movements determine the composer's choice of scenes from the "*picaro's* biography" and are musically related to most diverse imaginary geographical

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[18] Borislav Čičovački, "Music of Isidora Žebeljan, 'The Horses of Saint Mark', orchestral music by Isidora Žebeljan", CD booklet (7776702), Osnabrück, CPO, 2011.

locales. As a whole, the work achieves coherence owing to the presence of a characteristic thematic section, which we might label *the* picaro's *chivalric conduct*, in between and during individual "adventures". This furious, uncompromising thematic section, predicated on relentless rhythmic motion in the entire orchestra amidst continual asymmetric volatility in the metre, replete with abrupt spasms and violent swings, is a portrait of the *picaro* himself, his unrestrained adventurist nature. Just like in Isidora's earlier works, here, too, the presence of elements from different musical genres does not tend to reconstruct a specific genre, not even in the smallest bit, but only acts as a sonic environment, hosting a powerful and exciting musical narrative.

In her first creative phase, Žebeljan developed her mode of musical expression on those elements that she, as an instrumentalist and composer, found most exciting: a refined and striking melodic component (with or without influence from traditional music), a tonal-modal harmonic environment, a powerful, uncommon, unconventional rhythmic component (with frequent changes of metre), integrating elements from popular music, and the presence of musical surprises in the formal course of the piece.[19] That is how she laid the foundations of her original type of expression, which quite clearly came to the fore already in her earliest pieces, works that some 30 years later would be performed in concert and recorded by some of the leading foreign orchestras and ensembles, when Isidora's international career was at its high point.[20]

Žebeljan's THEATRE AND INCIDENTAL MUSIC PHASE began immediately upon her graduation and coincided with the onset of the Yugoslav wars. Although Isidora had been employed since 1993 at the Faculty of Music in Belgrade as a teaching assistant to Prof. Vlastimir Trajković at the Department of Composition and Orchestration, whilst pursuing a master's degree at the same faculty, Serbia's skyrocketing inflation, economic and personal instability caused by the wars, overall insecurity and uncertainty in the country

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[19] "…musical surprise, as an unexpected sonic change achieved by means of one or more musical aspects within the course and structure of a compositionally compact whole, that is, or a single movement, which changes, complicates, and enriches the dramaturgical structure of that whole." Борислав Чичовачки [Borislav Čičovački], "Елементи оригиналног стваралачког израза у раним делима Душана Радића" ["Elements of Original Creative Expression in the Early Works of Dušan Radić"], presented at the Musicological Symposium dedicated to the life and works of the composer Dušan Radić. Novi Sad, Културни центар Војводине "Милош Црњански", 2021.

[20] Among others, the Janáček Philharmonic Orchestra and Brodsky Quartet.

were the main driving forces behind Isidora's decision to accept the job of orchestrating film music by Goran Bregović (Горан Бреговић). On the one hand, this made life easier for her and her family during the 1990s while, on the other hand, as Isidora often remarked, she was able to use this period of collaboration with Bregović for developing a practical command of the laws and secrets of orchestration.[21] "It was a beautiful and very important time for me, helping me to stay sane. On the one hand, it was a source of financial support and, on the other hand, it enabled me to learn a lot of practical stuff to do with music. I had a chance to experiment with orchestral sound."[22]

However, Žebeljan's main field of work during that time was incidental music for theatre. Between 1995, when she first composed music for a professional theatre in Belgrade (Belgrade Drama Theatre),[23] and 2001, Isidora composed music for 23 theatre plays, mostly produced by theatre houses in Belgrade (Atelje 212, Yugoslav Drama Theatre, National Theatre, Belgrade Drama Theatre, and Boško Buha Theatre), as well as the Montenegrin National Theatre in Podgorica and especially the Theatre City festival in Budva,[24] therefore, for theatres in her own country.[25] She wrote music for plays by classics, such as Shakespeare, Sheridan, Molière, Chekhov, some of the 20th century's most significant authors such as Brecht, Sartre, Arthur Miller, some of Yugoslavia's most prominent writers such as Andrić and Krleža, as well as Serbian contemporary writers, Ljubomir Simović (Љубомир Симовић), Vida Ognjenović (Вида Огњеновић), Ljubivoje Ršumović (Љубивоје

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[21] During the several years she worked with Bregović, Isidora orchestrated his entire music track for *Underground,* a film by Emir Kusturica that won the 1995 *Palme d'Or* at the Cannes Film Festival. She also orchestrated Bregović's music for another two films, *La Reine Margot* (dir. Patrice Chéreau) and *The Serpent's Kiss* (dir. Philippe Rousselot). In addition, for the purposes of Bregović and his ensemble's concerts she also orchestrated his music from another two films by Kusturica, *Time of the Gypsies* (*Dom za vešanje*) and *Arizona Dream*.

[22] Isidora Žebeljan, *Dok slušamo muziku...*, op. cit., 137.

[23] Agatha Christie's *Mousetrap* (Мишоловка/*Mišolovka*), directed by Irena Ristić (Ирена Ристић).

[24] For this festival, she composed music for the following productions: *Leonce und Lena* (Леонс и Лена – *Leons i Lena*) by Georg Büchner, dir. Dejan Mijač / Дејан Мијач, 1998); *Yegor's Road* (Јегоров пут – *Jegorov put*), written and directed by Vida Ognjenović (2000); Злочин на козјем острву / *Zločin na kozjem ostrvu* (*Delitto all'Isola delle capre* by Ugo Betti, directed by Nebojša Bradić / Небојша Брадић), and Shakespeare's *Tempest* (Бура/*Bura*) directed by Slobodan Unkovski (Слободан Унковски), both in 2001.

[25] The Federal Republic of Yugoslavia, which comprised Serbia and Montenegro.

Ршумовић), Goran Marković (Горан Марковић), Mirjana Bobić Mojsilović (Мирјана Бобић Мојсиловић), etc. In the making of these theatre productions she worked with some of the most prominent theatre directors from former Yugoslavia, such as Dejan Mijač (Дејан Мијач), Slobodan Unkovski, and Vida Ognjenović, and during this phase in her career, the music she wrote for two theatre plays, Goran Marković's *Govorna mana* (Говорна мана – "Speech Impediment") and Vida Ognjenović's *Yegor's Road (Jegorov put)*, won two Sterija Awards – in 1997 and 2001 – at Yugoslavia and Serbia's most prestigious theatre festival, *Sterijino pozorje* (Стеријино позорје) in Novi Sad, as well as four awards at the YUSTAT biennial of theatre design.

For the most part, Isidora envisaged her music and accomplished her conceptions in the form of multi-movement suites for acoustic chamber ensembles (ranging from quartets to octets) with or without vocal parts, almost invariably involving a piano and percussion (comprising a wide variety of un-pitched instruments), sometimes employing a chamber choir as well. For three plays, she composed electronic music. In terms of applying and performing music in the context of theatre directing, especially outstanding is Isidora's music for Georg Büchner's *Leonce und Lena,* directed by Dejan Mijač and jointly produced by the Theatre City festival in Budva and Belgrade's Yugoslav Drama Theatre. The director's concept was to have the music performed onstage, live, as an integral part of the play's fairytale-like dramatic action, dramaturgically integrated with it, not merely serving as a sonic backdrop in between the scenes.

Several underlying traits in Žebeljan's theatre music have enabled viewers to develop additional layers of emotion and perception in anticipating the play's dramatic contents and the director's procedures, as well as the performers themselves, the actors, and other participants. These traits include the following:

1. An extremely precise but multilayered essence in the required emotional cumulus, achieved by means of a rather striking, original melodic and rhythmic component that, upon seeing the play, remained etched in one's memory as an emotional hallmark of the entire artistic event.

2. Minute precision in terms of perceiving the stylistic setting of a given play as well as that of its present staging, geared, like a time machine, for teleporting Isidora the composer into an extremely remote time period, conditioned by the play, wherein she would situate herself not as a composer from that age but as Isidora Žebeljan from the late 20th century and compose

a kind of music that would link the stylistic origins of a given play and its possible emotive receptions in the present age, thus applying a procedure that was at loggerheads with the postmodern principles of freely using aesthetics and experiences from earlier epochs for the sake of a partial (or complete) reconstruction of a contemporary work of art. In that sense, Isidora was an artist who could inhabit, in order to further the theatrical illusion, any stylistic epoch and compose her music from such an environment, thus possibly infusing it with the formal and stylistic traits of another age, but her music always remained readily recognisable as music by Isidora Žebeljan. This procedure resembles that of major film directors such as, for instance, Kubrick and Kurosawa, who invariably speak in their authentic artistic language regardless of their films' historical and geographical setting.

3. The application of specific geo-historical musical colours depending on the director's dramatic conception of the play, by way of Isidora's refined sense of instrumentation and its application. In that way, for instance, employing a piano quartet achieved an irresistibly Russian feeling in Isidora's music for Chekhov's *The Cherry Orchard* (without using quotations or pseudo-quotations); by using the voice of a countertenor (singing in a non-existent and, uniquely for this occasion, invented pseudo-Romance language), combined with a clarinet, violin, and piano, Molière's *The School for Wives* (*L'école des femmes*) acquired a dose of Mediterranean lasciviousness and seductiveness (in line with the director's demands), while her music for a chidren's play by Ljubivoje Ršumović, *U cara Trojana kozje uši* (У цара Тројана козје уши – "The Goat's Ears of King Trojan"), shimmers with the sounds of unusual folk instruments (mostly winds) emanating from folk celebrations and constructed on elements from traditional Balkan music.

This type of incidental music for theatre elicited, first and foremost, a lot of attention from directors, actors, and other participants in productions. Dejan Mijač often remarked how surprised he was that Isidora attended every rehearsal (although not obliged to do so, as the composer), whereupon she would bring a finished score quite quickly, whose sonic and emotive potential would transcend the director's conception itself, raising the artistic responsibility of the entire crew to a much higher level.[26] Also, a number of theatre directors used to say that they would develop a clear emotive picture of a specific scene or act only upon hearing Isidora's music, thereupon using

[26] From a conversation with Dejan Mijač, 7 January 2022.

it to direct their own work.[27] That is why they sought to keep working with Isidora, asking her to join them in multiple productions.

But, entirely apart from the artistic and production crew, the greatest amount of pleasure in Isidora's theatre music went to the spectators, who openly expressed their admiration, while children remembered Isidora's melodies from the plays they saw and kept singing them for a long time afterward.[28]

In addition to her intense work in theatre music, during her second creative phase Isidora composed concert music as well. She wrote eight pieces, including a cycle of solo songs with two versions, one with piano and the other with orchestral accompaniment, a solo piano and solo guitar piece each, and four pieces of chamber music. Especially important are her vocal cycle *Rukoveti* (Руковети); the chamber piece *Girotondo*; *Il Circo* for solo piano; and *Sarabande* (*Sarabanda* – Сарабанда), a trio. In this period, her concert music oeuvre pursued an artistic exploration of several different sources of musical influences, above all traditional and (contemporary) popular music, whose unique integration and amalgamation in Isidora's music would come to constitute one of the main peculiarities of her mature style.

Il Circo (1993) revolves around a player (i.e. mechanic) piano in an imaginary circus. The unexpected twists in the rhythm, sudden breaks, and painstakingly shaped accentuation, which make the musical flow of this imaginary piano's melody unusual and exciting, turning it into a type of musical surprise, attain in this piano miniature a degree of unique mastery.

Girotondo, a piece for saxophone (or two saxophones),[29] piano, double bass, and percussion (1994) was the first work by Isidora that produced an authentic and uncompromising amalgam of two essentially remote sources of inspiration for her: folk and popular music, primarily jazz. At the same time, she successfully avoided making allusions to any clichés whatsoever: the piece is not ethno-jazz nor does it evoke ethno-jazz, because it combines elements from traditional music not in an ornamental or sentimental fashion; rather, the two sources of influence are integrated in a way that makes their unity integral in its inseparability – as though the source of elements from both origins was precisely their musical opposition. A highly expres-

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[27] Dejan Mijač, Slobodan Unkovski, Radoslav Milenković, and, later, Tomi Janežič.

[28] Information gathered from theatres and spectators, who sent Isidora cards with expressions of delight.

[29] An oboe version was produced in 2003.

sive, succulent, bold, and provocative melody is united in sound with abrupt rhythmic changes, unexpected accents, surging in tempo, with moments of abrupt braking, toward a breathless, brilliant coda, forming a characteristic model of Isidora's original expression, which attained its high points in her later works, especially those from her third phase.

Sarabande for soprano, flute, and piano, written for Rome's Contro-Canto festival in 2001, marked the beginning of an independent segment in Isidora's oeuvre. Namely, it was the first time that Isidora used a theme from a piece of her own theatre music (in this case, the score she wrote for a production of Sartre's *Dirty Hands / Les Mains sales*) in a piece of concert chamber music. It comprises a serene, ethereal, translucent melody, with hints of the ancient Spanish dance, supported by a steady, slow-moving pulsating rhythm, in a minimalistic harmonic framework, which all together produces a sonic impression of levitation and transcendence. Over the following two decades, this chamber piece became Isidora's most frequently performed work, acquiring, at the behest of numerous musicians from across the world, another 14 versions, among which the most frequently performed ones are those for solo piano; piano trio; piano, flute, and violoncello; and cor anglais, violin, and piano. Later on, in her third phase, Isidora composed another ten or so pieces, mostly chamber, by using the richest musical bits from her theatre music scores.

Rukoveti, a cycle of solo songs for soprano and orchestra (or piano, 1999/2000), is Isidora's most significant work from her second creative phase. The title was chosen not as a reference to the structure of the work, but as a nod to this unique form of choral suite in Serbian vocal music, as well as to the composers who cultivated this peculiarity of Serbian traditional art music throughout the 20th century and an homage to traditional music in general, especially that which informed the musical backdrop of Isidora's childhood. The cycle comprises five songs and three interludes, setting verses by anonymous Vojvodina poets taken from the anthology of Serbian 18th and early 19th-century bourgeois poetry mentioned above, as well as fragments from Serbian folk lyric songs, which Isidora rearranged and reordered or used existing words to form entirely new lyrical entities. In many respects, **Rukoveti** are one of Isidora's most important compositions, as well as one of the most significant works in all of Serbian music. That status stems from the work's musical and emotive-perceptual specificities, which present here, perhaps for the first time in her oeuvre, the peculiarities of her authentic mode of compositional expression. Above all, they include bold manifestations of a rich

melodic invention, which (in this cycle) sometimes approximates Serbian folk music from Vojvodina, at other times evoking Slavic folk songs and even Turkish *sevdah* songs, but always retaining its originality and refusing to resort concretely to explicit elements from a clearly defined folk music tradition. The next peculiarity of Isidora's compositional expression that stands out in this cycle is its rhythmic unconventionality and complexity, especially when combined with irregular and shifting metres, downplaying its links with a precisely defined folk music tradition and outlining the rhythmic patterns of the traditional music of an unknown desert race. This complexity of rhythm and metre is especially characteristic of the final, fifth song, *Oh, Die, My Love* (*Ej, dušo* – Ej, душо), where irregular metric shifts, combined with a gradually accelerating tempo, produces an ecstatic sound, giving rise to a powerful melody towering above a pulsating *ostinato* orchestral *tutti*, which forms one of the most moving episodes in more recent music. In Isidora's oeuvre, the song cycle **Rukoveti** constitutes the endpoint of a unique process of forming an authentic type of musical expression, enabling, in the ensuing third phase, the growth and efflorescence of one of the most striking creative episodes in early 21st-century art music.

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Summary

Isidora Žebeljan (Serbian Cyrillic: Исидора Жебељан, b. Belgrade, 1967–2020) was one of the most original classical music composers of the early 21st century. That is why she is the most frequently and diversely performed Serbian composer abroad, commanding the most prominent presence beyond Serbia. She first came under the attention of the international public with her opera *Zora D.* (Зора Д.)*,* which was commissioned by the Genesis Foundation of London and premièred in Amsterdam in 2003. From that point on, Žebeljan enjoyed a steady stream of commissions from major institutions and music festivals, such as the Berliner Philharmoniker Foundation, Venice Biennale (*La Biennale di Venezia*), Bregenz Festival (*Bregenzer Festspiele*), Musiktheater im Revier Gelsenkirchen, the Netherlands Chamber Choir (*Nederlands kamerkoor*), Accademia Musicale Chigiana in Siena, the City of London Festival, etc. Žebeljan has composed music for major ensembles such as the Vienna Symphony Orchestra (*Wiener Symphoniker*), the Academy of St. Martin in the Fields, Brodsky Quartet, and London Brass. Her oeuvre, divided in three creative phases, comprises around a hundred pieces, including five operas (written for opera houses in the Netherlands, Austria, Germany, and Italy) and incidental music for 38 theatre plays. *Zora D.* was the first Serbian opera premièred abroad (in the Netherlands), while *Two Heads and a Girl* (*Dve glave i devojka* – Две главе и девојка) was the first Serbian opera that was sung in the Serbian language at its world première (in Italy). Some of the most renowned contemporary musicians and ensembles have performed around 70 of Isidora's pieces on concert and opera stages in 37 countries on every continent. The originality of her language arose from her authentic ability to forge organic links between musical elements originating from different spheres of influence (ranging from old Balkan folk music traditions to rock and pop music), which she achieved by blending, amalgamating, and combining these originally divergent musical elements into new and previously unknown contexts of sound. In her pieces, form is entirely subordinated to the unpredictable flow of their musical contents, leading to unexpected, sudden shifts between individual segments in the work's sonic content, approximating the shape of a short story or film – a series of divergent (musical) events giving sound to a single perceptual whole, similarly to the way magic realism does in literature. A unique specificity of her music's originality stems from her unusual and quite peculiar melodic and rhythmic invention.

RESEARCH AND TRADITION

_Marijana Kokanović Marković_*

University of Novi Sad
Academy of Arts
Department of Musicology and Ethnomusicology

UNION IS STRENGTH – "A BALKAN HYMN" BY KALMAN ROTH-RONAY AT THE HAGUE PEACE CONFERENCE (1899) IN THE CONTEXT OF ANGLO-SERBIAN CULTURAL AND POLITICAL RELATIONS

Abstract: The London-based Hungarian violinist and composer Kalman Roth-Ronay composed "A Balkan Hymn" _Union is Strength,_ a setting of verses by Elodie L. Mijatović, the wife of the Serbian diplomat, historian, and writer Čedomilj Mijatović (Serbian Cyrillic: Чедомиљ Мијатовић). The piece is dedicated to the "Balkan nations"; it was published in London, where the Mijatović couple had been living since 1889. With their joint efforts in translating and journalism, they made a significant contribution to cultural exchange between England and Serbia. Čedomilj Mijatović advocated the idea of forging a "Balkan federation", a view shared by Elodie, which is also evident in the lyrics of _Union is Strength,_ "A Balkan Hymn", which was probably performed at the First Peace Conference in The Hague (18 May–29 July 1899), which

* The author's contact details: marijanakokanovic@yahoo.com

included a number of concerts staged for the delegates by The Hague City Council and the Société des Bains. The Kingdom of Serbia was represented by Čedomilj Mijatović, Dr Vojislav Veljković (Војислав Вељковић), and Colonel Aleksandar Mašin (Александар Машин). In The Hague, Elodie Mijatović presented Vojislav Veljković with a copy of Kalman Roth-Ronay's Balkan hymn with her congratulations, no doubt for his well-noted address at the conference, which is borne out by the dedication on the title page. Several months after the conference was concluded, in January 1900, Roth-Ronay was decorated in Belgrade with the Order of Saint Sava, fourth class.

Keywords: Balkan anthem, Kalman Roth-Ronay, Elodie L. Mijatović, Čedomilj Mijatović, Vojislav Veljković, Anglo-Serbian cultural and political ties.[1]

Introduction

The focus of research in this study is *Union is Strength,* "A Balkan Hymn" written by Elodie Lawton Mijatovics/Mijatovich[2] and set to music by the Hungarian violinist and composer Kalman Roth-Ronay[3] for voice, violin, and piano. It was "dedicated to the Balkan Nations" and published in London by Weekes & Co.[4]

Elodie L. Mijatović was the wife of Čedomilj Mijatović, a diplomat, historian, and writer.[5] Together, they made a significant contribution to cultural

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[1] My thanks to Prof. Mirjana Veselinović Hofman, Ph.D., for supplying me with a score of Roth-Ronay's piece as well as for encouraging me to research this topic. I am also grateful to Mr Ljubomir Stevović, who made the score available from his personal archive.

[2] Elodie L. Mijatović (1825–1908) was born in England but spent her youth in Boston, Massachusetts, where she was an active advocate of the abolitionist movement and published several works of literature. She returned to Europe in 1863 and married Č. Mijatović in April of the following year. For more detailed information, see: Слободан Г. Марковић (Slobodan G. Marković), "Мијатовић, Елоди Лотон (Mijatovics/Mijatovich Elodie Lawton)", *Срйски биоīрафски речник*, 6, Мар–Миш, ed. Ч. Попов (Č. Popov), Novi Sad, Матица српска, 2014, 401–402.

[3] According to John Merrick, K. Roth-Ronay's (1869–1933) great-great-grandson, his parents were Heinrich Roth and Rosa, née Auer. Radix Fórum:Fórum magyar családtör-ténészeknek, https://www.radixforum.com/vezeteknevek/roth (5 September 2021).

[4] 14 Hanover Street, Regent Street, W.

[5] Č. Mijatović (1842–1932) began studying law at the Lyceum in Belgrade, before continuing his studies in Munich, Leipzig, and Zurich. He taught as an adjunct lecturer and then professor of political economy and finance at the Higher School (*Велика школа*) in Belgrade (1866–69). From 1869 he was employed at the Ministry of Foreign Affairs and

exchange between Britain and Serbia. Čedomilj Mijatović served three terms as the Minister Plenipotentiary of the Kingdom of Serbia to the Court of Saint James's (i.e. head of Serbia's diplomatic mission in Great Britain). The high standing he enjoyed is illustrated by the fact that during the 1880s *The Times* provided regular coverage of his diplomatic activities.[6] In addition, with his literary and publishing efforts Mijatović aided the cause of "creating a more comprehensive and favourable image of Serbia and the Serbs in Great Britain".[7] Between 1868 and 1901 he translated a number of important works of travel literature, historiography, novels, memoirs, sermons and other religious works from English to Serbian. In English, he published a novella set in Serbia's past (*Boyana,* 1885) and, as a historian, books about the collapse of the Byzantine Empire (*Constantine, the Last Emperor of the Greeks*, 1892) and the May Coup, which saw the demise of the Obrenović (Обреновић) dynasty (*A Royal Tragedy: Being the Story of the Assassination of King Alexander and Queen Draga of Servia*, 1906). His studies, focused on medieval and more recent Serbian history, were published in respectable English periodicals, and he also authored a comprehensive monograph about Serbia (*Servia and the Servians*, 1908), in which he strove to familiarise his English readers with Serbian history, Serbia's politics and government at the time, its rich cultural tradition, as well as folk and fine literature. As a publicist, his reports from London helped inform the Serbian public about events and developments in Britain, just as he informed his English readers about the social and cultural life of Serbia.[8]

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in 1871 he successfully represented the Principality of Serbia at the London Conference. He occupied the post of finance minister in several cabinets and served as personal secretary to Prince Milan Obrenović (Милан Обреновић) in 1875. As a cabinet minister, he advocated developing ever closer ties with Austria-Hungary. He served multiple terms as Minister Plenipotentiary of the Kingdom of Serbia to the Court of Saint James's (1884–1885, 1895–1900, 1902–1903). He also served as Minister of the Kingdom of Serbia at the courts in Bucharest (1894) and Constantinople (1900). For more detail, see: Слободан Г. Марковић (Slobodan G. Marković), "Мијатовић, Чедомиљ", *Српски биографски речник*, 6, Мар–Миш, ed. Ч. Попов (Č. Popov), Novi Sad, Матица српска, 2014, 406–408.

[6] The digital archive of this renowned daily newspaper contains more than 300 articles mentioning Mijatović. Слободан Г. Марковић (Slobodan G. Marković), "Додаци", in: Чедомиљ Мијатовић, *Успомене балканског дипломате*, translated and edited by Slobodan Marković, Belgrade, Радио телевизија Београд, 2017, 334.

[7] Ibid., 335.

[8] For more details, see: Симха Кабиљо-Шутић (Simha Kabiljo-Šutić), *Посредници*

Elodie Lawton Mijatović met her future husband in Leipzig in 1863[9] and married him the following year. She quickly learned Serbian and became an active translator. She translated Serbian folk tales, as well as poems about the Battle of Kosovo, which she published in a collection titled *Kossovo* (1881), dedicated to Princess Natalie Obrenović (Наталија Обреновић). She was the first woman historian in Serbia, publishing her book-length study *The History of Modern Serbia* in 1872 as a scholarly monograph. During the Serbian-Ottoman Wars (1876–1878) "she pursued dynamic activity seeking to further the Serbian cause in the public opinion of England".[10] In the domain of literary work in her native language, she was active as a poet, translator, and author of short autobiographical novels.[11]

From 1899 on, with two brief interruptions (1894 and 1900–1901), the Mijatović couple lived in London. At the time, writings by Elodie L. Mijatović were published in *The Eastern and Western Review*, *The Speaker,* and *The Life*.[12] It was certainly at this time that she also met K. Roth-Ronay, who was renowned not only as an excellent violinist, but also as the London correspondent of the highly regarded Viennese magazine the *Neue musikalische Presse*.[13]

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[9] Elodie and Čedomilj Mijatović met in Leipzig at a soirée hosted by Friedrich Arnold Brockhaus, a bookseller with whom both of them were collaborating at the time. Бранислав Станојевић (Branislav Stanojević), "Елодија Л. Мијатовићка", *Женски свеш* (Ženski svet), VIII/10, 1893, 146.

[10] Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијашовић, викшоријанац међу Србима*, Belgrade, Правни факултет Универзитета у Београду, 2006, 69.

[11] Симха Кабиљо-Шутић (Simha Kabiljo-Šutić), op. cit., 20.

[12] Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијашовић, викшоријанац међу Србима*, op. cit., 69.

[13] This monthly magazine was founded in 1892. Apart from covering the music life of Vienna, it also published contributions by its correspondents from London (K. Roth-Ronay), Budapest (Viktor von Herzfeld), Berlin (Rudolf Fiege), Prague (Viktor Joss), and Dresden (Carl Söhle). For more details, see: Sandra McColl, *Music Criticism in Vienna 1896–1897: Critically Moving Forms*, Oxford, Clarendon Press, 1996, 12–13.

Photo 1: Elodie L. Mijatović

Source: Бранислав Станојевић (Branislav Stanojević): *Госпођа Елодија Л. Мијатовићка*. Talk by Branislav Stanojević at the Serbian Girls' Association of Novi Sad (*Српско новосадско девојачко друштво*; reprinted from *Стражилово* – "Stražilovo"). Novi Sad, Српска штампарија дра Светозара Милетића, 1893.

Kalman Roth-Ronay – A Violinist and Virtuoso

Kalman Roth-Ronay received his first violin lessons from Frederic Raczek[14] in his native Veszprem and then from his uncle Leopold von Auer (Hungarian: Auer Lipót), a renowned Hungarian violinist, pedagogue, composer, and conductor.[15] In 1881 Roth-Ronay enrolled at the Gesellschaft der Musik-

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[14] F. Raczek was a violin virtuoso, who, upon retirement, lived in Veszprem, where he remained active as a violinist at the Cathedral. E. van der Straeten, "Kalman Ronay", *Strad*, Vol. XV, No. 169, 1904, 90.

[15] Born in Veszprem, Hungary, trained at the Conservatories in Budapest and Vienna. Auer worked as concertmaster in Düsseldorf (1863−1865) and then Hamburg (1866−1868), whereupon he moved to Russia, where he taught the violin at the Conservatory in Saint Petersburg (1868−1917). His students included several famous violin vir-

freunde conservatory in Vienna, where his violin professor was Jakob Moritz Grün, regarded as a distinguished violinist and pedagogue, who taught a number of virtuosi and orchestra musicians.[16] Roth-Ronay studied harmony and counterpoint with Robert Fuchs. At the age of 15, he was awarded a gold medal by the Vienna Conservatory (1884). He continued his studies at the Leipzig Conservatory, where his violin teacher was Adolph Brodsky (Адольф Давидович Бродский),[17] while Salomon Jadassohn and Oscar Paul taught him harmony and composition. From 1886 to 1888 he pursued further training with Joseph Joachim in Berlin, who gave him "the breadth of style and nobility of phrasing, in which he stands unequalled".[18] Thanks to these excellent pedagogues, he become an extremely well-regarded violinist: "His Hungarian origins endowed him with a brilliant and fiery temperament, his uncle Leopold von Auer, Grün, and Brodsky imparted the grace and lightness of his bow and sweetness and singing quality of his tone, and Joachim the classical repose and breadth of style and conception".[19]

Upon completing his studies, he embarked on a tour of Hungarian cities and towns. Wherever he appeared, he was received with universal enthusiasm. In Vienna, Emperor Franz Joseph decorated him with a Knight's Cross

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tuosi: Mischa Elman, Konstanty Gorski, Jascha Heifetz, etc. He emigrated to the US in 1918. Boris Schwarz, *Great Masters of the Violin*, New York, Simon and Schuster, 1983, 408.

[16] Born in Pest, up until his hiring in Vienna, Grün worked as the principal violinist at the Weimar Hofkapelle (1858–1861) and then the Hofkapelle in Hanover, at the same time giving public performances in Holland, Germany, and England. From 1868 on he occupied the post of concertmaster at the Vienna Court Opera, where he remained active until 1909. Among others, his students included Carl Flesch, Luigi von Kunits, Franz Kneisel, Oskar Back, and Hans Wessely. Robert Lach, *Geschichte der Staatsakademie und Hochschule für Musik und darstellende Kunst in Wien,* Wien, Ed. Strache Verlag, 1928, 137. Also, Grün was the violin professor of our Petar Stojanović.

[17] Russian violinist, pedagogue, and conductor. Born in Taganrog. He studied violin at the Vienna Conservatory with Josef Hellmesberger the Elder. From 1874 to 1878 Brodsky taught at the Moscow Conservatory. In Vienna, he premièred P. I. Tchaikovsky's Violin Concerto in D major in 1881. From 1883 to 1891 he taught at the Leipzig Conservatory. In October 1891 he secured the position of concertmaster at the New York Symphony Orchestra, where he remained for the next three years. Then he moved to Manchester, England, where he taught at the Royal Manchester College of Music until the end of his life. Theodore Baker, Alfred Remy, "Brodsky, Adolf", in: *Baker's Biographical Dictionary of Musicians*, New York, G. Schrimer, 1919, 119–120.

[18] E. van der Straeten, op. cit., 90.

[19] Ibid.

of the Order of Franz Joseph.[20] In 1892, he was introduced to Sir Augustus Harris,[21] who admired his playing and encouraged him to come to London and accept the position of concertmaster at the Royal Opera House in Covent Garden (1893–94).[22]

Roth-Ronay was also active as a violin professor at the Guildhall School of Music in London.[23] He published several songs and composed sonatas for violin and piano as well.[24] As a renowned violinist and music pedagogue, Elodie L. Mijatović hired him to set her "Balkan Hymn" *Union is Strength* to music
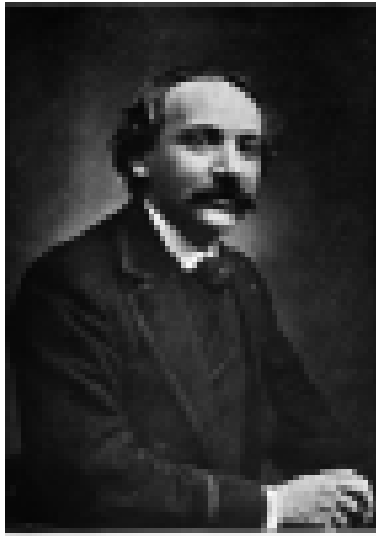
Photo 2: Kalman Roth-Ronay
Source: "Kálmán Rónay". *The Strad*, No. 183, 1905, 88a.

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[20] Ibid.

[21] British actor, impresario, and dramatist. At the age of 27, he secured a lease on the Theatre Royal Drury Lane and from 1888 also ran the Royal Italian Opera House in Covent Garden. He modernised its productions and repertoire, abandoning the old convention of performing operas only in Italian. At both institutions he sought to hire renowned conductors (Hans Richter, Gustav Mahler) and singers (Emma Albani, Nellie Melba, Adelina Patti). For more, see: E. D. Parker, *Opera under Augustus Harris*, London, Saxon & Co., 1900.

[22] Ladislaus Takács, *Der Ungarn in der Welt*, Budapest, Georg Vajna & Company, 1934, 128.

[23] Ibid.

[24] Rupert Hughes (ed.), "Roth – Ronay, Kalman", in: *Music Lovers' Cyclopedia,* New York, Doubleday, Doran and Company, 1912, 633.

Union is Strength ("A Balkan Hymn") at the First International Conference in The Hague

The Hague Conference[25] took place from 18 May to 29 July 1899 at the initiative of the Russian Tsar Nicholas II Romanov (Николай II Александрович), with delegations from 26 states. Čedomilj Mijatović represented the Kingdom of Serbia, travelling to The Hague with his wife Elodie. In addition to Mijatović, Serbia's delegation also included Colonel Aleksandar Mašin (Александар Машин), brother-in-law of the Queen, Draga Obrenović (Драга Обреновић), and Dr Vojislav Veljković (Војислав Вељковић),[26] professor of administrative law at the Higher School in Belgrade.[27] In The Hague, Mijatović had the opportunity to meet important diplomats from various countries and, in his view, taking part in this conference was the high point of his diplomatic career: "At the time, I regarded this mission, and I still regard it as the highest honour made to me during my entire career in public service. The very idea behind the conference, since it originated from Tsar Nicholas II, was truly a great and noble one, and made an impact on my Serbian, basically Slavic soul."[28] Mijatović wrote that during his stay in The Hague he met "some of the most capable statesmen, diplomats, jurists, and representatives of armies and navies from Europe, America, and Asia",[29] and

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[25] The conference resulted in the adoption of four conventions and three declarations, which came into effect on 4 October 1900. Their purpose was to restrict or ban the use of certain novel (at the time) technologies in warfare (aerial bombardment, chemical weapons, cross-tipped or "dum dum" bullets). The participants also agreed to establish a Permanent Court of Arbitration in The Hague, which exists to this day.

[26] V. Veljković (1865–1931) earned his doctorate in law in Paris and taught as a professor at the Higher School in Belgrade from 1896 to 1899. He was appointed secretary to King Alexander I Obrenović (Алекдсандар I Обреновић) in 1899 but resigned the following year because he disapproved of the King's marital plans. He served several terms as a cabinet minister. He was one of the founders of the Democratic Union (*Демократска заједница*) and the Democratic Party (*Демократска странка*). For more details, see: Милош Ковић (Miloš Ković), "Вељковић Војислав", *Српски биографски речник*, 2, В–Г, ed. Ч. Попов, Novi Sad, Матица српска, 2006, 137-138; Слободан Г. Марковић, "Напомене", in: Чедомиљ Мијатовић (Čedomilj Mijatović), *Успомене балканског дипломате*, 219.

[27] *Conférence internationale de la paix. La Haye 18 mai – 29 juillet 1899*. Première partie. (Séances plénières), Ministère des affaires étrangères, La Haye, Imprimerie Nationale, 1899, 7.

[28] Чедомиљ Мијатовић (Čedomilj Mijatović), *Успомене балканског дипломате*, translated and edited by Слободан Марковић (Slobodan Marković), Belgrade, 2017, 213.

[29] Ibid.

he was also informally presented to the young Dutch Queen Wilhelmina (Helena Pauline Maria).[30]

In The Hague, Mijatović befriended William Thomas Stead,[31] a prominent British journalist, "Russophile and friend of Balkan Christians", who covered the conference for *The Review of Reviews,* a British monthly magazine. In an article titled "Members of the Parliament of Peace", he wrote the following lines about Čedomilj Mijatović: "Among the small countries' representatives, M. Mijatović of Serbia stands out prominently as the most ardent European of them all [...]. He is not only a proper European, but also a Cosmopolitan."[32] Stead was especially impressed by Mijatović's proposal that delegates from Asia be allowed to vice-chair the conference committees.

A key issue at the conference concerned the establishment of arbitration between states, with which Mijatović agreed. Vojislav Veljković was more reserved regarding the issue of mediation, informing to that effect Vladan Đorđević (Владан Ђорђевић), the prime minister in Belgrade. He was concerned that mediation might be used unfairly against small countries. At the conference, Mijatović demonstrated pacifist leanings and argued that Serbia should support "all proposals going in that direction",[33] while Veljković was again more reserved and his reservations were shared by Prime Minister Đorđević and King Alexander I Obrenović. The final act was signed on 29 July 1899 by the representatives of 26 countries, whereas the Serbian delegates did not have the permission to "sign any conventions or declarations straight away".[34] Only toward the end of October that year was Čedomilj Mijatović authorised "to sign all the conventions adopted at the conference, albeit with certain exemptions".[35]

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[30] Ibid., 216–217.

[31] W. T. Stead (1849–1912) advocated British-Russian friendship and maintenance of international peace, and fought against child prostitution. He was killed in the *Titanic* shipwreck disaster on 15 April 1912. His son Anfred Stead was likewise a journalist, occasionally lobbying for Serbia and Romania in Great Britain. Слободан Г. Марковић (Slobodan G. Marković), "Напомене", in: Чедомиљ Мијатовић (Čedomilj Mijatović), *Успомене балканског дипломате*, 219.

[32] W. T. Stead, "Members of the Parliament of Peace", *The Review of Reviews*, vol. 19 (1899), 533. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијатовић, викторијанац међу Србима*, op. cit., 219.

[33] Ibid., 221.

[34] Ibid.

[35] Ibid., 222.

In his memoirs, Mijatović later wrote that he, as well as Vojislav Veljković and Aleksandar Mašin, were aware that "in the future, despite the efforts made at the Conference, the interests of small nations would be sacrificed to those of the great powers, just as they have been in the past".[36] They agreed with V. Veljković's proposal that they should address the conference in a plain language and frankly, "allowing our colleagues from the great powers to understand that we are not blind".[37] The task of addressing the conference was entrusted precisely to Veljković, because "he spoke perfect French", having earned his doctorate in law in Paris.[38] Veljković addressed a plenary session of the Conference devoted to "restricting and limiting the use of warfare".[39] In his speech, Veljković argued that the constraints adopted at the conference would be respected by small nations, while the great powers "will not hesitate to disregard their obligations completely whenever they deem it conducive to their interests to leave them aside".[40] According to Mijatović, Veljković's remarks made quite an impression: "It was like a bomb had detonated in that beautiful hall, whose walls were covered with oil paintings by the great Dutch masters".[41] Veljković's speech caused Germany's representative Dr Phillipp Zorn to protest against the airing of such views. This was followed by remarks from the chairman, the French delegate Léon Bourgeois, who asserted that "neither moral nor international law recognises any differences between great and small nations".[42] Veljković received many congratulations for giving an excellent speech, as well as the "fervour of his attractive boldness".[43]

In The Hague, Elodie Mijatović presented Vojislav Veljković with a copy of Kalman Roth-Ronay's "Balkan Hymn", also congratulating him, undoubtedly for his remarkable speech at the conference, which is borne out by her dedication on the title page of the score. She wrote her dedication in the upper right-hand corner of the page ("To Dr V. Velkovich with congratulations and frank good wishes from Elodie L. Mijatovich") and the date and place on the left-hand side ("20th July/99, The Hague"). The text of the "Bal-

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[36] Чедомиљ Мијатовић (Čedomilj Mijatović), *Усѣомене балканскоī диѣломаѣе*, op. cit., 215.

[37] Ibid.

[38] Ibid.

[39] Ibid.

[40] Ibid., 216.

[41] Ibid.

[42] Ibid.

[43] Ibid.

kan Hymn" makes it evident that Elodie L. Mijatović, like her husband, shared Veljković's views concerning the position of "small" nations *vis-à-vis* the great powers, which he courageously and unreservedly stated at the conference. In the lyrics she wrote for *Union is Strength*, "A Balkan Hymn", she called for unity among Balkan nations ("Hand in hand, ye Balkan Nations"), asserting that their power rested precisely in unity ("Union gives a strength that's peerless"), especially against the great powers ("Peace among you, kindly feeling, To the mightier nations round"). In fact, she thereby endorsed the political *creed* of her husband as well, who advocated the idea of a Balkan federation, as well as pacifism ("Watchful eye and weapon ready, But no fever in the blood!").

> *Union is Strength*
>
> Hand in hand, ye Balkan Nations
> Wait and work to win at last,
> One is aims and aspirations,
> Future greater than the past,
>
> Heart, to heart firm, frank and fearless,
> Look your false foes in the face,
> Union gives a strength that's peerless,
> To true workers God gives grace,
>
> Peace among you, kindly feeling
> To the mightier nations round,
> Hearty goodwill, honest dealing
> Must at length be honour crowned!
>
> Wait, wait, working, thinking, praying,
> Doubting dreamers gain no prize.
> Treason still is self betraying,
> Faltering footsteps cannot rise.
>
> Step by step, strong, sober, steady,
> Seeking still the highest good;
> Watchful eye and weapon ready,
> But no fever in the blood!
>
> Side, by side ye Balkan nations,
> Wait and work and win at last.
> All your holiest aspirations,
> Let your future shame your Past!

Čedomilj Mijatović openly advocated the notion of forging a Balkan-wide federation, including in articles he wrote for *The Times*: "I hope and trust that Providence, which shapes history, leads the Balkan nations toward forming a United States of the Balkans." In his view, the main obstacle to achieving the idea was "Bulgarian-Greek antagonism", but he believed that it was "local and transient in nature".[44] As late as the eve of the First Balkan War, he was still a firm believer in the idea of a Balkan federation that would extend the same rights to all of its constituent nations: "Our political ideal is the formation of a Balkan confederation, wherein all of us, Christians and Muslims, Serbs, Bulgarians, Greeks, Albanians, Romanians, and Turks would participate with equal rights."[45]

Kalman Roth-Ronay set the verses by Elodie Mijatović to music in his "Balkan Hymn" for voice, violin, and piano. The piece has a ternary form, opening with a relatively brief introductory section in the instrumental parts, which is restated right before the reprise of section *A*. The "hymn" is characterised by a solemn march-like melody, underscored by dotted rhythmic figures and frequent fourth leaps. The tempo and performance indication of *Allegro energico*, in the opening and closing sections of the form in G major, adhere to the character of an anthem as well as the lyrics by Elodie Mijatović. The middle section *B* modulates to the mediant E^b major in a contrasting tempo (*Poco meno mosso*), character, and musical expression (*pp, dolce espressivo*), befitting the lyrical content at that point ("Peace among you, kindly feeling"). The piece features no elements of folk music, which would evoke the various Balkan nations, to whom the anthem is dedicated. However, the Iambic dotted rhythm in the vocal and violin parts (bb. 16, 23, 76) betrays the composer's Hungarian ethnicity. For the most part, the vocal and violin parts follow the same melody in the opening and closing sections, whereas in the contrasting section *B* they are provided with independent melodic lines of their own. The piano follows the vocal and violin melodic line in the framing sections, whereas in section *B* it mostly doubles the violin part.

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[44] The article was published as a reaction to the adoption of a Constitution in Turkey. Chedo Mijatovich, "The New Era in Turkey", *The Times*, August 4, 1908, 6 f. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијатовић, викторијанац међу Србима*, op. cit., 324.

[45] Chedo Mijatovich, "The Balkan and Islam", *The Times*, September 21, 1912, 5 b. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијатовић, викторијанац међу Србима*, op. cit., 325.

Examples 1 and 2: Kalman Roth–Ronay: *Union is Strength* (A Balkan Hymn), Weekes & Co, 14 Hanover Street, Regent Street, W.

It is possible that "A Balkan Hymn" was performed during the conference in The Hague, given that E. Mijatović had a printed score with her and that Roth-Ronay was decorated the following year with the Order of Saint Sava (*Орден Свеūоī Саве*) in Belgrade. In addition, at the time of The Hague conference the city also hosted a public performance by Johannes Wolff,[46] a

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[46] Johannes Wolff (186–1931) was born in The Hague. He learned to play the violin in Rotterdam and Dresden. He continued his training at the Paris Conservatoire, where he made a name for himself performing H. Vieuxtemps's *Violin Concerto No. 4.* This was

renowned Dutch violinist who taught violin at Guildhall in London, where Roth-Ronay was likewise employed.

Apart from the sessions, the Dutch government organised a rich social and cultural programme for the conference participants. There were receptions, dinners, soirées, and tea parties almost every day.[47] In his memoirs, Čedomilj Mijatović recorded that lunch was served for all participants "in the magnificent Huis de Bosch, where the meetings took place", and that there were balls, concerts, and theatre plays.[48] Mijatović also asserts that "the most popular participant at the conference, in the high society of the Dutch capital, was Lord Fisher",[49] who was unrivalled in his "refined and elegant waltz dancing".[50]

During The Hague conference, there were also concerts for the delegates, organised by The Hague city council and the Société des Bains, whose general manager was the violinist Bernhard Goldbeck, who also managed the Kurhaus hotel.[51] During his time, between 1893 and 1915, the hotel was frequented as a favoured holiday destination by the German royal family, nobility, as well as wealthy industrialists. It was renowned for its concert hall, which hosted every famous musician and philharmonic orchestra at the time. The Berlin Philharmonic was the season's favourite.[52] At one of the concerts,

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[47] followed by concert tours of Norway, Sweden, Russia, and Germany, before settling in England, where the Queen and other members of the royal family held him in highest regard. Members of other European royal houses were likewise impressed by his musical skills. "Johannes Wolff", *The Strad*, Vol. 5, No. 51, 1894, 73374.

[47] Verena Steller, *Diplomatie von Angesicht zu Angesicht. Diplomatische Handlungsformen in den deutsch-französischen Beziehungen 1870–1919*, Paderborn, Ferdinand Schöningh, 2011, 283.

[48] Чедомиљ Мијатовић (Čedomilj Mijatović), *Успомене балканског дипломате*, op. cit., 214–215.

[49] Sir John Arbuthnot Fisher, 1st Baron Fisher of Kilverstone, 1841–1920, a British admiral of the fleet from 1892 and subsequently First Sea Lord (1904-1910). He reorganised and strengthened the British navy. For more details, see: Ian Johnston and Ian Buxton, *The Battleship Builders: Constructing and Arming British Capital Ships*, Barnsley, Seaforth Publishing, 2013, 104.

[50] Чедомиљ Мијатовић (Čedomilj Mijatović), *Успомене балканског дипломате*, op. cit., 215.

[51] The Kurhaus was built in 1885.

[52] Arthur Eyffinger, *The 1899 Hague Peace Conference. "The Parliament of Man, The Federation of the World"*, The Hague, London, Boston, Kluwer Law International, 1999, 106–107.

Mijatović met, through William Stead, Margarethe Lenore Selenka (1860–1922),[53] an anthropologist, zoologist, peace activist, and feminist.[54]

On 17 June 1899, the Dutch government staged a festival of music and art to honour the conference, featuring, among others, the violinist Johannes Wolff, who enjoyed the favour of the British Queen Victoria and Russian Tsar Nicholas II. Dancers wearing historical costumes presented *tableaux vivants* from famous works exhibited in Dutch galleries, such as Rembrandt van Rijn's *The Night Watch* and Jan Havickszoon Steen's *A Village Wedding*. The evening was rounded off with a performance of a military orchestra playing the Dutch and Russian national anthems, with the press describing the event as "an exceedingly brilliant assemblage".[55]

Roth-Ronay in Belgrade

Thanks to articles in the Serbian, Austrian, and English press, we know that in January 1900 the violinist Roth-Ronay gave a concert in Belgrade and that King Alexander I Obrenović decorated him with the Order of Saint Sava fourth class.[56] That year, Roth-Ronay embarked on a concert tour, performing in Belgrade, Sofia, Bucharest, and Constantinople. Shortly before his concert in Belgrade, he gave a successful performance in Vienna's Concordia-Club, branded "a true sensation" in respectable Viennese weeklies.[57]

At the time, Elodie and Čedomilj Mijatović were living in Belgrade and it was probably their lobbying that made it possible for Roth-Ronay to perform in Serbia's capital city at all and then receive his decoration from the King. It is a well-known fact that Elodie and Čedomilj Mijatović had close

[53] Ute Kätzel, "A Radical Women's Rights and Peace Activist: Margarethe Lenore Selenka, Initiator of the First Worldwide Women's Peace Demonstrations in 1899", *Journal of Women's History*, Vol. 13, No. 3, 2001, 46–69.

[54] Чедомиљ Мијатовић (Čedomilj Mijatović), *Успомене балканског дипломате*, op. cit., 217–218.

[55] Arthur Eyffinger, op. cit., 333.

[56] See: Мирко Рош (Mirko Roš), "Музика. Калман Рот Ронај. – Аделаида Зелда. – Београдско Певачко Друштво. – Венцл Недела", *Нова искра* (Nova iskra)*, II/3, 1900, 95–96; "Theater- und Kunstnachrichten", *Neue Freie Presse*, Nr. 12 710, 1900, 6; E. van der Straeten, op. cit., 90.

[57] "Concordia-Club", *Neue Freie Presse*, Nr. 12 708, 1900, 6; "Concordia-Club", *Neues Wiener Journal*, VIII/ Nr. 2231, 1900, 4; "Concordia-Club", *Wiener Zeitung*, Nr. 7, 1900, 9.

relations with members of the Obrenović royal family.[58] In this way they helped forge ties between Serbian and English culture in the domain of music as well, since Roth-Ronay was based in Britain, as an artist, pedagogue, and publicist.

Roth-Ronay's visit to Belgrade was discussed in writing by Mirko Roš (Мирко Рош), who reviewed his concert at the Royal Serbian National Theatre in Belgrade on 2 January 1900 for *Nova iskra* (*Нова искра*). Roš asserts that Roth-Ronay "is not only an excellent violin virtuoso", but also an artist to whom "art comes naturally", and that his performance made an extraordinary impression:

> The remarkable ease and confidence with which he swipes over those four strings, his complete poise and boldness in the most difficult passages, his entirely academic manner of playing, the remarkably fine shading, nobility, and breadth of his tone, his refined musical taste in every respect, innate capability that allows him to unlock every secret of the tone poet, to immerse himself in the spirit of the artwork – the composition – itself, all of this reveals his talent, not only as a virtuoso, but as an artist as well. His fingers do not get ahead of reason, nor does his reason get ahead of his feelings – it is all in perfect harmony.[59]

The concert programme that Roth-Ronay performed in Belgrade was focused on Pablo de Sarasate. Apart from Sarasate's *Faust Fantasy,* op. 13 and *Bolero*, op. 30, he also played F. Chopin's *Nocturne,* op. 9, no. 2 in a violin arrangement by Sarasate, as well as *Introduction et Rondo Capriccioso*, op. 28 by Camille Saint-Saëns. Saint-Saëns had dedicated this famous piece precisely to Sarasate, who was the first to perform it in public. Roš asserts that Ronay's rendering of Chopin's *Nocturne* was highly successful and that the artist "did not play but sang", with his "fiery Hungarian temperament clearly coming through in Sarasate's Bolero as well as in Saint-Saëns's Rondo capriccioso, skittish in content and form alike".[60]

Vienna's *Neue Freie Presse,* whose Viennese correspondent was Roth-Ronay, carried an item about his decoration in Belgrade: "Violin virtuoso Roth-Ronay performed at a soirée given by the Serbian prime minister before

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[58] Čedomilj Mijatović was a friend and supporter of the Obrenović royal house; therefore, after the May Coup, he was the only Serbian diplomatic representative who resigned. Слободан Г. Марковић (Slobodan G. Marković), "Мијатовић, Чедомиљ", *Срйски биоīрафски речник*, 6, 407.

[59] Мирко Рош (Mirko Roš), op. cit., 95–96.

[60] Ibid.

the king of Serbia and was decorated with the order of St. Sava".[61] Four years later, London's *The Strad* wrote that "the unfortunate king Alexander decorated him personally with the Officer's Cross of St. Sava",[62] stressing the tragic fate of King Alexander Obrenović.

Following Belgrade, Roth-Ronay continued on his triumphant tour. In Constantinople, the Sultan, Abdülhamid (Abdul Hamid) II, was delighted with his playing, inviting him back to Yıldız Palace several times. Shortly before his departure, Roth-Ronay was "nominated a commander of the Medjidie Order".[63] In Bucharest he had the honour of befriending the Romanian Queen Elisabeth (Pauline Elisabeth Ottilie Luise zu Wied), who was also a gifted pianist. In the royal palace they joined forces in playing sonatas for violin and piano by J. S. Bach, Beethoven, Brahms, and other composers. When he returned in 1904 from another tour of "oriental countries", she invested him with the noble title of "a Chevalier of the order of the Crown of Roumania".[64] Following additional successful tours and receiving more prestigious awards, Roth-Ronay was appointed a professor of violin at the Hampstead Conservatoire in London, where he enjoyed success as a violin teacher.[65]

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Without doubt, Elodie and Čedomilj Mijatović made a significant contribution to the forging of ties between Serbian and English culture. They took it upon themselves "as their mission to familiarise the English public with Serbian history and national heritage".[66] Čedomilj Mijatović had a rich experience in diplomacy, "which included a thorough familiarity with the Balkans and a very good knowledge of Europe".[67] Following the Balkan Wars, the political map of the Balkans underwent significant changes, providing more impetus to the Yugoslav idea. It is a fact that already as a young man Mijatović had stressed the importance of Serbo-Croatian cooperation, among other places, in his correspondence with Franjo Rački (9/21 August 1878), with

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[61] "Theater- und Kunstnachrichten", *Neue Freie Presse*, Nr. 12 710, 1900, 6.

[62] E. van der Straeten, op. cit., 90.

[63] The Order of the Medjidie was a military and civilian order of the Ottoman Empire. It was established by Sultan Abdülmecid I in 1851.

[64] E. van der Straeten, op. cit., 90.

[65] Ibid., 90–91.

[66] Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијатовић, викторијанац међу Србима*, op. cit., 71.

[67] Ibid., 324.

World War I further reinforcing his beliefs.[68] Regarding the need to transcend the confines of the Yugoslav and Balkan region and think in broader, global geopolitical terms, Mijatović expressed his creed in a piece concerning the League of Nations, which was "published probably in 1919". He viewed the establishment of the League of Nations as a big step toward attaining a "noble goal – the reshaping of all nations into a single human family". In the same text, he gave credit to the Russian Tsar Nicholas II, "for providing the initial idea that led to such a goal" and to the US president Thomas Woodrow Wilson for establishing the League of Nations.[69] A similarly minded piece by Mijatović was published in *The Times* in 1908: "Although we are still far from forming a United Stated of Europe, a common identity based on shared moral principles, the identity of European civilisation, and common interest in terms of preserving peace and progress have already united the conscience of various nations that inhabit Europe into a single overriding conscience"[70]

For her committed efforts in cultural mediation between England and Serbia, Elodie Mijatović was awarded by the Red Cross Society and made an honorary member of the Serb Women's Charitable Association of Novi Sad (*Добротворна задруга Српкиња Новосаткиња*). She also received major decorations from members of the Obrenović royal house. For her literary work, King Milan [Милан] decorated her with an Officer's Cross of Saint Sava, Queen Natalie presented her with a medal, and King Alexander deco-

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[68] Thus in a letter to *The Times* (1914) he described his hope that Great Britain and its allies would help "deliver justice for the Serbs and their brethren the Croats and Slovenes, so that they may together form a free and independent state or at least a union of self-ruling national states". Chedo Mijatovich, "Serbians and Mr. Lloyd George", *The Times*, September 23, 1914, p. 9 f. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијатовић, викторијанац међу Србима*, op. cit., 325

[69] Mijatović provided his own proposals regarding what the future activities of this organisation might be: "1. Establish in every country an association for the promotion of peace, harmony, and brotherhood among nations; 2. Establish a permanent League of Christian Churches; 3. Establish a League of Teachers and Professors, which would discuss the scientific and moral order of the world; 4. Establish a League of Writers and Poets from all countries in the world; 5. Establish a League of Journalists from the whole world." Cheddo Miyatovich, "The League of Nations", AJ, Фонд Чеде Мијатовића (Čedo Mijatović Legacy), ф. 2. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијатовић викторијанац међу Србима*, op. cit., 326.

[70] Chedo Mijatovich, "The Agram Trial and the Servian Nation", *The Times*, August 4, 1908, p. 6 f. Quoted in: Слободан Г. Марковић (Slobodan G. Marković), *Гроф Чедомиљ Мијатовић, викторијанац међу Србима*, op. cit., 324.

rated her with a Commander's Order of the Cross of Takovo [*Таковски крст*].[71]

    The multifaceted activities of Čedomilj and Elodie Mijatović remain a fertile soil for original research. An example that confirms this is the almost unknown "Balkan Hymn" by the violin virtuoso Kalman Roth-Ronay, which illustrates the synchronicity of the social activities undertaken by the Mijatovićs, in politics and culture alike.

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Summary

The focus of research in this study is *Union is Strength,* "A Balkan Hymn" written by Elodie L. Mijatović (Serbian Cyrillic: Елоди Л. Мијатовић) and set to music by the Hungarian violinist and composer Kalman Roth-Ronay for voice, violin, and piano. The piece was dedicated to "the Balkan nations" and published in London by Weekes & Co. Starting from 1899, Elodie and Čedomilj Mijatović (Чедомиљ Мијатовић) were living in London, where they made a significant contribution to the forging of ties between Serbian and English culture, with their joint efforts in translation work and journalism. Čedomilj Mijatović served three terms as Minister (chief diplomatic representative) of the Kingdom of Serbia to Great Britain. Between 1868 and 1901 he translated important works of travel writing, historiography, novels, memoirs, and sermons and religious works from English to Serbian. His wife Elodie translated Serbian folk tales to English, as well as poems about the Battle of Kosovo, while in the domain of literature in her native language she was active as a poet, writer, and author of brief autobiographical novels. Čedomilj Mijatović adhered to the idea of forging a

"Balkan federation", as did Elodie, which is also evident in the text of *Union is Strength,* "A Balkan Hymn", which was probably performed during the First Peace Conference at The Hague (18 May–29 July 1899), when The Hague City Council and the Société des Bains staged numerous concerts for the conference delegates. The delegation of the Kingdom of Serbia included Čedomilj Mijatović, Dr Vojislav Veljković (Војислав Вељковић), and Colonel Aleksandar Mašin (Александар Машин). In The Hague, Elodie Mijatović presented Vojislav Veljković with a copy of "A Balkan Hymn" by Kalman Roth-Ronay, with congratulations undoubtedly referring to his successful address at the conference, which is borne out by the dedication on the title page of the score. In January 1900 the violinist Roth-Ronay gave a concert in Belgrade, whereupon King Alexander I Obrenović (Александар I Обреновић) decorated him with the Order of Saint Sava fourth class.

*Chris Walton**

Africa Open Institute, University of Stellenbosch
Bern University of the Arts

BEETHOVEN'S BLUE REMEMBERED HILLS

Abstract: Various commentators have noted Beethoven's use of a monotone in the second song of his cycle *An die ferne Geliebte*, where the repetition of a single note serves to conjure up the power of memory. This monotone served as a model for several subsequent composers of song cycles, often in a similar context when their singer/narrator recalls things that are past – from Peter Cornelius to Arnold Bax. In the case of Arthur Somervell's *A Shropshire Lad*, a further correlation is found between his poet's "blue-remembered hills" and Beethoven's "Berge so blau".

Keywords: An die ferne Geliebte, Song cycle, Monotone, Ludwig van Beethoven, Arthur Somervell

The monotone has rarely been afforded much attention by the musicological community. This is hardly surprising, as it is by definition a thing divorced from certain parameters of music that usually engage our interest (primarily melody and rhythm). Its use in music was long reserved for chanting in church, and then it found a new home in the rapid recitative of opera. However, its use by one of the great masters of the early 19th century gave it a new lease of life in the song cycle, and it thereafter exerted a considerable influence on other composers working in the same genre. I refer here to Ludwig

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* The author's contact details: chrwalton@gmail.com

van Beethoven's *An die ferne Geliebte*, the first-ever song cycle, composed to poems by one Alois Jeitteles in early 1816. With its central poetic topic (the absence of the beloved), its circular, carefully devised key scheme, its use of thematic variation, its interlinking passages between the songs and the return of its opening music at the close, it provided a model song cycle by which other composers might measure themselves for many decades to come. When the first dictionary article was finally published on the "song cycle" half a century later, in Arrey von Dommer's revised edition of Koch's *Musikalisches Lexicon*, it essentially described *An die ferne Geliebte*, albeit without actually naming it.[1]

The second song in *An die ferne Geliebte* uses music reminiscent of horn calls to conjure up a pastoral scene. The text runs: "Wo die Berge so blau / Aus dem nebligen Grau / Schauen herein, / Wo die Sonne verglüht, / Wo die Wolke umzieht, / Möchte ich sein!" (Where the mountains so blue look out of the misty greyness, where the sun's glow dies away, where the clouds flit by, that's where I'd like to be!). The voice and the right hand of the piano share the melody here; but for the ensuing lines, the piano alone has the tune, with the voice singing a monotone (see Example 1): "Dort im ruhigen Tal / Schweigen Schmerzen und Qual. / Wo im Gestein / Still die Primel dort sinnt, / Weht so leise der Wind, / Möchte ich sein!" (There in the peaceful valley, pain and anguish fall silent. There, in the rocks, the primrose ponders silently and the wind blows so gently: That's where I'd like to be!).

This passage was once singled out by Charles Rosen, who noted that by "[restricting] the voice to a single note", it seems "as if the lover, now completely passive, is submitting almost involuntarily to the incursion of memory".[2]

While the circular construction of Beethoven's cycle left its mark on later generations, this particular song seems to have embarked on its own cycle of influence. One might argue that "Der Leiermann", the final song of Schubert's *Winterreise*, in which memory and reality also intermingle, in part achieves its effect by transporting Beethoven's monotone into the bass as the drone of the hurdy-gurdy. But there are other examples of a monotone in later song cycles that seem to refer back quite specifically to *An die ferne Geliebte* and the manner in which its second song toys with memory. The most obvious

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[1] "Liederkreis, Liedercyclus", in: Heinrich Koch, *Musikalisches Lexicon*, 2nd ed. by Arrey von Dommer, Heidelberg, Mohr, 1865, 513–514.

[2] Charles Rosen, *The Romantic Generation*, London, Fontana Press, 1999, 169.

Example 1: Beethoven, *An die ferne Geliebte* op. 98, second song
Poco allegretto

case within the German-language tradition is the third song, "Ein Ton" (A note) in *Trauer und Trost* op. 3 by Peter Cornelius, a song cycle to six of his own poems, composed in Weimar in 1854. The poet here imagines that his beloved – whom we learnt in the first song has died – has returned to sing his woes to sleep (see Example 2); it begins: "Mir klingt ein Ton so wunder-bar / In Herz und Sinnen immerdar. / Ist es der Hauch, der Dir entschwebt, / Als einmal noch Dein Mund gebebt?" (I hear a note that is so wonderful / continually, in my heart and mind. / Is it a breath, wafting from you / as your mouth trembles once more?). The vocal line throughout the song is kept to a single note, with the musical argument given over completely to the piano. Unlike in Beethoven, however, the piano does not play a melody we have already heard (though the opening notes, spanning the descending minor triad b-g-e, are admittedly reminiscent of the previous two songs). But in its recall of a distant beloved (distant because deceased) and in transporting the past into the present, it is clearly reliant on Beethoven as a model (it is inter-esting that the two other composers who set this same poem to music, Carl Noseda and Charles Ives, avoided copying Cornelius's use of a monotone).

Example 2: Peter Cornelius: *Trauer und Trost* op. 3, third song

In "At the last", the final song of his *Celtic Song Cycle* of 1904 to poems by Fiona Macleod (actually a pseudonym of the Scottish writer William Sharp), the English composer Arnold Bax also employs a monotone almost throughout to convey memory and the passing of time ("She cometh no more: Time too is dead", it begins). It is, however, a very early work (he was just 21 when he wrote it) and worthy of mention here primarily for documentary purposes, as it is full of rather poorly digested Wagnerian reminiscences. There are nevertheless two further examples of a composer using a monotone in a song cycle that are of greater interest to us here, because they both have a clear connection back to Beethoven.

In *Lebendig begraben* op. 40 of 1926, his setting of a poetic cycle by Gottfried Keller in which the narrator is a man buried alive, Othmar Schoeck sets the fifth poem largely as a monotone over a passacaglia bass (see Example 3). The narrator in his coffin hears the sexton come home, drunk, to be dragged inside by his wife: "Horch! Stimmen und Geschrei, doch kaum zu hören … Der trunkne Küster, aus der Schenke kommen / Setzt sich noch in den Mondschein vor dem Hause, / Kräht einen Psalm; doch kaum hat sie's vernommen, / So stürzt sein Weib hervor, dass sie ihn zause … Die Tür schlägt zu – der Lärm hat sich verloren, / Es hülfe nichts, wenn ich zu Tod mich riefe!" ("Listen! Voices and yelling, though barely audible … the drunken sexton coming from the pub sits down before his house in the moonlight / crows a psalm, but barely has she heard it than his wife rushes out and grabs him by the hair … the door slams shut – the noise has gone, it wouldn't help if I shouted myself to death!).

Example 3: Othmar Schoeck, *Lebendig begraben* op. 40, fifth song

Breit

The monotone here is presumably mock-ecclesiastical in intent (after all, the sexton "crows a psalm"). Memory here is absent – the immediacy is underlined as the orchestra mimics the wife's cries and the slamming of the door in a direct manner that presages "Mickey Mousing". But the fact that Schoeck was an admirer of Beethoven's *An die ferne Geliebte* leaves little doubt that this composer's monotone was at the back of Schoeck's mind when he wrote this song (Schoeck accompanied Beethoven's cycle several times, and in conversation with his nephew he once even described it as "the best cycle of all").[3]

Our final example here has an even more direct connection to Beethoven than Schoeck or Cornelius. In his song cycle *A Shropshire Lad* (1904) to poems by A. E. Housman, Arthur Somervell sets the first strophe of his penultimate song, "Into my heart an air that kills" to a repeated B flat while the piano recapitulates the music of the cycle's opening song ("Loveliest of trees, the cherry now"; see Example 4). The effect is similar to that achieved by the second song in Beethoven's *An die ferne Geliebte*. By presenting music that we have

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[3] Conversation between the present writer and Georg Schoeck, the composer's nephew, 1990.

already heard while the singer intones a single note, the song suggests – to quote Rosen, out of context this time – that the narrator, "completely passive, is submitting almost involuntarily to the incursion of memory". In this case, the poem leaves no doubt that the narrator's memory has been prompted by seeing the landscapes of his youth, as he himself confirms in the second strophe, "the happy highways where I went / And cannot come again". But there is also something specific here that connects us directly with Beethoven. In what has become one of the most famous, most often-quoted lines of English poetry, the narrator asks: "What are those blue remembered hills?".

Example 4: Arthur Somervell, *A Shropshire Lad*, ninth song

As a former pupil of Uppingham School and a student of King's College, Cambridge, Somervell will have heard monotones in a religious setting on a near-daily basis in his youth, depending on the context and the choices of his clerics and choirmasters. Monotones are namely a standard feature of psalms and collects in the Anglican Church. But Somervell had also studied under Friedrich Kiel and Woldemar Bargiel at the Hochschule für Musik in Berlin in the mid-1880s, where he will have been given a thorough grounding in the Austro-German tradition; in short, he will have been steeped in Beethoven there. The monotone in *A Shropshire Lad* is especially notable, not just because this song too deals with memory and loss, but because its words offer a concrete reminiscence of the text of the second song of *An die ferne Geliebte*. Just before Beethoven begins his monotone, the singer describes "die Berge so blau" ("the mountains so blue"). It seems likely that this textual correlation between Jeitteles and Housman's "blue remembered hills" was a chance occurrence. The latter supposedly had little interest in music,[4] and it seems unlikely that he would have paid any attention to the poems that Beethoven set to music. There are also enough instances of "blue mountains" in literature and in real life for Housman to have needed no prompting from another poet in his use of colour adjectives.[5] But the musical similarities between the two songs are a different matter. Given that Somervell knew his Beethoven, we can with confidence assert that Housman's turn of phrase must have triggered a memory of Beethoven's "Berge so blau", inspiring Somervell in turn to employ the same musical means as his predecessor: a recapitulation of music already heard while the voice reminisces on a single note. The "blue remembered hills" recalled by Somervell's "Shropshire lad" are thus not Housman's Malverns in central England, but Beethoven's hills, a thousand miles away in Austria.

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[4] See, e.g., William White, "A. E. Housman and Music", *Music & Letters* 24/4, October 1943, 208–219.

[5] See, for example, the Blue Mountains outside Sydney in Australia, the Blue Mountains of Pennsylvania in the USA, and Bloubergstrand ("blue mountain beach") outside Cape Town in South Africa.

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*Joevan de Mattos Caitano**

Independent researcher
Dresden, Germany

INTERNATIONALE FERIENKURSE FÜR NEUE MUSIK IN DARMSTADT FROM THE YUGOSLAV PERSPECTIVES

Abstract: Directors and other staff members of the Internationales Musikinstitut Darmstadt maintained relations with institutions and composers in the former Yugoslavia throughout the Cold War. However, not enough attention has been paid to such a relationship in writings on the history of the Darmstädter Ferienkursen. This study aims to partially reconstruct the exchange between Darmstadt and Yugoslavia that was lost to time. It is based on documents gathered in the IMD Archiv and interviews with many Yugoslav delegates who attended Darmstadt in various decades. This paper aims to provide supporting information regarding motivation, impact, impressions of concerts, seminars, performances, and results obtained in the musicians' careers.
Keywords: IMD Archiv, Darmstadt, New Music, Yugoslavia, Zagreb Music Biennal

Introduction

The Kranichsteiner Musikinstitut Darmstadt (from 1963 Internationales Musikinstitut Darmstadt), under the leadership of its directors Wolfgang Steinecke, Ernst Thomas, and Friedrich Hommel launched initiatives to bring composers, instrumentalists, and musicologists from the former Yugoslavia, which resulted in their visits through the awarding of scholarships provided by the IMD and the DAAD.[1]

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* The author's contact details: joevan.caitano@yahoo.com.br
[1] Inge Kovács, "Die Ferienkurse als Schauplatz der Ost–West Konfrontation", in:

Despite the high quality and range of the musical output of composers from the former Yugoslavia, the Yugoslav participation in Darmstadt courses has never been thoroughly investigated in the past using the materials kept in the IMD Archiv. What did Darmstadt represent to the composers, musicians, musicologists, and conductors who came to that global event at various points in time? A promising attempt that helped Yugoslavia and other continents establish avant-garde musical ties during the Cold War was the establishment of the *Music Biennale Zagreb* in 1961. The inauguration of the *Yugoslav Music Forum in Opatija* in 1964 led to propagating local musical works and drew musicians and composers from abroad.[2] The involvement of Wolfgang Steinecke, Ernst Thomas, Hans Heinz Stuckenschmidt, Milko Kelemen, Josip Stojanović, Ivo Malec, Branimir Sakač, Silvio Foretić, Dubravko Detoni, Eva Sedak, Seadeta Midžić, and others was crucial for spreading foreign avant-garde music across Yugoslavia and for the appreciation of Yugoslav compositions outside of Yugoslavia.

Photo 1: Ivo Malec Signature: IMD-B3002757 Date: n.d.
Used with permission.

Gianmario Borio and Hermann Danuser (Eds), *Im Zenit der Moderne. Die Internationalen Ferienkurse Darmstadt 1946–1996*, Freiburg, Rombach, 1997, 116–140.
[2] Seadeta Midžić, "The Music Biennale Zagreb"; email sent in May 2022 to the author of this article with the manuscript.

The article offers a range of perspectives on the Darmstädter Ferienkurse, in testimonies showing the historical significance of this global event in the careers of some composers, instrumentalists, and musicologists who were a part of the avant-garde music scene in Yugoslavia. Due to his involvement in the promotion of the Darmstädter Ferienkurse through writings in *Zvuk* and lectures at the Academy of Music of Ljubljana, Janko Grilc, despite his relative obscurity among Slovenian musicologists, appears to have played a significant role.

Dragotin Cvetko made a name for himself as a dedicated musicologist who sparked interest in the Darmstadt School, but his monopolizing and dominant position in Slovenia's musicological scene hampered the rise of other colleagues who moved to other nearby Yugoslav nations in search of a professional niche. The dedication Milan Stibilj demonstrated while he was a student in Berlin is especially noteworthy. He made several attempts to improve his relationship with Ernst Thomas, the director of the IMD. This effort culminated in the sending of works that increased knowledge about the compositional output of composers from Ljubljana, including the legacy of Igor Štuhec, who studied composition with Boulez and Stockhausen in Darmstadt. Undoubtedly, the 1961 launch of the Music Biennale in Zagreb was crucial for widening horizons. It sparked international movements, problems, and enhanced constellations of ideas while drawing visitors from Darmstadt, Cologne, Paris, and New York.

The discussions with Darmstadt thus made sense in the context of the Zagreb Biennial acting as a bridge between cultures. Wolfgang Steinecke, who had been invited to attend the Biennial in 1961, presented a lecture on "Neue Musik Darmstadt 1946–1960". Steinecke covered topics such as the early years of the Ferienkurse in the post-World War II era, Stockhausen performances conducted by Hermann Scherchen, and concerts featuring music by Stravinsky, Bartók, and Hindemith, similar to the oral communications from participants who came from different countries informing the Kranichsteiner Ferienkurse attendees about musical life in places like Egypt, Australia, England, the United States, etc. in 1949 and 1950. Between 1950 and 1953, the works of composers like Varèse, Webern, and Messiaen were highlighted in Darmstadt. Young composers have the chance to perform at Forum concerts thanks to Steinecke's direction and Wolfgang Fortner's collaboration. Steinecke provided a basic overview of the evolution of courses in Darmstadt over a 15-year period in his talk with musical examples for the Zagreb audience.

Josip Stojanović's significant contributions to the Zagreb Music Biennial's development over the years included, among other things, arranging the trips to Darmstadt of the Yugoslav participants, musicologist Nikša Gligo, composer Dubravo Detoni, and conductor Igor Gjadrov, and bringing in guest musicians and groups with a Central European connection. In addition, Wolfgang Steinecke and music critic Hans Heinz Stuckenschmidt worked together to promote the Zagreb Biennal through radio and newspapers in West Germany and other countries. It was necessary to ask whether Darmstadt had any bearing on Nikša Gligo's professional life. It is still unclear, but his involvement in the Zagreb Biennale's artistic direction as well as his writings on Croatian New Music place this musicologist on a reputable level in the former Yugoslavia's cultural community. The varied endeavours of the composer Dubravko Detoni, who spent 40 years touring the world with the ACIZANTEZ instrumentalists, holding concerts in Europe, America, and Asia, attest to the extent of his internationalism and his dedication to promoting the works of Yugoslav composers both inside and outside of Yugoslavia. Detoni was emancipated and refused to submit to the strict rules of the Darmstadt school, yet his time at the Ferienkurse was crucial for the expansion of his networks.

Branimir Sakač's chairmanship of the *Music Biennale Zagreb* and the *Annual Review of Yugoslav Music* also makes reference to the development of contemporary music in Yugoslavia and its connections to Darmstadt. His ability to compose chamber music and music for movies, combined with his administrative skills, allowed the IMD and the Association of Yugoslav Composers to exchange scores, audio recordings, and publications (*Zvuk*), as well as lend resources to Krešimir Fribec and Marija Ritz at Radio-Televizija Zagreb.

For a number of reasons, including her musicological contributions to the Croatian avant-garde musical scene, particularly the Zagreb Biennale, which was established on a living platform with revolutionary ideas during the Cold War, the musicologist Seadeta Midžić, who was connected to Professor Milo Cipra at the Academy of Music in Zagreb, deserves consideration. Her writings and her work as a symposium moderator demonstrate her potential as one of the forerunners of modern music intimately associated with emerging trends. Her time at Darmstadt gave her access to a variety of performances, panel discussions, and seminars led by eminent academics. She also had the opportunity to interact with other Yugoslav contemporaries including Silvio Foretić, Janko Jezovšek, and Bogdan Gagić. Divergent per-

spectives exist among these composers regarding Darmstadt. Seadeta considered Darmstadt to be an attractive location, although Janko Jezovšek assured the author that Darmstadt was not a revelation. In 1965, Silvio Foretić was given a scholarship and assisted greatly by Milko Kelemen in his travels to Darmstadt. Young Foretić was then interested in a foreign country. Foretić canceled his participation in the Darmstädter Ferienkurse in 1966 and 1967 since he received a call from the JNA to do military service, which was then required in Yugoslavia. Darmstadt served as an excellent international benchmark that was crucial for understanding the Zagreb experiences. Darmstadt did not really affect him, despite its relevance. Although Foretić was only in Darmstadt for a brief period of time, several of his own beliefs at the time have since been proven to be true. The Ensemble for Contemporary Music's founders, Janko Jezovšek and Silvio Foretić, resided in Germany for many years.

It is clear from Kelemen's accounts that the time in Darmstadt at the end of the 1950s was crucial for the research. It was necessary to directly confront the "official avant-garde" core to learn the new language and syntax. Only on that basis was it possible to develop meaningful syntheses for the future of new music. Almost every new composer who visited Darmstadt out of curiosity eventually became a satellite. Darmstadt, however, was also subject to some manipulation by the "musical rulers" of the time. This was only a passing phase with skilled composers, as they quickly established their own direction and refused to be manipulated.

Vinko Globokar entered Darmstadt as a result of his work as a professional musician, but his time at the Ferienkursen was also characterized by conflicts with Stockhausen, a composer who was enormously influential and dominant in the West German new music scene. Vinko Globokar, in contrast to other composers like Mauricio Kagel and Karlheinz Stockhausen, asserted without hesitation that all music had a political purpose in the fullest sense during the Darmstädter Ferienkursen in the 1970s. Vinko Globokar, a Slovenian immigrant who lived alternately in Germany, France, and Slovenia, must be considered while analyzing the Yugoslav exponents in Darmstadt.

The importance of exponents like Elena Zeskov-Dimkov on Radio-Televizia Skopje, Sotir Golabovski, and Kiril Makedonski – who are still relatively unknown in world musicology – must be emphasized in the Darmstadt and Macedonia interchange. In a notable creative compositional work that Golabovski produced, the echoes of the European avant-garde of the 1970s found a substantial reflection. He was also one of the pioneers of contempo-

rary Macedonian musicology. He has received numerous professional and societal honours for his work. It is also important to point out the study "Aleatorics – musical language represented in the works of Macedonian composers" that Prof. Valentina Velkovska-Trajanovska conducted at the IMD Archiv in the context of ties between Darmstadt and Macedonia.[3]

Professor and musicologist Mirjana Veselinović Hofman's testimony highlights the significance of her time spent in Darmstadt since, in the 1970s, the Darmstädter Ferienkursen served as a comprehensive avant-garde platform, providing performance activities as well as theoretical and educational seminars that addressed the most recent compositional trends. She claimed that innovative concepts like integral serialism, aleatory, current electronic technology, interdisciplinary, and multimedia constellations were presented and discussed by knowledgeable lecturers. Analytical and theoretical explanations of the composers whose works were played at the concerts in Darmstadt were also included in the instructional activity. Darmstadt distinguished itself significantly from previous festivals that only featured the performances of compositional work. Mirjana Veselinović Hofman's experience in Darmstadt had an impact on her musicological work because she attended lectures by Stockhausen and Ligeti and came into contact with the condensed auto-poetic discourses of other authors. As a result, the knowledge she gained from lively conversations, sometimes very aesthetical reflections in reference to new music, contributed to the development of musicological knowledge. She still recalls important performances by the Kontarsky brothers at formal concerts as well as those that were a part of some composers' lectures.

The involvement of the musicologist Ana Kotevska forms a significant link in the musical ties between Darmstadt and Yugoslavia. In a rational and ritualistic Yugoslavia and Darmstadt, where young people were influenced by the hippie movement, Ana Kotevska's intercultural experience in the Byzantine Choir in Belgrade, Neue Musik in Darmstadt with a letter of recommendation from Professor Dimitrije Stefanović, as well as her participation in the Third Channel of Radio Belgrade focused on the musical vanguard, place her in a relevant position.

Ivan Božičević made it quite evident that listening to Brazilian composers' works, including those of Antonio Carlos Jobim, as well as performances by percussionist Airton Moreira, was more productive than most of the com-

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3 Valentina Velkovska-Trajanovska, "Алеаторика – музички јазик застапен во творештвото на македонските композитори", *Muzika*, Vol. 14, No. 17, 87–96.

positions presented at the concerts at Darmstadt. He made up for his auditory rejection with some conspicuous works. For him, breaking Darmstadt's aesthetic rules was essential. Jazz-influenced Ivan Božičević did not consider it problematic to compose tonal works intended for performances in Darmstadt, the holiest city of the rationalist Neue Musik.

The performance of Uroš Rojko's pieces, which received backing from guitar teacher Magnus Andersson, is referenced in his long account concerning the Darmstädter Ferienkurse in 1984. Rojko's financial struggles coincided with his education in Freiburg. Other Slovenian composers moved to Poland to study modern music since it was less expensive to live there than in countries like Germany, France, Austria, or Holland. Since the beginning of the Warsaw Autumn Festival in 1965, Poland has also provided outstanding instructors and contemporary local and international avant-garde music. Friedrich Hommel, who served as the general director of the Internationales Musikinstitut Darmstadt from 1981 to 1994, is also praised by Uroš Rojko. Although Rojko sees Hommel as a leader who was open to novel artistic concepts, other participants disagree, viewing Hommel as a leader who was international too but chaotic. Several pieces that were performed during concerts in Darmstadt, according to some, were under-rehearsed and performed poorly.

When Eva Sedak attended the Darmstädter Ferienkurse in 1988, she had the opportunity to converse with various colleagues and lectured on the heritage of the composer Josip Štolcer Slavenski, who was undoubtedly unknown in West Germany. This improved ties between Darmstadt and Yugoslavia.

When Nebojša Jovan Živković was a student in Mannheim in the early 1990s, he expressed an unfavorable opinion about Darmstadt, that it was tainted by pointless conversations. Regarding his compositional studies, it was evident that Milko Kelemen was highly liberal and let students express themselves freely, whereas Helmut Lachenmann was more systematic. Olga Jelaska continued her studies at seminars in the 1990s, in Bialystok (1995), and then in Darmstadt (1996). The interview's wording makes it clear that she was delighted at having taken the opportunity. She desired to learn and listen to contemporary works. She personally interacted with contemporary European composers at Bialystok and Darmstadt, and the Zagreb Music Biennale also featured performances of the music she heard in Poland and Germany. The experience in Bialystok and Darmstadt motivated her to compose music by developing the language itself, however, Olga Jelaska had learned many contemporary techniques throughout her study of composition, so it

wasn't something entirely new to her. Olga Jelaska argued that intellectual exaggerations were present in Darmstadt. She believes that the aesthetic principle must win out. Sanda Majurec gives a favorable impression of Darmstadt, which for her represented the opening up of a brand new universe associated with contemporary music.

Following the Cold War, the Society of Croatian Composers sponsored the trip by composers, including Vjekoslav Nježić and Krešimir Seletković from Zagreb, to Darmstadt in 1998. Since there was little competition in the 1990s, it was considerably simpler to obtain scholarships for attendance at international courses and festivals. The establishment of a network, primarily symbolized by the connection with the Bulgarian composer Milen Panayotov, was one of the pleasant parts of the stay in Darmstadt, according to Vjeko. A favorable outcome of the trip to the Darmstädter Ferienkurse and the seminars with Helmut Lachenmann is also revealed by the testimony of the Bosnian composer Igor Karača. It is noteworthy that composers from Serbia, Croatia, and Slovenia had more frequent relationships with the Internationales Musikinstitut throughout the Cold War. Despite the small number of Bosnian participants in Darmstadt, the calibre of compositional output and efforts to advance avant-garde music in Bosnia must be taken into account, creating parallels with the history of the Darmstädter Ferienkursen.

This article will now give an insight into the motivations and impressions of the numerous Yugoslav protagonists who attended the Darmstadt courses.

Wolfgang Steinecke (Darmstadt) and Janko Grilc (Ljubljana): Correspondence (1956)

Janko Grilc, a student at the University of Ljubljana's Department of Musicology, wrote to Wolfgang Steinecke on the advice of Willi Hofferbert with the goal of taking part in the Ferienkurse 1956. He had attended a German school and had access to lectures in Darmstadt during the Second World War. He submitted an application for funding to the Kranichsteiner Musikinstitut Darmstadt. Steinecke invited Janko Grilc, who also studied composition and piano, to be the accompanying pianist in Alois Hába's composition class, but Grilc turned down the offer because he didn't feel qualified for the assistant task. Grilc suggested that he sign up for classes in music theory.

Grilc requested works by contemporary Darmstadt composers from Steinecke and sent his compositions to the Kranichsteiner Musikinstitut

Darmstadt in collaboration with Professor Marijan Lipovšek, editor of the Union of Yugoslav Composers at the time. Grilc produced a report to be published in the journal *Zvuk* and intended to host a series of lectures about the Ferienkurse with the help of Prof. Fran Schiffrer, Rector of the Academy of Music in Ljubljana. He suggested to Steinecke to discuss the same subject in Darmstadt.[4]

Due to Janko Grilc's frequent correspondence with Wolfgang Steinecke, publications about the Yugoslav students who attended Darmstadt in the 1950s have been made possible. In 1957, the *Zvuk* magazine published information about the ties between Darmstadt and Yugoslavia. In his essay, Janko Grilc cited Milko Kelemen and Vlastimir Peričić, the Yugoslav representatives at Darmstadt that year.[5]

Correspondence between Uroš Krek at Radio Ljubljana and Steinecke (IMD) from 1956 to 1957

Uroš Krek, the head of Radio Ljubljana's music department, was able to link up with the *Kranichsteiner Musikinstitut Darmstadt* thanks to Janko Grilc and Wolfgang Steinecke. He requested recordings of Darmstadt events from Steinecke in 1956 in order to compile a report on the Darmstädter Ferienkurse. Krek claimed that Slovenes were eager to make modern music more widely accepted. In response, Steinecke suggested that Krek use copies of the Ferienkurse records in exchange for Krek providing a scholarship to a Yugoslav musician.

Krek replied, "We don't have any foreign currency, so we can't finance an artist in Germany. Therefore, we advise you to pick a young German musician who would travel to Dubrovnik for our annual festival (in August 1957) at our expense. We will give him a variety of recordings as well as knowledgeable advisors, and we would be delighted if that person later reported his impressions in your newspapers."[6]

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[4] About 20 letters that Grilc and Steinecke exchanged are still available in the IMD Archiv.

[5] Janko Grilc, "Nova muzika u Darmstadtu", *Zvuk*, 9-10, 1957, 411–16. See also Melita Milin, "Cultural isolation of Yugoslavia 1944–1960 and its impact on the sphere of music: the case of Serbia", *Musicological Annual*, 51(2), 2015, 149. DOI:10.4312/mz.51.2.149-161.

[6] Letter from Krek to Steinecke, September 17, 1956. IMD Archiv. The importance of this Slovenian composer and professor at the Academy of Music in Ljubljana, ethnomusicologist and chief broadcasting music editor has been succinctly documented in the

Figure 1: Program of concerts by the pianists Erika Frieser
and Paul Traut in Yugoslavia
Signature: IMD-A100017-200344-11 Date: 1953-10. IMD Archiv.
Used with permission.

following paper: Leon Stefanija, "Uroš Krek: Creative Concepts and Legacy", *Musicological Annual*, 44(2), 2008, 11–16. DOI:10.4312/mz.44.2.11-16

As the main intermediary between Darmstadt and Yugoslavia – Milko Kelemen

Through significant individuals who mediated the composer's relationship in Zagreb, Milko Kelemen's quest to enroll in the renowned international courses for new music in Darmstadt was fulfilled. Kelemen, like Witold Lutoslawski in Poland and György Ligeti in Hungary, who lived under the sway of the secret service, had no knowledge of the evolution of New Music. Boris Kelemen, Milko Kelemen's brother, obtained a passport and was able to enter West Germany. He gave a piano sonata score to the composer Karl Amadeus Hartmann, who offered to write a letter of reference for Milko Kelemen for a scholarship to Darmstadt. Dr. Wolfgang Steinecke, a musicologist, journalist, and coordinator of the Kranichsteiner Ferienkurse für Neue Musik from 1946 to 1961 was the recipient of the letter.

Karl Amadeus Hartmann was contacted by Milko Kelemen while he was in Munich, the day before he arrived in Darmstadt. These two people came to know one another. Hartmann's powerful build, captivating face, and spontaneous friendliness made an impression on Kelemen. Walt Whitman, a spiritual authority, was the topic of conversation. During the conversation, Kelemen requested Hartmann to comment on Anton Webern, which immediately caused the Bavarian composer to take on a melancholy expression. He had been a student of Webern's, prior to the latter's untimely passing. The score of Karl Amadeus' VI Symphony was exposed to Kelemen. According to Kelemen, Hartmann's music is incredibly well-structured and connects with the cerebral aspect archetypically revealed from the depths of the unconscious. The success of the "Concertos Musica Viva" was discussed in that conversation. Karl Amadeus Hartmann was regarded by Kelemen as a fearless promoter and organizer of new music.[7]

According to Milko Kelemen's memoirs, he first met Wolfgang Fortner in 1957 at the Darmstadt Summer Course for New Music. On that occasion, he performed some compositions that still had folklore as an influence. "I don't like this sound very much, you need to visit me in Freiburg so that we can discuss new music together, Fortner responded." Fortner established contacts with the Bonn Ministry of Foreign Affairs and proposed a DAAD scholarship, but Kelemen was from a communist nation, thus the offer was declined. Fortner suggested that Kelemen would be able to receive a scholar-

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[7] Milko Kelemen, *Schreiben an Strawinsky: Notizen eines Komponisten*, Kalke, 2001, 36–39.

ship for twice as much in the Soviet Union to study with Shostakovich. After reconsidering the application, the Bonn committee granted the fellowship. When Kelemen arrived in Freiburg, he inquired as to how he ought to express his gratitude to Professor Fortner. "Once you're a professor, you should aid new composers, get them scholarships, and set up performances of compositional works. That will be your means of saying thank you."[8]

Theodor Wiesengrund Adorno, a renowned philosopher and musicologist who wrote the book *Philosophy of New Music*, conversed with Milko Kelemen in Darmstadt as well. Adorno regularly participated in the Darmstadt New Music Courses, where he gave lectures defending Schönberg, Berg, and Webern. Young composers were drawn to Adorno's lectures, but the attendees found it difficult to comprehend the lectures' content since Adorno spoke in a philosophical language that was exceptionally complex and difficult to understand. Adorno had a lot of charisma despite his discursive line being extremely fanciful.

According to Milko Kelemen, who wrote about daily life with Adorno:

> I was particularly fascinated by Adorno since it seemed to me that he could discover the 'secrets' of the fundamental in music that had always bothered me in my adolescence and for which I could not find a solution. I had a unique method of interaction with Adorno in Darmstadt. I was aware that he left for breakfast at precisely half past eight. Five minutes early, I arrived at the canteen's entrance. I joined Adorno for brunch when he got there.… Adorno and I had breakfast together, but it was really a more intimate conversation where I could ask him everything. "What about the music of Bartók and Stravinsky that you find so objectionable that I find so admirable?" "Dear Mr. Kelemen, I cannot converse with you on such a low level", Adorno remarked, while blushing and sounding

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[8] Milko Kelemen, ibid., 52. One of the most significant figures in the nascent Federal Republic's post-World War II cultural rehabilitation was Wolfgang Fortner (1907–1987). He was not only the key composer in post-war Germany, along with Boris Blacher and Karl Amadeus Hartmann. He significantly contributed to the growth of New Music from 1945 on, particularly as a professor at the summer courses in Darmstadt, as a lecturer in Heidelberg, and as a professor at Detmold and Freiburg. He taught numerous people without having a "school" established, including Hans Werner Henze, Klaus Martin Ziegler, Hans Ulrich Engelmann, Bernd Alois Zimmermann, Rudolf Kelterborn, Milko Kelemen, Hans Wollschläger, Hans Zender, Nam June Paik, Robert HP Platz, Wolfgang Rihm, and many others. See the following book for more information on Wolfgang Fortner's constellation of former students: Matthias Roth, *Ein Rangierbahnhof der Moderne. Der Komponist Wolfgang Fortner und sein Schülerkreis* 1931–1986: *Erinnerungen, Dokumente, Hintergründe, Porträts*, Rombach Litterae, 2008, 158.

plainly irritated. Disillusioned with Adorno, Kelemen partially discovered his spiritual ideologues in the philosophers and psychiatrists Carl Jung and Rudolf Otto.[9]

Along with Theodor W. Adorno, Wolfgang Fortner, and Karl Amadeus Hartmann, Milko Kelemen also formed close relationships with other individuals in Darmstadt, including Karlheinz Stockhausen, one of the most significant composers of the 20th century. According to Kelemen, that encounter led to a collaborative effort:

> The first time I was in Darmstadt was in 1957. I got a scholarship for the summer courses in New Music, which was the official title. New Music was written with a capital "N". In the tram I happened to meet my Viennese publisher, Alfred Schlee, the director of Universal Edition. As befitted an old Viennese, he was very polite, and he immediately said that in the same tram car was one of the most interesting composers' personalities of our day: Karlheinz Stockhausen. He immediately introduced me to Stockhausen. My first impression was that he had a very cheeky manner and that he was an extremely egocentric but also extraordinarily intelligent composer. As soon as we got off the tram, Mr. Schlee moved away from us and I was left alone with Stockhausen. Suddenly he changed completely, he became unusually friendly. He spoke of wanting to write a composition with me and he behaved not as if he were my professor and I his student, but as if we were colleagues, "pares inter pares". Stockhausen suggested that I come up with some versions of how I would like to write this composition. He also said he would pick me up the next morning at the abandoned monastery where all the participants of the summer course were staying. Almost the whole night I thought of possible solutions to this composition and finally, I found four versions of which I was very proud. The next morning, around eight o'clock, Stockhausen picked me up in an old VW. He was wearing a worn trench coat, somehow he seemed absent. As soon as we got into the car, he started talking about the possibilities of realizing our joint composition. It was a veritable waterfall of ideas, an incredible imagination, an intellectual delirium. In just ten minutes of our car ride together, he suggested more than 20 compositional variants. I knew exactly that he hadn't thought about it all night like I had, but simply improvised for ten minutes. I was quite depressed in the face of such intellectual superiority and imagination. It is certain that Stockhausen is one of the most important composers of the 20th century, although in his music the meditation parts are often considered by the audience as "dry stretches" of our time, although the musical result does not always match the "thinking" flights of fancy.[10]

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[9] Milko Kelemen, *Schreiben an Strawinsky*..., op. cit., 45, 46.
[10] Ibid., 42, 43.

Milko Kelemen was originally taken aback by the structural fetishism that was prevalent in Darmstadt upon his arrival. In conversations, he underlined time and time again that artists should work toward the rational extension of the musical structure without impeding the unconscious's creative potential, which has a decisive impact on the composer's personality. Milko Kelemen met Wolfgang Fortner in Darmstadt, and he recommended a two-year stay in Freiburg. Kelemen was granted a DAAD (German Academic Exchange Service) scholarship through Fortner during this time, enabling him to travel to numerous new music festivals.

Ivo Vuljević, the director of the Zagreb Opera, Josip Stojanović, the head of the Croatian Concert Agency, and Milko Kelemen's brother Boris, a Zagreb art critic, all assisted Milko Kelemen early in his career as a composer. Kelemen came into intimate contact with the intricacy of the situation in contemporary music through his relationships with significant composers from the 20th century. Instead of encountering composers as they are portrayed in books, he really met them.[11]

Differently evolved media and mediators frequently influence how music develops. Milko Kelemen achieved success on a global scale because of the assistance of exponents like Wolfgang Steinecke (director of courses for new music in Darmstadt), Heinrich Strobel (President of the International Society for New Music), Karl Amadeus Hartmann (Festival Musica Viva in Munich), Ivo Vuljević (head of the music department at Radio Zagreb), Paul Méfano (Ensamble 2E2M, Paris), Alberto Neri (Centre for New Music, Arrezo), Mario di Bonaventura (Edition Schirmer, New York), Karl Ernst Hoffmann (Musikprotokoll, Graz), Alicia Terzian (Centre for New Music, Buenos Aires), Wataru Uenami at N.H.K, Tokyo (Nippon Hoso Kyokai), and Fred K. Prieberg (German musicologist).[12]

For a number of reasons, Milko Kelemen played a crucial role in the relationship between Darmstadt and Yugoslavia: he assisted in translating letters to directors at the Kranichsteiner Musikinstitut Darmstadt (from 1963 Internationales Musikinstitut Darmstadt) written by composers and instrumentalists who couldn't read or write foreign languages (Slavko Savić and others); he suggested Yugoslav musicians (Silvio Foretić, Janko Jezovšek,

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[11] Milko Kelemen, *Klangwelten: Beiträge, Essays, Interviews*, Wilhelmshaven, Florian Noetzel, 1997, 44.

[12] Ibid., 45–46. See also ibid., 80–82, about "Équilibres – noch einige Erinnerungen an Darmstadt".

Nedad Turkalj), composers, and music critics who required financial aid to attend Darmstadt; he established ties between Darmstadt and Biennale Zagreb; he proposed that Yugoslav instrumentalists give concerts at the Ferienkursen, including violinist Josip Klima; he supervised the transfer of Yugoslav compositional works to the IMD Library; regarding the Darmstädter Ferienkursen, he gave lectures in Yugoslavia. He developed relationships with key people, such as Dragotin Cvetko and others, who supported the idea of having directors Wolfgang Steinecke and Ernst Thomas as speakers at Yugoslav institutions. During a course he taught in Bratislava in 1964, Kelemen discovered there a particular passion for new music. He requested that some talented Czechoslovak composers, like Ladislav Kupkovič, Peter Kolman, Miro Bazlik, and Peter Faltin, be given scholarships by Ernst Thomas at IMD. In 1960, Kelemen established a connection between Wolfgang Steinecke and Josip Kalčić (Music Director of Radio Zagreb), and in 1964, he presented Milan Stibilj's pieces to Ernst Thomas.[13]

Milan Stibilj and IMD (1966–1975)

Milan Stibilj, a composer, sent a photocopy of his solo violin piece *ASSIMILATION*, which was released by Bärenreiter-Verlag, Kassel, to IMD on Milko Kelemen's advice. At the 21st Ferienkurse, Stibilj expressed a desire to hear this piece. (Letter to Ernst Thomas from Milan Stibilj dated January 24, 1966; IMD Archiv). "Naturally, I must first explain myself: I am a composer from Ljubljana, Yugoslavia, who is presently residing in Berlin thanks to a scholarship from the Berlin Artists' Programme. I apologize for utilizing your generosity. I would like to interact with your institute, though, and I kindly request your assistance. Can I come to see you, Mr. Thomas? Early November is a fantastic time for me. I intend to travel to Yugoslavia for a few days after the Amsterdam premiere of my electronic music, and I could stop in Darmstadt along the way."[14] In 1968, Stibilj went to see Ernst Thomas in person.

Continuing his correspondence with Ernst Thomas, Milan Stibilj said, "In Berlin, I produced my piece *Slovenian Requiem* with the RIAS Chamber Choir and the Berlin Radio Symphony Orchestra. The RIAS Chamber Choir is a fantastic group, and I had a great time practicing the challenging piece

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[13] There are 243 records in the IMD Archiv about Milko Kelemen in Darmstadt, including numerous German letters (many of which were handwritten by the composer), some pictures, audio recordings, etc.

[14] Letter from Milan Stibilj to Ernst Thomas dated September 16, 1968, IMD Archiv.

with them. The composition I'm working on right now is a pretty intriguing exercise for me. GRJANA for strings. Would these pieces be able to have their world premieres during the summer courses?" Stibilj obtained IMD catalogues and attended the Ferienkurse in 1969. He contributed his compositional works to the IMD Library between 1966 and 1975.

Igor Štuhec and IMD (1963–1969)

Igor Štuhec, who wrote for the IMD from Ljubljana, is one of the interlocutors who contributed to the Darmstadt/Yugoslavia relationship. When he first spoke with the IMD, he stated:

> Honorable Music Institute, for several years I have been interested in the composition courses on modern composer techniques. However, up to now, I have not had the opportunity to visit them, since I did not have the money to stay in Darmstadt. I would very much like to take part in your courses, which will take place in July. I would like to know if your institute distributes possible scholarships to the participants or some support that could enable me to attend the courses.... I am a composer, I graduated in composition from the Music Academy in Ljubljana in 1960. I compose solo instrumental chamber pieces and orchestral compositions. Lately, I've been writing in twelve-tone series. My works are performed at concerts and on the radio in all major cities of Yugoslavia and abroad. Some solo and chamber pieces have already appeared in print. Allow me to quote some of my works: a symphony, the ballet "Kartespiel", a concert fantasy for horn and strings, "Modelle" for a small orchestra, Nonet, "Silhuetten" for horn and string quartet, a string quartet and others.[15]

Štuhec's application form states that he wanted to attend the following seminars: *Necessity of an aesthetic* (with Pierre Boulez), analysis: *Groups* for 3 orchestras (Karlheinz Stockhausen), composition: complex forms (Stockhausen). At the Ferienkurse 1964, his composition *Silhuetten II* was chosen for performance.

As the mediator between IMD and the Muzički Biennale Zagreb, Josip Stojanović

Josip Stojanović was a key person in the 1960s in the interactions between the Darmstädter Ferienkurse and the *Muzički Biennale Zagreb*. Stojanović invited Wolfgang Steinecke to deliver a lecture at the Zagreb Biennale (1961) on the subject of "Neue Musik Darmstadt 1945–1960" in letters co-signed

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[15] Letter from Štuhec to IMD, May 8, 1963, IMD Archiv.

with Milko Kelemen. Additionally, Steinecke and Dragotin Cvetko's interactions were mediated through Stojanović and Kelemen. In May 1961, Cvetko asked Steinecke to speak to the Academy of Music and Radio students in Ljubljana. Through Stojanović, Steinecke received an invitation from Josip Kalčić in Belgrade.

Additionally, in 1963, Stojanović attempted to get Bruno Maderna's Internationales Kranichsteiner Kammerensemble to participate at the Zagreb Biennale. On German radios and in newspapers, Wolfgang Steinecke promoted the Zagreb Biennale. Stojanović wrote letters of recommendation for some talented Yugoslavs who required financial aid to attend Darmstadt, such as Nikša Gligo and Dubravko Detoni.[16]

Branimir Sakač and IMD (1961–1970)

Branimir Sakač served as the director of the *Zagreb Music Biennial* (1972–1973) and the *Annual Review of Yugoslav Music*, established in 1964. He also served as a vital link between the IMD and Wolfgang Steinecke, the publisher of the Zagreb Composers Union, and the IMD and the *Jugoslovenska Muzička Tribina* (Yugoslav Music Forum). Inquiring about Yugoslav composers' works to be kept at the IMD Library, Wolfgang Steinecke wrote to the Udruženje kompositora Hrvatske (Association of Croatian Composers) and provided them with the *Programmhefte der Internationalen Ferienkursen für Neue Musik Darmstadt*, Vierten Band der *Dokumentationschrift Neue Musik in der Bundesrepublik Deutschland*, which the IMD publishes every year. The International Society for New Music's German branch's general secretariat was the IMD.

Articles by Branimir Sakač about *Darmstädter Ferienkursen* were printed in Yugoslavia (probably in the *ZVUK*). He recommended Dubravko Detoni for an IMD scholarship. "Mr. Detoni is one of the most significant composers of contemporary Yugoslav music and one of the most promising young Yu-

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[16] See Letters preserved in the IMD Archiv. Nikša Gligo has experienced health issues recently. The author of this paper made attempts to get in touch with the Croatian musicologist, but he never heard back regarding the effect of Darmstadt on Gligo's career, who for a while was closely associated with the Zagreb Biennal for Contemporary Music. Gligo is a prolific scholar who debated Croatia's contemporary music in a number of publications. Nikša Gligo, "Nova hrvatska glazba", in: Mislav Ježić (Ed.), *Hrvatska i Europa: Kultura, znanost i umjetnost*, vol. 5, Zagreb, Hrvatska akademija znanosti i umjetnosti – Školska knjiga, in print.

goslav composers. Mr. Detoni has won various honours and recognition for his work, which has drawn interest in many European nations so far."[17]

Considering Branimir Sakač's legacy in regard to Darmstadt, at *Radio Zagreb*, he served as a mediator between Wolfgang Steinecke and Krešimir Fribec (as well as Marija Ritz): "I've made efforts to give you music scores and sheet music from our composers at the composers' association publishing house." (IMD Archiv, letter from Sakač to Steinecke dated October 30, 1961). Fribec contributed volumes of writings by Yugoslav authors, while Steinecke sent recordings of works (Directory of tapes in Darmstadt). Sakač pleaded with the publisher of *Zvuk* to send the numbers of various editions (issues) to IMD.

In spite of Wolfgang Steinecke's death in a car accident in December 1961, the Darmstadt/Yugoslavia exchange was continued by Ernst Thomas and Branimir Sakač. The IMD's director forwarded the following publications in 1965: *Darmstädter Beiträge zur Neue Musik*, volumes 8 and 9; *Neue Musik in der Bundesrepublik Deutschland*, volume 7/8, Program booklets from the years 1964 and 1965. Ernst Thomas was extremely interested in obtaining new Yugoslav works because the library and archive in Darmstadt were rebuilt in 1963. The Zagreb Biennial publications and bulletins were sent by Sakač.

Ernst Thomas was asked by Branimir Sakač to attend the Yugoslav Music Forum in 1967, which was preparing a list of the most recent compositions by Yugoslav composers. The Forum's schedule featured four recorded performances and six concerts including works by Yugoslav composers. The majority of the pieces scheduled for performance at the concerts were world premieres. According to Sakač 's assurance, the Pozornica Opatija, the event's organizer, would pay for both the hotel and the cost of travel from Darmstadt to Opatija (Letter from Sakač to Thomas, September 27, 1967, IMD Archiv). Branimir Sakač sent the Yugoslav Music Forum booklets to the IMD. Ernst Thomas responded, "I like the newest work by Yugoslav composers, but I'm unable to visit Opatija owing to other commitments".

Branimir Sakač also provided the IMD with the following letter of recommendation: "On behalf of the Muzički Biennale Zagreb, I would like to warmly recommend the ZAGREBER WIND QUINTET, whose members wish to take part in the lectures in the instrumental studio of the International Summer Course for New Music. This ensemble of young artists has

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[17] Letter to Ernst Thomas from Branimir Sakač dated May 15, 1970, IMD Archiv.

recently had notable success in Yugoslavia and abroad; they interpret contemporary music works. This ensemble is increasingly turning towards the study and performance of the most recent works of the avant-garde, it tends to apply the latest achievements in music and uses the experience. The five young people are enthusiastic musicians who take their engagement very seriously. Hence their desire to attend the seminars and the instrument studio.… I enclose this letter with the program of the Days of New Music Hannover 72, where the Zagreb wind quintet has performed, as proof of its activity." [18]

Each participant received a grant of 50%, as approved by the IMD. The following names' registration forms are still available in the IMD Archiv: Georg Draušnik, (Oboe), Zoran Despot (Flute), Stjepan Mateić (Horn), Aldo Grbin (Clarinet), Anton Žarn (Bassoon).

Regarding the Ferienkurse 1965 and the Music Biennale Zagreb, Seadeta Midžić

Seadeta Midžić studied music history and was recommended for a DAAD scholarship by Milo Cipra, a composer and professor of composition and aesthetics who was the Zagreb Music Academy's dean at the time. For a student who was particularly interested in modern occurrences and new creations across all fields, it was a fantastic chance. She stated that Darmstadt was a significant turning point in her life since it represented the fulfilment of her deep desire and need for information. It also represented an adventure during a time when it was difficult to travel and when it was difficult to obtain books and records.

> I met Silvio Foretić, Janko Jezovšek, and Bogdan Gagić, three young composers from Zagreb who were all Kelemen students, much to our astonishment. In Zagreb, Foretić and Jezovšek created a renowned avant-garde revolutionary new music ensemble, and I recall that they participated in a concert of scholarship recipients at the conclusion of the summer courses. Foretić afterward pursued his studies in Cologne under Herbert Eimert and Bernd Alois Zimmermann thanks to a second DAAD grant and lived there for the remainder of his productive life. In addition, Janko Jezovšek resided in Germany.
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> In 1966, Alfons Kontarsky performed the first piano sonata by Gagić as a part of a summer course that included pieces by Zimmermann, Stockhausen, Boulez, Brown, Bussotti, Grandis, and De Pablo. Gagić once worked as a music lecturer

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[18] Letter from Branimir Sakač to Ernst Thomas, April 25, 1972, IMD Archiv.

247

at the Zagreb Academy of Dramatic Arts and Film. It was significant that he worked with the choreographer Milana Broš.[19] I was enchanted by Maderna in the afternoon, tired after lunch, speaking of scores with a wonderful experience, lightness, and detachment, impressed by Boulez who spoke about *La Mer* before the examples on the blackboard in many colours – good for me – first in German then in French, I learned much from Kontarsky's brilliant remarks-analyses of playing from students, met Sigfried Palm, who later commissioned Kelemen for *Opera bestial / Appocalyptica* (with Arrabal), was impressed with Adorno's performance in the evening – a deep Silence of fascination with the full hall, trying to follow the meaning of his long phrases and then unbelievable applause broke out. Do we really understand? The doctrine of demonstration of fateful, inescapable authority – yes. Small friendships, gestures, words, or games by the other scholarship holders were important for me and at the same time a nice experience. The city pub where you could meet everyone in the evening, too. But maybe the most important: new music, people, philosophy. The Music Biennale Zagreb (1961) opened the world to us and awakened a deep yearning for something new…. The Biennale was not only a shock and fascination for intellectual and artistic circles, but was a school, a living laboratory of my generation.[20]

Igor Gjadrov in Darmstadt?

Josip Stojanović, and Wilhelm v. Klewitz, consuls at the Federal Republic of Germany's consulate in Zagreb, had a brief conversation on the Biennale and the IMD's relationship. Stojanović took advantage of the chance and suggested that Igor Gjadrov, the supporting conductor, attend the Ferienkurse in 1967. At the time, Hans-Heinz Stückenschmidt, a music critic and professor in Berlin, knew Gjadrov since he had performed concert works at the Muzički Biennale Zagreb and was the leader of the MBZ Group. The consul requested financial aid from the DAAD for Pavle Dešpalj and Igor Gjadrov.[21]

"But our scholarship monies have been depleted for a while", Ernst Thomas informed Hubert Scheibe of the DAAD. "Based on the DM 10,000 you kindly gave us and our own cash, we have already welcomed 30 Czechoslovaks, 7 Romanians, 8 Hungarians, 2 Poles, 1 Yugoslav, and 1 Bulgarian. Please make Mr. Gjadrov the recipient of a scholarship."[22] Hubert Scheibe

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[19] Gagić's correspondence with Darmstadt between 1958 and 1977 is to be found in letters that were kept in the IMD Archiv.
[20] Seadeta Midžić in response to the author of this paper. April 2022.
[21] Letter from Wilhelm Klewitz to Ernst Thomas, on June 8, 1967, IMD Archiv.
[22] Letter from Ernst Thomas to Hubert Scheibe, on June 14, 1967, IMD Archiv.

mentioned that a scholarship for Gjadrov was set up for the Ferienkurse 1968 in a letter he wrote to Mr. Klewitz.

Vinko Globokar's history in Darmstadt and his actions

Vinko Globokar frequently heard the advice to "go to Darmstadt" while he was a student in Paris in the 1960s. The center of modern music is there. He finally arrived in the mystical city in 1968, but he was there to work rather than study. In his *Music for a house* concept, Stockhausen invited various performers to a marathon concert series. Together with Carlos Alsina, Michel Portal, Jean-Pierre Drouet, and Vinko Globokar, they made the decision to create the Free Music Group, afterward known as New Phonic Art, in 1969. Together with the Stockhausen ensemble, which was comprised of Aloys Kontarsky, Harald Bojé, Rolf Gehlhaar, and Johannes Fritsch, the group gave a performance at Darmstadt in 1970. Stockhausen practiced his Opus *Aus den sieben Tagen* during that encounter.[23]

Trudu (1992) claims there was a disagreement between Stockhausen and Vinko Globokar about the use of political instrumentation in involved music. The criticism was addressed by Stockhausen. Vinko Globokar also engaged in a vigorous debate, asking: Who should be the author of the improvised sections of *Aus den sieben Tagen*? As a trombonist who devotes his time to composing, Vinko Globokar stated that he should also be seen as a co-author and share some of the blame for the final aesthetic product. In response, Stockhausen argued that since he wrote the text directing the individual work's compositional process, he should be held solely accountable. Globokar pushed on the moral matter and, in a contentious request, asked that his name be changed to "anonymous" on the album cover.[24]

The following are some significant Vinko Globokar activities in Darmstadt:

Ferienkurse 1969: Interpretation seminar Heinz Holliger, at the same time rehearsal of the Vinko Globokar piece *Discours III*

Ferienkurse 1970: Free interaction of the New Phonic Art Ensemble with Claude Vivier, Carlos Roqué Alsina, Vinko Globokar.

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[23] Vinko Globokar, *"Es war einmal…",* in: Rudolf Stephan (Ed.), *Von Kranichstein zur Gegenwart. 50 Jahre Darmstädter Beiträge zur Neuen Musik*, Stuttgart, Daco Verlag, 1996, 376–381.

[24] Antonio Trudu, *LA "SCUOLA" DI DARMSTADT. I Ferienkruse dal 1946 a oggi*, Milano, G. Ricordi, 1992, 206–207.

Ferienkurse 1974. Lecture series "Composing 1974": The relationship between nature and culture as a compositional problem (lecture with music examples).

As an interpreter, improviser, and composer, Globokar addressed personal unification in his lecture in Darmstadt in 1974. Globokar developed a reputation for his innovative execution methods and dramatic additions in works that incorporated gestures, facial expressions, motions, sung and spoken voices, as well as other body parts. He emphasized how the subjective, psychological, and incidental components that cause a consistent response merge with the intellectual constructivism of serial composition. According to him, free improvisation boosts a composer's self-assurance and encourages collective openness, which makes it feasible to engage in social and political critique. The audience and artists, who are typically viewed as music creation robots, have Globokar questioning their customary actions and psychological tendencies. Each instrumentalist has opportunities for personal invention and engagement thanks to the stage's formation of psychological relationships that create varying degrees of reliance and provide a framework for the development of reaction principles. In a group performance, each musician makes use of the community and interactive human energy to improve communication with the audience. This situation elevates the musicians' status, giving compositional works a complementary role. Globokar analyzes opportunities for group participation for all instrumentalists in the process of communication and body-instrument interaction. To ensure that each musician is connected to others through imitation, integration, reaction, and interaction as well as through dependence on one another and on loudspeakers, electronics, or the visual, the connections between performers and composers must be multiplied in this performance environment. The process of sounds emerging as a result of linguistic, psychological, and energy difficulties is being focused on rather than the final composition since it can represent a more focused socio-political engagement.[25]

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[25] Rainer Nonnemann (Ed.), *Mit Nachdruck. Texte der Darmstädter Ferienkurse für Neue Musik*. Edition Neue Zeitschrift für Musik, Mainz, Schott Music GmbH & Co. KG, 2010, 55.

Photo 2: Heinz Holliger and Vinko Globokar on the microphone
Signature: IMD-B3000587 Date: 1972
Picture from IMD Archiv. Used with permission.

Photo 3: Free Music Group members: Vinko Globokar, Carlos Roqué Alsina and
Jean-Pierre Drouet. Signature: IMD-B3000573 Date: [1970]
Picture from IMD Archiv. Used with permission.

Mirjana Veselinović-Hofman in the Ferienkurse 1970 and 1974

Mirjana was inspired to attend the Ferienkursen by the journal *Darmstädter Beiträge zur Neuen Musik*'s publication and the city's reputation. She remarked:

> My first attendance at "Darmstadt" happened sometime near the end of my musicology studies when my research affinities were already beginning to move clearly towards 20th century music; and my second attendance occurred after I graduated when my musicological interests were already focused on the problem circles of the musical avant-garde. Both times, as the main lectures, I attended the ones that were held by Karlheinz Stockhausen and György Ligeti.... In my inner Darmstadt 'echo' there remained memories of great performances (just to mention the participation of the Kontarsky brothers) not only at official concerts but at those performances that were an organic part of some composers' lectures (e.g. of Stockhausen's on his *Indianerlieder*).... I would say that just in my "Darmstadt" experiences with the new sound organization systems the basic points were established of my way of listening to the works structured on those systems. In large part, this was due to Stockhausen's courses, particularly to some of his purely practical instructions and suggestions.... "Darmstadt" 'supported' and strengthened my affinities towards the research of the musical avant-garde, and in this field of my scientific work left an important epistemological trace.[26]

Lojze Lebič and Tomaž Sevšek in the Darmstädter Ferienkurse

Lojze Lebič attended the Ferienkurse 1972, and during the Ferienkurse 2000 his work *A taste of time, fleeting away* was played by the organist Tomaž Sevšek. [27]

With regard to Lojze Lebič and the performance of his work in Darmstadt, Tomaž Sevšek states: "He is, without doubt, one of the best living composers in Slovenia. His interest in a bigger time scale (being an archaeologist) gives his music a deeper perspective. The organ seems to have played an important part in his musical thinking. The piece *A taste of time, fleeting away* (although written in 1978) is one of the most successful Slovenian organ pieces from the avant-garde (other composers e.g. Primož Ramovš, …). I investigated the piece as a case study for my master's thesis in Freiburg about the new notation techniques and have played it many times since 2000."

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[26] The author of this paper received a report from Mirjana Veselinović-Hofman in May 2022.

[27] *A taste of time, fleeting away,* Signature: IMD-M-2000CDR031-01 Author: Lebič, Lojze (composer) Date: 2000-07-28. Audio IMD Archiv.

About his motivation to attend Darmstadt, Tomaž Sevšek clarified: "The first and most important motivation came from Zsigmond Szathmary, my organ teacher in Freiburg im Breisgau, and also a lecturer at the Darmstätter Ferienkurse. He also motivated me to request a partial scholarship for attendance at the Ferienkurse. It was during my study period, when – after acquaintance with "classical" 20th-century music, like Messiaen – I was progressively interested in the avant-garde from the late '60s and later. I heard Szathmary play before that and was deeply impressed by his interpretations of new pieces. It seems he had great experiences in the 60s at Darmstadt and was very positive and almost nostalgic about it."

What effects did Darmstadt have on his organist career?

It was an important push for me toward more progressive music. I was lucky enough to have great teachers already in Slovenia and some experiences in contemporary music, but only in Darmstadt, I understood how important it is to have a lively, well-founded scene with different concert/performance possibilities and (important!) many concert-goers. Besides the organ master class (away from the rest) I remember very well many concerts, the biggest name seems to have been Salvatore Sciarrinno. I didn't return to Slovenia until 2005 after finishing my degrees in Freiburg and spending a year at the Eastman School of Music in Rochester, NY. It was only then that I continued with some activities in contemporary music (recital for the Society of Slovenian composers, recordings of works by Vito Žuraj, Uroš Rojko, and Lojze Lebič …). But at the same time, my career took me also into early music – also 19th and early 20th century. I was communicating with the Zagreb Biennale (Nikša Gligo) about a piece by Szathmary (work in progress), for which I added a 5th version at the concert in Martin's Kirche in Kassel at the tribute concert for Szathmary. Only recently was I invited by the Zagreb Biennale to play a concert, but the concert hasn't taken place till now.[28]

Dubravko Detoni in the Ferienkurse 1970

Dubravko Detoni, who is regarded as a significant composer in the history of avant-garde music in Yugoslavia in the 20th century, was drawn to the Darmstadt courses due to their popularity. His works were performed in numerous countries.[29] Regarding his stay in Darmstadt, he recollected:

After some more success with experts, audiences, and critics (for example, at the Dubrovnik Summer Festival), the management of the Zagreb Music Biennale

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[28] The author of this paper received a report from Tomaž Sevšek in May 2022.

[29] *Zauvijek skladatelj: Dubravko Detoni* (dokumentarni film) Zauvijek skladatelj: Dubravko Detoni (dokumentarni film) – YouTube See also his book Dubravko Detoni, *Predasi tišine. Zapisi o glazbi i oko nje*, Zagreb, Matica hrvatska, 2001.

offered me artistic guidance in 1970 (under their auspices) of the newly formed Ansambl Centra za nove tendencije Zagreb (ACEZANTEZ) and invited then the most important Croatian performers, all stars of contemporary music. For the next 40 years, I performed successfully with this ensemble (of course, with regular renewals) as a composer, conductor, and pianist in almost all the Yugoslav republics (Belgrade, Zagreb, Ljubljana, Skopje), most European countries, and parts of America and Asia, performing domestic and foreign contemporary music. In July 1970, the Zagreb Music Biennale, on its own initiative, arranged for me to receive a scholarship for the Summer Courses in Darmstadt, where I attended the classes of Stockhausen and Ligeti, and occasionally the piano duo of the Kontarsky brothers. There I gained significant new knowledge and experience, but I never became a strict supporter of the otherwise well-organized but too rigid Darmstadt Superseries School, because all my life, despite all the normal compositional changes, I kept my personal, and independent compositional style, and won forty high professional awards in the homeland and the world. My music, performed at the world's largest festivals and published on about sixty sound carriers, was called by critics of the Roman newspaper Il mondo a "fantastic synthesis of East and West". That is why the esteemed and later soon forgotten Darmstadt circle of composers did not help me at all, but it did not harm me in my long career. I have only seen the director, Ernst Thomas, from afar on a few occasions, but I have never spoken to him. In Darmstadt, I mostly hung out and talked with the great Belgrade couple, musicologist and pedagogue Dr. Mirjana Veselinović and her husband, composer and pedagogue Srđan Hofman, and often had discussions with the Macedonian composer and musicologist from Skopje, Sotir Golabovski (1937–2014). In my life, I maintained a long mutual understanding and friendship with my colleague, also a participant in the courses there at the time, and later the famous German composer, flutist, and pedagogue Helmut Erdmann from Hamburg. I think of my friend from Zagreb studies (who was working in Germany at the time), who is now ill in a German nursing home, composer and singer Silvio Foretić, and his wife (now deceased), Zdenka, his companion from Slovenia the musical clown Janko Jezovšek, and I well remember the accordionist Nada Ludvig-Pečar from Sarajevo. At student parties, we sometimes hung out with our professor, Stockhausen.[30]

The dialogue between Macedonia and the IMD (1969–1976)

On July 13, 1969, Elena Zeskov-Dimkov, the head of the foreign relations department at Radio-Televizija Skopje, wrote to Ernst Thomas to let him know that two colleagues with a connection to music writing were interested

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[30] The author of this paper received a report from Dubravko Detoni in May 2022.

in taking the courses in Darmstadt. She requested that brochures and any required explanations concerning the Ferienkurse that year be sent to her.

Sotir Golabovski was granted an IMD scholarship in order to attend the Ferienkurse in 1970 and in 1972 through the assistance of Professor Günter Bialas. Golabovski belonged to a select circle of young composers from Skopje who regularly organized experimental music performances, according to Bialas' letter to Ernst Thomas dated March 9, 1970.

Golabovski stated on the registration documents he submitted to the IMD that he had studied composition in Ljubljana under the direction of Professor. Skarjana and had worked as a teacher at a pedagogical academy in Skopje. Additionally, he served on the editorial board of the Muzička Tribina in Opatija, a Yugoslav music festival.

At the Ferienkurse in 1974, Kiril Makedonsky spoke with Ernst Thomas in his IMD office. He got in touch with Ernst Thomas once more in 1976 and suggested that as a result of his doctoral dissertation, he provide two lectures at the Ferienkurse on the subject of "Tenography – Associative Musical Notation". Thomas suggested that the Kompositionstudio implement this talk.

At Radio Televizija Beograd, Srdjan Barić and Lida Barić communicate with the IMD (1966–67)

Srdjan Barić, a Musikredakteur of Radio Frankfurt-Belgrade, attended the Ferienkurse in 1966. Ernst Thomas and Emmy Zedler were the recipients of letters from Srdjan Barić and Lida Barić. They asked to borrow recordings of compositions that were performed at Darmstadt events. Both wanted to implement a Darmstädter Ferienkurse 1966-focused series on Radio Televizija Beograd. Ljiljana Kristl, the Musikredkteurin at Radio Zagreb, was also interested in the content, Srdjan Barić informed the IMD. The list that the IMD gave to Belgrade contained pieces by composers such as György Kurtág, Carlos H. Veerhoff, Tona Scherchen, Milko Kelemen, Bruno Maderna, Karlheinz Stockhausen, Ernst Albrecht Stiebler, Rolf Riehm, Edgard Varèse, György Ligeti, Bogdan Gagić, and Mauricio Kagel.

"The information given to us allowed us to properly educate the listeners of Yugoslav radio about the outcomes of the summer courses, which we were able to attend in this way," Srdjan Barić stated.[31]

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[31] Letter from Srdjan Barić to Ernst Thomas. IMD Archiv.

Dimitrije Stefanović as an intermediary between young Serbian musicologists and IMD (1970–76)

In 1972, Dimitrije Stefanović assisted various musicologists and composers who wished to study at Darmstadt while he was working ~~as a professor~~ at the Institute of Musicology SASA (Serbian Academy of Sciences and Arts Belgrade). To apply for funding from the IMD, Stefanović gave the addresses of the students Ana Koteveska and Vlastimir Trajković in his correspondence with Ernst Thomas and Carola Storer. Marina Nikolić, who intended to write about the Darmstädter Ferienkursen, was told by Ernst Thomas that half of the scholarship could no longer be given to her due to the overwhelming amount of applicants.

"Remembering the visit of Mirjana Veselinović, now an assistant at the Faculty of Music in Belgrade, I would kindly ask you to consider the possibility of granting a scholarship to Miroslav Savić. He is a student advised by Professor Vasilije Mokranjac, the head of the Department for Composition at the Belgrade Faculty of Music."[32]

1972's Ferienkurse with Ana Koteveska

In an interview with the author, Ana Koteveska clarified that Dimitrije Stefanović suggested she spend two weeks in Darmstadt. She sang in his Byzantine choir at the Institute of Musicology, curious about the notation of the neumes which were not included in musicology studies. At the same time, she worked as an external associate, oriented towards the musical avantgarde, on Radio Belgrade's 3rd Channel.

> It was my first trip to Germany (I'd never been to the East). In Darmstadt where I found myself surrounded by composers, I was the only girl and musicologist in the group that soon formed, but I had no problem with this factor because I came from a socialist country. The idea of center and periphery did not exist at this time (at least for me) when everything seemed possible. Unfortunately, this is not the case for today's young musicologists in Serbia, despite global communication. We were most drawn to Stockhausen's course which painstakingly analyzed 'Stimmung', section by section rehearsing at the same time with Koln's set. At the same time, it was very ritualistic and rational, a very attractive mix for our generation impregnated by the hippy movement. I have fainter memories of Xenakis' lectures, no doubt because I did not understand his speech on probability very well, and of Ligeti, whom I already knew well, given that he had come to

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[32] Letter from Stefanović to Thomas, on April 23, 1976, IMD Archiv.

Belgrade where his works were broadcast on the radio and "New music" concerts, organized by our channel. I vividly remember a single 'session' with Kagel, with us playing and producing the music with pebbles. I had the chance to speak with him a bit about radiophony and instrumental theater, it was a precious moment.[33]

The connection between the Association of Slovenian Composers and the IMD through Ivo Petrić

Between the late 1950s and the early 1970s, the launch of Pro musica viva played a significant role in the promotion of works by Slovenian modernist composers. Slovenians are employed both inside and outside of Yugoslavia.[34] For the Yugoslavs to be welcomed in Darmstadt, Ivo Petrić 's involvement as a go-between the IMD and the Association of Slovenian Composers was crucial. An IMD document that lists the works that were submitted to the library of the Internationales Musikinstitut Darmstadt in 1972 has information about this engagement.

The Slovenian Composers Union wrote to the IMD (1970-1972): "Through our composer Ivo Petrić we are sending you two catalogues of the latest edition of Edition DSS and a selection from Edition DSS according to the following list. We inform you that our representative for West Station is Musikverlag H. Gering, Cologne."[35]

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[33] Ana Koteveska in response to the author of this paper, April 2022.

[34] Matjaž Barbo, *Pro musica viva: prispevek k slovenski moderni po II. svetovni vojni*, Ljubljana, Znanstveni inštitut Filozofske fakultete, 2001. See also Matjaž Barbo, "The composers group Pro musica viva: a paradigm for the modernism of the sixties in Slovenian music", *World new music magazine*, 13, 2003, 51–56, ISSN 1019-7117. See also Matjaž Barbo, "Modernismus in der Slowenischen Musik", in: Joachim Braun et al. (Ed.), *Musikgeschichte in Mittel- und Osteuropa: Mitteilungen der internationalen Arbeitsgemeinschaft an der Universität Leipzig*, Heft 12, Leipzig, Gudrun Schröder, 2008, 268–279. Gregor Pompe, *Zgodovina glasbe na Slovenskem: Glasba na Slovenskem med letoma 1918 in 2018*, Band 4. Ljubljana, Znanstvena založba Filozofske fakultete, 2019, 308–314.

[35] Letter from the Slovenian Composers' Union to IMD (1972-07-17). IMD Archiv.

Figure 2: Letter from the Slovenian Composers' Union to the IMD (1972-07-17).
Source: IMD Archiv. Used with permission.

Božidar Kos in Darmstadt (1976)

The legacy of composer Božidar Kos, who spent a significant amount of time in Australia, makes reference to the relationship between Darmstadt and the Slovenian immigration. He spoke with director Ernst Thomas in 1975 and indicated a wish to take the Ferienkurse.

> Prof. Dr. Andrew D. McCredie from the University of Adelaide was kind enough to give me your address and also promised to send me a letter of recommendation directly to you. Namely, it concerns permission to attend the international summer courses for new music (composition). I earned my Ph.D. in Composition with a Bachelor of Music (First Class Honours) from the University of Adelaide. Next, I studied for a Master of Music degree at the same university. I currently teach music at Torrens College of Advanced Education Adelaide. For me it would be interesting and important to participate in your Ferienkurse in 1976 if you would let me know the conditions.[36]

Božidar Kos and Wilhelm Schlüter, Ernst Thomas' assistant, corresponded by letter and the composer submitted *Modulations*, a piece for flute, two percussionists, ring modulator, and filter that was presented in the Studio Concert II, Event, at the Darmstädter Ferienkurse 1976.

Bojan Gorišek and Ivan Božičević in the Ferienkurse (1982–1984)

Bojan Gorišek took Herbert Hencke's Interpretationstudio seminars at the Darmstädter Ferienkurse in 1984. The Slovenian pianist performed compositions by George Crumb and Janez Matičič during the concerts in Darmstadt.[37]

In the 1980s, Darmstadt also attracted Croatian pianist, organist, and composer Ivan Božičević. He stated:

> First, back then (the 1980s), we were all Yugoslav composers. When asked "where do you come from" we always answered "Yugoslavia" and not the names of the federative republics, which would be meaningless to foreigners. As for the impact on my career, some of the acquaintances led to commissions for performances abroad. I will tell you that the music of Jobim, Egberto Gismonti, and Airto Moreira… means a lot more to me than most of the music I heard at Darmstadt. Some of that music was truly horrible, and a lot of it was just boring or uninven-

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[36] Letter from Kos to Thomas, August 28, 1975, IMD Archiv.

[37] The Bojan Gorišek registration form and two audio files pertaining to performances of compositions by George Crumb and Janez Matičič are both still available in the IMD Archiv.

tive. That being said, some of the pieces I heard did impress me greatly: George Crumb's *Music for a Summer Night* for 2pnos and 2perc (1982), the whole concert of the Amadinda Percussion Ensemble (especially their rendering of East-African amadinda music), and Terry Riley's string quartet played by the Kronos Quartet (1984). I also met and spoke to Morton Feldman, whose music seemed much too esoteric to me, but which I have learned to appreciate over the years. But the best experience – by far – was Hans Otte's *Buch der Klänge*, a 60-minute cycle that the composer himself performed on the piano (1984). The great hall was full when the concert started, but people kept leaving, some of them loudly protesting and slamming the doors on the way out, so that by the end only a third of the audience remained. We, who remained, however, were absolutely thrilled and gave the composer a 10-minute standing ovation. The provocation of the music, mind you, was that some (not all!) of the movements were TONAL and the whole piece sounded absolutely BEAUTIFUL. A big transgression in Darmstadt! After Darmstadt, I started my organ studies in Frankfurt, which lasted from 1984 to 88. That experience – a whole 4 years – had of course a much bigger impact on my musical thinking than the summer courses themselves. Inspired by the things I heard both in Darmstadt and Frankfurt, the main change in my compositional language was that I gradually adopted minimalistic procedures and cleared up my harmonic language.[38]

Eva Sedak and Mirjana Šimundža in the Ferienkurse 1988

Eva Sedak had been registered by Radio-Televizija Zagreb for the Ferienkurse 1968, but she had to leave that summer because of illness (letter from Vlado Škarica to Emmy Zedler, dated August 23, 1968, IMD Archiv).[39] Eva Sedak contacted the IMD once more in 1971 and asked to borrow certain recordings of pieces by Olivier Messiaen and Hans Werner Henze for a special episode of "Darmstädter Chronik" on Radio Televizija Zagreb's III program.

The musicologist Eva Sedak was able to speak at the Ferienkurse in 1988 by reason of the director Friedrich Hommel's internationalist mindset. Eva Sedak lectured in reference to Josip Štolcer Slavenski at the Composers Forum.[40]

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[38] Ivan Božičević in response to the author of this paper. May 2022.

[39] Letter from Vlado Škarica to Emmy Zedler, on August 23, 1968, IMD Archiv.

[40] The IMD Archiv has a recording of Eva Sedak's lecture. See *Komponistenforum: Eva Sedak über Josip Štolcer Slavenski* Signatur: IMD-M-3104715 Datum: 1988-08-12. See also the book Eva Sedak, *Josip Štolcer Slavenski, skladatelj prijelaza*, Muzički informativni centar Koncertne direkcije Zagreb i Muzikološki zavod Muzičke akademije Sveučilišta u Zagrebu, 1984.

> For a musical culture that has been left behind, as Croatian and Yugoslav always are, every attempt to break through in an international forum is of particular importance. In this context, it was particularly stimulating for me to hear that you indicated your interest in the young composers from Yugoslavia for one of the upcoming Darmstadt classes. Should I be able to help you in any way with the development of this idea, I am, of course, happy to provide you with all the information you require and perhaps also to invite the necessary contacts through the Zagreb Music Biennale…. I would be delighted if we could keep in touch on this subject, thanks again for your hospitality this year.[41]

At the time, Eva Sedak served as the director of the Academy of Sciences and Arts research project on "Music in the 20th Century", the program designer for the Music Biennale Zagreb, the editor of *Muzička kultura*, and a member of the editorial board in the journal *Zvuk*.[42]

The IMD notes that Mirjana Šimundža, a musicologist, visited Darmstadt in 1988 as Friedrich Hommel's special guest.

Uroš Rojko in the Ferienkurse 1986 and 1988

Uroš Rojko composed his first string quartet *Passing Away on Two Strings* for a guitar solo while he was studying composition in Freiburg (1983–1986) under the direction of Prof. Klaus Huber.[43] He sent this work when Darmstadt issued a call for scores at the time. It was chosen to play at the festival by Magnus Andersson, assistant professor of guitar in the Ferienkurse 1984.

> At that time I stayed in Darmstadt for the entire duration of the course – I think it is important for a young composer to take a course at least once in his (her) life. In other cases, I attended the course only because of the performances of my compositions and only for a short time. There I met, for example, Morton Feldman. I also had an individual composition lesson with him. An interesting experience – I realized that even such big world stars can't say anything "smart" in one hour of composition. But they can still say something interesting. Feldman, for example, said: "Do you come from Ljubljana? A beautiful town. But sad." When he looked at my first string quartet, he said: "Too many notes. You know, I've only written a few notes in my life. And I'm famous". Concerning Friedrich Hommel's

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[41] Letter from Eva Sedak to Friedrich Hommel, September 19, 1988, IMD Archiv.

[42] Form registration, IMD Archiv. It is advised to read the article by musicologist Dalibor Davidović on the life and career of Eva Sedak. "Eva Sedak, svjedokinja krize", *Arti Musices*, 52(1), July 2021, 59–94. DOI:10.21857/yq32oh2z29

[43] Leon Stefanija, *Sisyphusartig schön: Porträt des Komponisten Uroš Rojko*, Transl. by Lars Felgner, Hollitzer, 2018.

leadership, Rojko explained: "He was open to all ideas, gatherings were spontaneous and also organized, night sessions lasted until the morning – say, the utopian, almost science fiction project of Horațiu Rădulescu, who used flashing lights instead of a conductor in his orchestral composition – green and red, we felt like we were at the airport. Or Morton Feldman's 2nd String Quartet – supposedly the first European performance – a shorter version – so 4 hours. We lay on the benches, on the floor, everywhere, whoever was tired went to sleep, there were about 20 of us left by the end of the piece, early in the morning, and then a standing ovation.[44]

Nebojša Jovan Živković: A Yugoslav percussionist and composer in the Darmstädter Ferienkurse 1988 and 1990

Nebojša Jovan Živković completed his BA under the direction of Professor Hermann Schäfer, a very traditional composer, at the Hochschule für Musik in Mannheim. Živković studied in Stuttgart under Helmut Lachenmann and Milko Kelemen. The percussionist described Kelemen as being quite liberal and open-minded.

He got in touch with IMD director Friedrich Hommel to inquire about a lectureship, marimba, percussion, and a proposed program. For the Ferienkurse 1990, Friedrich Hommel created a percussion-focused program that featured various percussionists and composers, including Mircea Ardeleanu, Bernhard Wulff, James Wood, Nebojša Jovan Živković, and others.[45]

According to Jovan's account of his Ferienkurse memories, he attended the festivals in Darmstadt and Donaueschingen while he was a student in Stuttgart and Mannheim. He observed Darmstadt's very negative and unpleasant atmosphere because the conversations were pointless.

The relationship between Živković and Slovenia was exemplified by several artistic activities, including the recording of CDs with the Radio Symphony Orchestra, participation in the Ljubljana Music Festival, and close relationships with composers, including Primož Ramovš, who wrote a piece for marimba solo that was dedicated to the percussionist.

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[44] Uroš Rojko in response to the author of this paper, May 2022.
[45] Letter from Nebojša Jovan Živković to Friedrich Hommel, August 12, 1988, IMD Archiv.

Perspectives after Yugoslavia: Olja Jelaska, and Sanda Majurec in the Ferienkurse 1996

Composers and musicians including Olja Jelaska, Sanda Majurec, and Dalibor Bukvić represented Croatia at the Ferienkurse 1996 after Yugoslavia's dissolution. They participated in the Music Biennale Zagreb and studied composition in Zagreb at the Music Academy under Professor Marko Ruždjak. Olja Jelaska decided to go to Darmstadt to meet new composers and their works, but her time at the Ferienkurse had no career-related effects. She revealed:

> Most of what I heard, in my opinion, led into an exaggerated intellectual-philosophical concept in which an artistic idea is lost very quickly. Ideas may be interesting, but insisting on just that often leads to absurdity. I think that if an artistic idea is not understandable, its existence is entirely questionable. I think it's a matter of taste, and that the main premise doesn't have to be that the most important thing is to find "something new", which I think many composers today are unnecessarily burdened with, in some way. I believe an idea may have an intellectual concept, but again, the artistic principle must prevail.[46]

In recalling the concerts, rehearsals, and seminars in Darmstadt, Sanda Majurec stated:

> My impressions were huge in that I discovered a whole new world I didn't know before. I have to say that we were studying in the time of war and were not on the Internet, in other words, without information. For the first time in my life, I met the Arditti Quartett and Brian Ferneyhough. It was a cultural shock to see a person with a score of the Ferneyhough string quartet on his T-shirt! It was not easy to come back and try to understand how to compose because I didn't still understand enough contemporary musical language.… I had the feeling that Darmstadt is more a place for composers' tourism than real courses.… My works were generally traditional, in a sense more compatible with East European music. I could say, it was a different kind of music than what was common in the Darmstadt school.[47]

Vjeko Nježić and Krešimir Seletković in the Ferienkurse 1998

Students of composition at the Zagreb Music Academy, Vjeko Nježić and Krešimir Seletković received funding from the Croatian Composers Society to attend the Darmstadt Summer School. There they met Milen Panayotov

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[46] Olja Jelaska in response to the author of this paper. April 2022.
[47] Sanda Majurec in response to the author of this paper. April 2022.

from Bulgaria, who was also a good buddy, and Igor Karača, a good friend from Sarajevo who is currently residing in the United States and working at Oklahoma State University.

Vjeko Nježić explained:

> As composition students, we travelled yearly to attend some summer workshop […]. It seems to me that in the 90s, it was easier to find scholarships or financial support for such workshops and travelling, unlike the situation in the present day.
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> Impressions? Lots and lots of lecturing, a whole day of different classes, concepts, and ideas, with the culmination of the day in the form of evening concerts. I remember that many participants were dead tired in the afternoon and they were not able to come to evening concerts. In my case, concerts were a "must go", so I even skipped a few lectures so as to attend evening concerts. It was absolutely useful for me to be there and to hear what was going on at that time, but I can't say that there was some big influence on me. I'd like to recall Luc Ferrari who said: "You had to choose between serialism and girls. I chose girls." In my case, girls stayed in the hotel rooms, exhausted from lecturing. The rest of us left for evening concerts.
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> Some bigger "revelations" came to me a bit later, in the form of electronic music. It seems that in 1998. in Darmstadt, electronic music was still not recognized. It was present but put in a corner like a black sheep.[48]

Igor Karača and the Darmstadt/Sarajevo links

Despite the dominant participation of Serbs, Croats, and Slovenes in Darmstadt before and after Yugoslavia, Bosnians were represented by some composers, instrumentalists, and musicologists such as Petra Slavco (the Ferienkurse 1956), Slavko Savić (1956), Milan Jurac (1965), Zija Kučukalić (1969), Miroslava Pešić (1969), Vojin Komadina (1969), Nada Ludvig-Pečar (1970), Miroslav Špiler Miroslava Pašić, Vojin Komadina, and Igor Karača (1998).

Referring to his participation in the Ferienkurse 1998, Igor Karača related:

> At that time Bosnia-Herzegovina was still recovering from the war, and it was difficult for me to continue studying composition at the graduate level (I got my undergraduate degree in 1996 from the Sarajevo Music Academy) since we did not have a Master's and Doctoral program at the time. It did exist before the war, of course, but it will take some time for the graduate program to be re-established after the war. So, I mostly applied for various international grants to visit Euro-

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48 Vjeko Nježić in response to the author of this paper. April 2022.

pean centers that had summer composition courses, such as Darmstadt (Germany), Avignon (France), and Schwartz (Austria), etc. All these summer courses had a huge impact on my career. Just meeting people, and hearing new ideas, and new compositions, certainly made me think about ways to make my music more interesting and relevant. Darmstadt still seemed like one of the leading international forums of contemporary music at the time, bursting with creative energy. I studied primarily with Helmut Lachenmann. Afterwards, I used some of these ideas in my music and started a new music ensemble (in which I played the piano) in Sarajevo, Bosnia. This did not last very long, however, since I moved to the USA in 1999 to pursue a doctoral degree in music composition. I spent a lot of time with two Croatian composers there: Vjekoslav Nježic and Krešimir Seletković. Both of them are currently employed as professors at the Zagreb Music Academy, teaching Music Composition and Theory.[49]

Conclusion

This paper introduced the exchange program between Yugoslavia and the Internationales Musikinstitut Darmstadt. The program was important because it provided Yugoslav composers, performers, and musicologists with access to fresh developments in avant-garde music in different countries. Work by composers from Europe and other continents was done at the Darmstädter Ferienkurse, the Zagreb Music Biennial, and the *Jugoslavenska Muzička Tribina* (Yugoslav Music Forum). These international gatherings brought famous and anonymous composers into daily contact at a time before the Internet in the globalized world. The exchange undoubtedly enhanced the potential of Yugoslavs and non-Yugoslavs who later went on to actively pursue initiatives to promote contemporary music.

This first stage of my research has been an encouragement in developing this theme with an additional study on related topics and conversations with composers, musicians, and musicologists who could not participate in the first stage. Moreover, access to the archives in Zagreb, Ljubljana, Serbia, Skopje, and Sarajevo, as well as the examination of *Zvuk* publications, books, and other sources will enhance the project's progress.

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[49] Igor Karača in response to the author of this paper. May 2022.

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Summary

The article offers a range of perspectives on the Darmstädter Ferienkurse, in testimonies showing the historical significance of this global event in the careers of some composers, instrumentalists, and musicologists who were a part of the avant-garde music scene in Yugoslavia. Work by composers from Europe and other continents was done at the Darmstädter Ferienkurse, the Zagreb Music Biennial, and the *Jugoslavenska Muzička Tribina* (Yugoslav Music Forum). These international gatherings brought famous and anonymous composers into daily contact at a time before the Internet in the globalized world. The exchange undoubtedly enhanced the potential of Yugoslavs and non-Yugoslavs who later went on to actively pursue initiatives to promote contemporary music.

*Milena Medić**
University of Arts in Belgrade
Faculty of Music
Department of Music Theory

MUSIC BEFORE THE MIND'S EYES: THE SUBLIME PRACTICE OF MUSICA RESERVATA AND SECONDA PRATTICA IN THE LIGHT OF THE TRANSFORMATIVE LUDUS PERFORMING AND LISTENING EXPERIENCE[1]

Abstract: The paper starts from a critical confrontation of the modern, deforming and the ancient, original meaning and use of the term *ekphrasis* with regard to the concepts of *pictura* and *logos* as their contrasting basis. The ancient rhetorical meaning of *ekphrasis* was revived on a continuous cultural line from the mannerist *musica reservata* to the baroque *seconda prattica* at the turn of the 16th and 17th centuries as the poetic foundation of the vocal practice of madrigals and motets, whose new expressive and representational compositional manners of defamiliarization (madrigalisms) rooted in the *logos* concept were deviations from the Renaissance practice of *musica osservata* and *prima prattica*. The two distinctive lines of vocal practices are illuminated through their ludic functions in culture.

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* The author's contact details: milena.medic@fmu.bg.ac.rs.

269

Keywords: Ekphrasis, madrigalisms, musica reservata and seconda prattica, musica osservata and prima prattica, ludus

I would like to express my sincere gratitude to the Department of Music Theory and the Educational-Artistic-Scientific Council of the Faculty of Music in Belgrade as the proposers of the monograph *Musica ante oculos: ekphrasis and its virtues of enargeia and ekplexis in vocal music at the turn of the 16th and 17th centuries* (Belgrade: Faculty of Music, 2020) for the 2020 "Stana Đurić Klajn" Award, an award granted every year by the Serbian Musicological Society for an exceptional contribution to musicology, and above all I would like to thank the Society's Committee for recognizing the innovation of scientific insights and the importance of the scope of this monograph.

What this monograph shares in common with the founder of musicology in our country, Stana Đurić Klajn, whose name the award bears, is the orientation towards "original factual material as a basis for consideration and conclusions".[2] In other words, it is an indisputable fact that there is no knowledge of music without knowledge of its history, and to this we can add that there is no knowledge of music theory and its categories without knowledge of the history of music theory. This is because historical thinking as teleological and comparativistic is essential for the awareness of music both in its categorical sense and in its epochal cultural contexts. Insisting on the original factual material, on the original meaning and sense, is important for preserving the source in the cultural memory. Because once historically incorrect analysis and interpretation deviation from the source begin to repeat themselves countless times, they continue to live in beliefs as correct, subjecting their genuineness to cultural oblivion. This is exactly what happened with the ancient rhetorical concept and phenomenon of ekphrasis and with the musical procedure of madrigalisms in the 16th century.

Today, I would like to share with you the most important scientific insights that this book brings – what ekphrasis is today and what it never was, and what ekphrasis really was, which is completely ignored today. I would

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[2] Mirjana Veselinović-Hofman, "Stana Đurić Klajn i časopis Zvuk: programska koncepcija časopisa i nivoi njene artikulacije u prvom periodu njegovog izlaženja (1932–1936)", in: Mirjana Veselinović-Hofman and Melita Milin (Eds), *Stana Đurić Klajn i srpska muzikologija: povodom stogodišnjice rođenja Stane Đurić Klajn (1908–1986)*, Beograd, Muzikološko društvo Srbije, 2010, 112.

also like to share with you some completely new insights – those of vocal practices from the perspective of the *horizon of expectations*, of the performer and the listener, between the 15th and 17th centuries, and the ludic function of these practices in culture, which are not included in the monograph. Insisting on the original factual material opens up the possibility for the kind of scientific rethinking necessary to overcome the historical approach model based on the concept of greatness and national heroes, according to which it is still taught that the Renaissance era ends with the deaths of Orlando di Lasso and Pierluigi da Palestrina, and the Baroque era with the deaths of Johann Sebastian Bach and Georg Friedrich Handel.

On the one hand, ekphrasis is approached today as a special literary genre, mode or procedure, the realization of which, as most believe, rests on the artistic transposition of a specific painting, sculpture or architectural piece of work into the medium of written or spoken word. From this emphasis on the inter-artistic poetics of word-and-image, in which the verbal language (medium) serves the language (medium) of visuality, came definitions that deformed the ancient concept of ekphrasis: "the poetic description of a pictorial or sculptural work of art, which description implies, in the words of Theophile Gautier, 'une transposition d'art,' the reproduction through the medium of words of sensuously perceptible objets d'art (ut pictura poesis)" (Leo Spitzer),[3] "the verbal representation of graphic representation" (James Heffernan),[4] "the imitation in literature of a work of plastic art" (Murray Krieger)[5] etc. On the other hand, even more radically, under the auspices of the overturning text theory, and postmodernist art of intertextuality, allusion, quotation and inter', trans', cross-mediality, the concept of ekphrasis is approached as a practice of text production based on the transmedia reproduction of any pictorial or plastic model and spatial object by means of linguistic, textual and media expression. The deconstruction of the meaning and sense of ekphrasis in this new, intertextual and intermedia context meant the extension of the poetic or prose descriptive or narrative transposition of visual art work, that is, the verbal representation of a visual representation, to the extent that ekphrasis is defined as *intersemiotic transposition* (Claus

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[3] Leo Spitzer, "The 'Ode on a Grecian Urn', or Content vs. Metagrammar", *Comparative Literature*, 7/3, 1955, 207.
[4] James Heffernan, "Ekhrasis and Representation", *New Literary History*, 22/2, 1991, 299.
[5] Murray Krieger, *Ekphrasis: the Illusion of the Natural Signs*, Baltimor MD, Johns Hopkins University Press, 1992, 265.

Clüver, Tamar Yacobi).[6] According to this, ekphrasis includes the inter-artistic structural analogy, evocation, allusion, echo and quotation not only of a picture, statue, object as a concrete work of art, but any text about them as a pictorial model or pictorial comparison based on a common visual theme from a multitude of individual sources (for example, the Last Supper). At the same time, intersemiotic transposition no longer referred exclusively to verbal representation, but to any discourse composed in a non-verbal sign system, such as theater, film, television, photography, instrumental music, etc. – because of their capacity for narrativization.

It is precisely on this subversive basis of complete discontinuity, even in relation to the previous relationship between the visual text and its verbal representation, that the definition of musical ekphrasis was built (Siglind Bruhn)[7] exclusively in the domain of instrumental music, because, in contrast to vocal music, which only sets a literary text musically, instrumental music is capable of transposing not only the content but also the form, syntax, structure, style of an actual or imagined painting or literary text into a sound medium. The new musical genre shares with its counterpart, program music, the ability of illustration and representation as a common characteristic.[8] Bruhn's distinction between program music and musical ekphrasis is famous, according to which while "program music narrates or paints, suggests or represents scenes or stories (and by extension events or characters) that enter the music from the composer's mind", "musical ekphrasis, by contrast, narrates or paints stories or scenes created by an artist **other** than the composer of the music and in another artistic medium".[9] First, taking the distinction that Tamar Yacobi draws on the example of Tolstoy's novel *Anna Karenina* between Kitty's look through the carriage window as a pictorial

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[6] Claus Clüver, "On Intersemiotic Transposition", *Poetics Today*, 10/1, 1989, 55–90; "Ekphrasis Reconsidered: On Verbal Representations of Non-Verbal Texts", in: Lagerroth Ulla-Britta, Lund Hans, and Hedling Erik (Eds), *Interart Poetics: Essays on the Interrelations of the Arts and Media,* Amsterdam and Atlanta, Rodopi, 1997, 19–34; "Quotation, Enargeia, and the Funcktion of Ekphrasis", in: Robillard, Valerie, and Jongeneel Els (Eds), *Pictures into Words: Theoretical and Descriptive Approaches to Ekphrasis,* Amsterdam, VU University Press, 1998, 35–52; Tamar Yacobi, "Pictorial Models and Narrative Ekphrasis", *Poetics Today*, 16/4, 1995, 599–649.

[7] Siglind Bruhn, *Musical Ekphrasis: Composers Responding to Poetry and Painting*, New York, Pendragon Press, 2000; "A Concert of Paintings: 'Musical Ekphrasis' in the Twentieth Century", *Poetics Today*, 22/3, 2001, 551–605.

[8] Siglind Bruhn, *Musical Ekphrasis,* 28.

[9] Siglind Bruhn, "A Concert of Paintings", op. cit., 553.

reference to the world, and the look at Anna Karenina's portrait as an ek-phrastic reference to a painting, Bruhn associates program music with the former, and musical ekphrasis with the latter.[10] Finally, establishing her point of view in the definition of ekphrasis offered by Claus Clüver from the per-spective of intersemiotic correspondences in the sense of representation in one medium of a real or fictitious text composed in another medium, Bruhn defines musical ekphrasis as the "transformation of a poem or painting into music".[11] The spectrum of this transformation ranges from the title of a com-position with an explicit reference to a specific painting or literary work to a quotation from a composition or an allusion thereto, which necessarily points to a visual work of art or theme. As a striking example of musical ekphrasis, Siglind Bruhn cites the orchestral work *Trittico Botticelliano* by Ottorino Respighi, in which the quotation of the most famous theme from Antonio Vivaldi's *La primavera* concerto is meant to evoke an association with the painting *Primavera* by Sandro Botticelli.[12] From this, it can be concluded that according to Siglind Bruhn, quotation allusion, in the sense of the second-degree mimesis of a visual work of art in a piece of instrumental music, is the peak of the manifestation of musical ekphrasis.

In addition to the ekphrasis of Achilles' shield from Homer's *Iliad*, the starting paradigm in the approach of both lines of the meaningful deforma-tion and deconstruction of genuine ancient ekphrasis, the line of maximum reduction and the line of total extension, were two eponymous works called *Eikones* by two 3rd century rhetoricians – Philostratus the Elder and Philos-tratus the Younger – in which, however, the boundaries of the original an-cient ekphrasis were questioned by a meticulous analysis and critical inter-pretation of individual artistic paintings and sculptures. Behind the constant contemporary evocation of the ekphrasis by the two Philostratuses is funda-mentally a deviant substitution, according to the synecdoche principle of *pars pro toto.* Namely, a single and most recent, at the same time not the most characteristic but borderline manifestation of ekphrasis, within the genuine whole of the ancient theoretical understanding and rhetorical practical use of ekphrasis, is taken as decisive for its contemporary definition in the sense of a poetic or prose literary work that describes or analytically interprets a vi-sual work of art. For the purpose of argumentation, two ancient statements

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[10] Ibid., 554.
[11] Ibid., 572.
[12] Ibid., 573–574.

are also often invoked, completely out of the original usage and meaning context, namely, *ut pictura poesis* by Horace and *poema pictura loquens, pictura poema silens* by Simonides of Ceos. These arguments are based on purely optical experience, the experience of seeing with physical eyes (*perspicuitas*), and on the modes of description and narration, which, however, as we will establish, were completely foreign to the ancient concept and phenomenon of ekphrasis. On the other hand, contemporary arguments have deprived the ancient ekphrasis of its constitutive features: 1. vividly clear demonstrations (***enargeia***) by means of representation-and-expression of things (***mimesis***) in speech (***logos***), 2. the effect of such a type of speech, which is almost-seeing with the mind's or inner eyes (***fantasia*** or ***ante oculos***) and the appeal to the appropriate emotion (***pathos***) in the recipient.

In Greek educational rhetorical handbooks for practicing different types of speeches, known as progymnasmata, starting from the Greek rhetoricians Theon of Alexandria (1st century), Hermogenes of Tarsus (2nd century), Aphtonius of Anthioch (4th century), and Nikolaos of Myra (5th century) to the Byzantine rhetoricians John of Sardis (9th century) and John Doxapatres (11th century), ekphrasis was defined as *logos periegematikos*, that is, a distinctive type of speech in which the speaker presents himself as a *periegetes* – a travel guide who brings things, which are shown around, part by part, vividly, by using effective speech (*enargeia*), clearly before the eyes of the listener (*fantasia, ante oculos*) turning the listener into an observer (*theatas*) or a witness of the scene or event whereby he sees with his inner eyes that which he is listening to. Within the entirety of the progymnasmata, which, according to the level of sophistication of speaking skills, consisted, in the following order, of the fable (*mythos*), narrative (*diegema*), anecdote (*chreia*), maxim (*gnoma*), rejection (*anaskeuze*), confirmation (*kataskeuze*), common place (*koinos topos*), praise (*enkomion*), reproach (*psogos*), comparison (*sinkrisis*), characterization (*ethopoeia*), personification (*prosopopoeia*), vivid demonstration (***ekphrasis***), proposal (*thesis*) and law (*nomos*),[13] ekphrasis ranks among the most complex types of speeches in terms of its creative elaboration – quite the opposite to the fable and narrative, which are equated with ekphrasis today. In ancient rhetoric, narrative was defined as *logos ekthetikos* or simple, undeveloped speech that communicates things and events

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[13] *Progymnasmata. Greek Textbooks of Prose Composition and Rhetoric*, translated with Introduction and Notes by Georg A. Kennedy, Atlanta, Society of Biblical Literature, 2003.

generally and concisely, focusing on the most important facts and examining the matter not in detail but as a condensed whole. While all other types of speeches aim at the listener's ear, ekphrasis is the only one that aims at inner eyes and emotion.

In the domain of ekphrasis, the six structural elements of a narrative – person (*prosopa*), place (*topos*), time (*chronos*), action (*pragmata*), mode of action (*tropos*), cause (*aitia*) – have the status of separate thematic categories that can be vividly demonstrated by speech before the eyes of the listener in full detail, except for the cause. In progymnasmata, the ekphrases of a person, a crocodile, hippopotamus, war, peace, a storm, famine, plague, earthquake, a meadow, coast, spring, festivities, weapons and tools manufacture, fortification, madness, drunkenness, the harvest, mysteries, etc., are mentioned. Nikolaos of Myra was the first to add paintings and statues to this established list but incidentally, just as another possibility. This undeniably implies that it is not a thematic reference, nor any specific and exclusive reference, such as a concrete visual work of art or a pictorial model, that is decisive for the definition of ekphrasis. On the contrary, the defining criterion is the vivid and in full detail clear effectiveness of speech in triggering fantasy and emotion in the recipient.

The word *phrasis* in *ekphrasis* means to show, to make clear in speech, and the prefix *ek* means completely, without any remainder (Fritz Graf).[14] However, with regard to this criterion *completely* or *in full detail*, ekphrasis should not be equated with a description that valorizes the ekphrastic means (detail, but here *in extremis*) as an end in itself and to the detriment of the ekphrastic goal (evoking fantasy-and-emotion in listeners). As John of Sardis was interpreting Theon's first and paradigmatic definition of ekphrasis, he already drew a dividing line between description and ekphrasis when he pointed out that the former imitates the painter's art by means of words, while the latter vividly brings any subject before the mind's eye by means of detailed and clear showing with speech (deixis).[15] At the same time, there is a difference in emphasis: on descriptive adjectives or verb's actions, on a static object or a dynamic process, on a property or an action, in the first or

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[14] Fritz Graf, "Ekphrasis: Die Entstehung der Gattung in der Antike", in: G. Boehm, H. Pfatenhauer (üb.), *Beschreibungkunst-Kunstbeschreibung: Ekphrasis von der Antik bis zur Gegenwart,* München, Wilhelm Fink, 1995, 143–155.

[15] John of Sardis's Commentarium in Aphthonii Progymnasmata, in: Ruth Webb, *Ekphrasis, Imagintion, and Persuasion in Ancient Rhetorical Theory and Practice,* London, Ashgate, 200, 205–206.

second case. For ekphrasis, it is completely irrelevant whether its thematic reference is painted or sculpted, or not, and whether it is known and seen, or not. What is important for it, is the effect of *as if* something is present or takes place in the immediacy of *hit et nunc* before the inner eyes of the listener, even though it is actually absent. The distinction between something that *seems to be ekphrastically* described *ad nauseam* (description) and something that is ekphrastically shown *in vivo* (ekphrasis) is defined in another significant way in the famous *Rhetorica ad C. Herenium,* written in 85 BC by an unknown Roman author. It is formulated by using the terms *descriptio* (a clear and complete presentation using the exposition technique) and *demonstratio* (a way of telling that almost sets the whole thing in front of the eyes).[16] The conceptual distinction of these completely different approaches to things will be given, a century later, in the terms *perspicuitas* (mere clarity, seeing only with physical eyes, mere narration) and *evidentia* or *ante oculos* (qualified perception with the mind's eye, clear making present of the absent) by Theon's Roman rhetorical contemporary Quintilian.[17] The latter is the Latin equivalent of the Greek word *enargeia* (vivid demonstration before the mind's eye) – the main virtue of ekphrasis. The mentioned terms also meaningfully distinguish the word *pictura* (painting) and the word pictoriality derived from it, from the word imago (presentation, representation) and the word imagination derived from it (whose synonyms are *fantasia, visiones, repraesentatio, sub oculos subiectio, hypotyposis*).

On the one hand, based on the power of fantasy as the ability to see with the inner eye, ekphrasis with its virtue of *enargeia* was considered as *figura mentis* whose presence in speech is not exhausted exclusively in a verbal form, but is recognized by its consequence, effect, effectiveness, by what given speech does to the recipient. As *figura mentis*, ekphrasis is basically a subjective and emergent phenomenon that occurs only in the immediacy of the fusion of linguistic and stylistic properties of the speech/text and the listener's qualified act of perception. On the other hand, due to the power of fantasy to appeal to and trigger intense emotions, ekphrasis in ancient rhetorical stylistics was almost unanimously classified as the highest gift of elo-

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[16] *Rhetorica ad C. Herennium: de ratione dicendi*, translated and edited by Harry Calan, Cambridge Mass., Harvard University Press, 1954, 356, 406.

[17] Marcus Fabius Quintilianus, *The Institutio Oratoria*, translated by Harold E. Butler (The Loeb Classical Library), Cambridge Mass., Harvard University Press, 1920–1922, 8/3, 245.

quence, in the *genus grande* or sublime type of speech which, in addition to the power of expression, is characterized by the capacity to mentally dislocate the listener.[18] This type of psychogogic experience of ecstasy, as an effect of ekphrastic *enargeia*, was called *ekplexis* or amazement, astonishment, wonder by the great rhetorician Longinus in the 1st century, thus suggesting the overwhelming and ensnaring effect of sublime speech on the recipient's mind. In Longinus' work, with fantasy and *enargeia* ekphrasis has a doubly important status: 1. it is the natural source of the sublime (*ipsos*) as an aspect of a great idea of the noble and divinely inspired mind and intensity of emotion, and 2. it is the artistic generator of the sublime as *figura menti*s.[19] According to Longinus, the sublime is like a thunderbolt situated in detail, in a series of ecstatic moments.[20] Kairos, or the immediacy of ecstasy, and epiphany, or the suddenness of the miraculous, reveal the experience of the sublime as an inner experience of transcendence, but not of a metaphysical or mystagogical, but of an aesthetic order, by which the listener, lifted up with a feeling of magnificent exaltation, is displaced from himself, being transformed into an observer-witness of the scene vividly shown by the speech.

When the Flemish humanist Samuel Quickelberg pointed out in the preface to the manuscript *Septem Psalmi Poenitentialens Davidi* that Orlando di Lasso "expressed these psalms so appropriately [...] the thoughts and words with lamenting and plaintive tones, in expressing the force of the individual affections, in placing the object almost alive before the eyes",[21] at that time, in the 16th century, specifically in 1560, he used Cicero's formulation *ante oculos* for the *enargeia* of ekphrasis and emphasized the importance of emotional force (*affectum vis*) as an effect, indicating that this type of music was called *musica reservata* in his time. After Quickelberg, the German music theorist Joachim Burmeister at the very beginning of the 17th century, specifically in 1601, also took to the music of Lasso (his motet *Deus qui sedes super thronium*), to show that "through these very contorted inflections of intervals he put before the eyes the meaning of the thing itself".[22] He distinguished this kind of compositional orientation from that based on, as he says, "the naked

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[18] Ibid., 213.

[19] Longinus, *On the Sublime*, translated by W. H. Fyfe. (The Loeb ClassicalLibrary), Cambridge, Mass.:, Harvard University Press, 1995, 181.

[20] Ibid., 163, 165.

[21] Claude V. Palisca, *Studies in the History of Italian Music and Music Theory*, Oxford, Clarendon Press, 1994, 272.

[22] Ibid., 288.

mixture of perfect and imperfect consonances", on "the mere regular inter-weaving of consonances", on "the learned syntax".[23] In doing so, in the second case he tacitly emphasized *musica osservata*, i.e. music composed according to strict contrapuntal rules of consonance, based on *genus diatonicum, musica vera, misura di breve*, modal unity, voice homogeneity, stylistic purity, citing it as an example of simple, ordinary speech type (*genus tenium*). This means devoid of the ornamentation of *genus medium* and the emotional intensity of *genus grande*. In two more of his treatises (from 1599 and 1606), Burmeister described music that places things before the eyes under the name of the rhetorical figure of *hypotyposis*, adopting this term, which literally means an *imprint in the mind,* from the Stoic philosophers, for whom it was at the same time a synonym for the *fantastike logike* or the speech that begets phantasy, in other words, for ekphrasis and its virtue of *enargeia*. Burmeister places musical *hypotyposis,* as *musica ante oculos* or *musica reservata* in the domain of sublime style (*genus grande*) when he exclaims that this figure is used by true artists.[24] The influential German humanist Johannes Susenbrotus, a contemporary of Cipriano de Rore, Gioseffo Zarlino and Nicola Vicentino, also testifies in his rhetorical treatise as early as 1541 that the awareness of the original meaning of ekphrasis and its virtue of *enargeia* existed intensively in the 16th century. In the description of hypotyposis, he listed among its synonyms *enargeia, evidentia, demonstratio, sub oculos subiectio*, and emphasized that the purpose of using this figure is to trigger emotion.[25] After Burmeister, the figure of hypotyposis was not mentioned until the beginning of the 18th century, specifically in 1719, in the work of Mauritius Vogt as a vivid musical representation of ideas before the eyes (*ante oculos*).[26]

However, the sharp separation of bringing vividly before the eyes and affective stimulation, representation and expression, fantasy and emotion, landscape and portrait, will already lead Johann Christian Gottsched first to the identification of hypotyposis with description, in 1728, and then with depiction or ikona in 1730.[27] From this as well as the latter distancing from ancient sources and leaving them to cultural oblivion, come modern interpretations of vivid demonstration before the mind's eye under a completely

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[23] Ibid.

[24] Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, Lincoln, University of Nebraska Press, 1997, 309–310.

[25] Ibid.

[26] Ibid., 211.

[27] Ibid., 310.

opposite conceptual framework – *perspicuitas* (seeing with physical eyes) and *pictura* or *eikones* (picture), in Plato's sense of copy or duplicate. The so-called madrigalisms are still defined today as the *tonal painting of words* or *musical imitation of words* and as emphasized *especially in the 16th century madrigals as their main characteristic.* They are defined precisely in the sense of literally seeing with physical eyes (*perspicuitas*) of poetic ideas (for example sky, earth, running, turn, eyes, flowers, garlands) in musical notation (*pictura, eikones*). Originally, madrigalistic procedures did not aim at imitating and describing external nature, but at appealing to fantasy-and-emotion in the listener (who does not see the notes). Accepting, however, madrigalisms as pictorial, iconic, illustrative procedures means equating the entire rich repertoire of genuine madrigalistic means and procedures with a single and extremely rare aspect of the 16th century madrigals (in the work of Lodovico Agostini, *madrigali enigmatici*).

The aspect of seeing music in notes or the so-called music for the (physical) eyes was compositionally typical and poetically fundamental first of all for the medieval *Ars subtilior* of French, Flemish, Spanish and Italian polyphonists of the late 14th and early 15th centuries (the Chantilly Codex, the Modena Codex, Baude Cordier, Johannes Ciconia, Jacob Senleches and others), and then for the Renaissance *musica osservata* of Franco-Flemish polyphonists of the late 15th century (Antoine Busnois, Jacob Obrecht, Ludwig Senfl, Heinrich Isaak, Johannes Ockegem, Pier de la Rue, Josquin de Prez and others) with which it experienced its zenith in the years around 1500. At the turn of the 16th and 17th centuries, it appeared very sporadically, in motets (Constanzo Porta, Adriano Banchieri, Scipione Cerreto), after which it died out, only to be revived again in Johann Sebastian Bach's *ars combinatoria* in the Protestant North. The Franco-Flemish and German polyphonists who practiced *ars subtilior* and *musica osservata* were the ones who, in their rondeaux, ballads, virelais and masses, motets and chansons, conceived and developed the culture of musical enigmatography, which is always manifested in the notation. In his *Liber musices* published between 1486 and 1492, in the segment about the four types of composition (faux bourdon, fugue, canon, imitation), Florenzo de Faxolis states that "there are also canons that compare notes to images of something", so "the notes grow larger or smaller over the lines and spaces, rising or descending as the shape of the image of the thing itself increases or decreases".[28] In the aforementioned vocal practices of

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[28] Katelijne Schiltz, *Music and Riddle Culture in the Renaissance*, Cambridge, Cambridge University Press, 2015, 254.

the late Middle Ages and the Renaissance, the enigmatic element was an integral part of the basis of *transmedia* and *intersemiotic* production of the musical notation, since it could have a verbal, pictorial, diagrammatic, mathematical, geometric form: ancient, biblical, philosophical, poetic sentences, play on words, riddle, rebus, acrostic, chronogram, motto; cross, circle, heart, moon, sun, animals, plants, instrument, chess board, magic squares, puzzles, etc. This particular mode of compositional thinking of a cryptographic nature, which shaped the general taste of the Renaissance culture in the 15th century, is something that the composer shares with the performers. It rests on the combination of two key and opposing concepts – *obscuritas* and *perspicuitas*, hiding and revealing, *reverale* and *occultare* – in the notes. The composer is the one who sets a strict order, a fixed set of rules (hence the predilection for musical canons – *ars canendi*) in an enigmatic inscription or picture (verbal and pictorial canon), which already contain the key to the solution. In this way, he involves the performers in an active intellectual and intuitive game of deciphering and interpreting the technique that they have to apply to the notated melody (from inversion and retrogradation to ostinatos and pauses to augmentation and diminution) and to perform it after it has been transformed in such a way. Transformed because the notated melody will never sound the way it was written. Performers are at the same time both the target and the medium of the musical enigma and also the ones who actualize the creation of the composition to the end. The effects aimed at are at the same time *docere* (teaching) and *delectare* (providing pleasure). The listener, however, is excluded from this game of *intellectus* because he is not in a position to hear and see the enigma, which in any case ceases to be an enigma when it is deciphered, and this happens in the performance.

Nicola Vicentino, Gioseffo Zarlino and Vincenzo Galilei unanimously emphasized in their treatises the opposition to the optical use of pictorial models in music as done by the *antichi Oltremontani* (the ancients beyond the Alps), considering that these visible intellectual and technical *complexities* in notation not only fail to satisfy the ear, but in addition to the audible sound result, neglect the expression of the *idea and affect* of poetic speech. To accept madrigalisms as pictorial or iconic procedures typical of the *cinquecento* madrigal means first of all to reject its essentially rhetorical basis. Genuine madrigalisms were known as *nuova musica* or *nuove maniere* and included *genus chromaticum, musica ficta, commixtio modi, note nere* technique, *misura commune*, textural, rhythmic and registeral contrasts and changes among heterogeneous voice combinations, three-part dance rhythms,

bass formulas, declamation, ornamentation, *sprezzatura*, etc. They were introduced into the madrigal and motet practice of the 16th century by Adrian Wilaert's students and further developed by Italian composers whose influence spread beyond the Alps. In the middle of the 16th century, Heinrich Glarean called these new madrigalistic manners *cupiditas rerum novarum* (desire for new things), thus marking a departure from the contrapuntal rules of *musica osservata* of Josquin's generation. These new compositional manners were also called *effetti meravigliosi* (wonderous effects or effects of amazement). Basically, they directed the listener's attention to that Longinian *ecstatic series of details* in which a shrewd poetic idea (*concetto*) is situated, aiming to be seen with inner eyes and to appeal to the appropriate emotions in the listener (the rhetorical principle of *movere*). Therefore, behind the diversity of these transparently mimetic, which does not mean imitative but representational-and-expressive procedures, two very different concepts were hidden: not *perspicuitas* but *evidentia* (*enargeia, ante oculos*), and not *pictura* but *affectus* (*passione*), in other words, not likeness or copy but effective speech. The root of the new stylistic decorum, of these *manieristiche cinquecentesca*, should be sought on the one hand, in the general process of art rhetorization in Italy in the 16th century and the explicit emphasis on the rhetorical goals of art under the influence of the discovery of Quintilian's and Cicero's works, and on the other hand, in rethinking the issue of language and style thanks to a new understanding of the methods of varying the rhythm and sonority of language in the lyric poetry of Francesco Petrarca.

Under the auspices of a completely new rhetorical-expressive tendency of *nuova musica* (a name derived from Wilaert), i.e. *musica reserva (riserbate)* (a name also used by Vicentino), it was in madrigals, and from there in motets, that the principle of *Orazione* began to rule over the principle of *Armonia*, and it is important to point out that it was the formulation of Giulio Cesare Monteverdi which he used at the beginning of the 17th century to explain the poetic premise of the *seconda prattica*, distinguishing it from the *prima prattica* or *musica osservata* of Josquin's generation. The epochal change of the poetic and stylistic paradigm that was happening from the middle of the 16th century between *musica osservata* and *musica reservata*, i.e. *prima prattica* and *seconda prattica*, on both sides of the Alps, shifted the emphasis from *intellectus* to *sensus*, from *perspicuitas* to *evidentia,* and at the same time from performer to listener. Hence, *musica ante oculos* with its *effetti meravigliosi* was, as Vicentino expressly noted, <u>reserved</u> for *cognoscenti* or informed listeners. These were the listeners who possessed the Quintilian-

esque capacity for vivid fantasy and emotional awakening: "the representations of absent objects are so distinctly represented to the mind that we seem to see them with our eyes and to have them before us (...) Hence, it will result that ἐνάργεια *(enargeia)*, which is called by Cicero 'illustration' and 'evidentness,' which seems not so much to narrate as to exhibit, and our feelings will be moved no less strongly than if we were actually present at the affairs of which we are speaking."[29] The ancient rhetorical tradition, which was revived and renewed by the humanistic culture between the 15th and 17th centuries, attributed the function of ethical teaching *(docere)* to the strict, precise, unembellished or minimally embellished type of speech *(genus tenium)*. In contrast, it assigned the function of pathetic or affective appeal to emotion to the type of magnificent, sublime and powerful speech *(genus grande)*. An insight into the ekphrastic opus of vocal music between the Mannerist 16th century and the Baroque 17th century gives us another motive, which is to think about it in the light of paradigmatic manifestations of the *genus grande.* In light of this, one of them is based on epic-heroic and cosmic magnification (physical, voluminous, heavy), the second on agonistic intensification (excitement, amazement, violence, suddenness), and the third on sacred obscuration (numinous, prophetic, mystical, ceremonial).

The fact that both in the case of *musica osservata* and *prima prattica* for the physical eyes of the performers, and in the case of *musica reservata* and *seconda prattica* for the mind's eye of the listeners, the music was recreational because it was performed for a private circle at the court, gives reason to consider these and some other vocal practices close to them, among which are the improvisational practice of *contrapunto alla mente* and the practice of ornamented and virtuosic *gorgia* singing, in another significant way, as *musica ludens,* in conclusion. Behind these vocal practices as cultural practices are different types of games *(ludus)*, different ludic functions in culture. The fourfold categorization of universal games offered by the philosophical sociologist and literary critic Roger Caillois[30] and the analytical psychologist and dance therapist Joan Chodorow, are well known:[31] **agon** or games of *strategy*;

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[29] Marcus Fabius Quintilian, *The Institutio Oratoria* (The Loeb Classical Library), 6/2, translated by Harold E. Butler, Cambridge Mass., Harvard University Press, 1920–22, 435.

[30] Roger Calloix, *Man, Lay, and Games*, Urbana and Chicago, University of Illinois Press, 2001.

[31] Joan Chodorow, "Appendix: Emotions and the Universal Games", in: *Dance Therapy and Depth Psychology: The Moving Imagination*, London and New York, Routledge, 1991, 153–154.

mimicry or games of *central person*; *alea* or game of *chance*; *ilinx* or game of *physical skill.* We can complement these mutually close categorizations with the view of cultural orientations in the psychological perspective given by the Jungian cultural psychologist Joseph L. Henderson: *agon* with "the logic of a philosophic attitude"; *mimicry* with "the ethical consistency of a social attitude"; *ilinx* with "the sensuous irrationality of the aesthetic attitude", and *alea* with "the transcendent nature of a religious attitude".[32] These four cultural orientations are consistent with Carl Gustav Jung's view of four psychological functions:[33] **thinking type** (process of intellectual comprehension); **feeling type** (process of value assessment); **sensation type** (process of sensory perception); **intuition type** (process of unconscious hunch). The possibility of integrating the mentioned points of view to illuminate the discussed vocal practices as *sub specie ludi* arises from several indisputable facts about the meaningfulness of play: "every idea and every creative work is the result of a psychic activity whose dynamic principle is play" (Jung);[34] "human culture has grown and developed *out of* play and *as* play" (Huizinga).[35]

Games of strategy require intense mental focus and expect an outcome based on one's rational choice. For this reason, they correspond to the **agon** that manifests itself in the competitive and conquering will to overcome obstacles, in intellectual challenges of solving puzzles, in mathematical combinatorics, etc. As **agonal games of strategy** rest on challenging the other as an antagonist, and their philosophical or mental orientation requires *logos* (logical belief), the interpretation of an idea, the ludic matrix manifests in them in the manner of **al-ludere** – playing with the other. Allusion, the meaning of which lies in the metaphorical hiding (*obscuritas*) of the already existing, alluded other (*resolutio*) in the actual or alluding context (*perspicuitas*) with the aim of creating something new, is effective only when it is comprehended and exposed in the reader's/performer's experience. Being a means of interaction with the culture allusion requires a culturally competent recipient for its activation. In this ludic key of the tension between the challenge of allu-

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[32] Joseph L. Henderson, *Cultural Attitudes in Psychological Perspective*, Toronto, Inner City Books, 1984, 49.

[33] Carl Gustav Jung, *Psychological Types* (CW6), Princeton, Princeton University Press, 1971.

[34] Ibid., 103.

[35] Johannes Huizinga, *Homo ludens: A Study of the Play-Element in Culture*, London, Routledge, 1949, 46.

sion, originated by the composer, and the qualified knowledge of cultural associations, which is required of the performer as a condition for the victorious mastery of the mystery of the new meaning, we can understand the vocal *osservato* or the first practice of musical enigmatography, its verbal and pictorial canons.

Games of chance invoke a kind of critical experience of the uncertain and unknown, seeking support in intuition and opportunism. Hence, they are close to *alea* which manifests itself in leaving the individual to fate. As **aleatory games of chance** are grounded in the chance of a critical opportune moment, and their religious orientation (in the sense of *religare* = to connect, to find a connection) seeks kairotic faith, the *kairos* of passing over or passing through a unique opportunity to act, for the fortune to break through and hit the target, their ludic matrix is filled in *e-ludere* – a game of evasion, trickery, eccentricity. Elusion, the meaning of which is manifested in the oscillation between the calculation of probability and the risk of uncertainty, is effective when the performer is given the role of a creative judge of the way the musical flow unfolds. Laid out in the opportune interstices of kairos and fatum, and demanding from the performer an intuitive insight into opportune choice, elusion is revealed as a locus of performative openness and freedom in unrepeatability. In this ludic key to the chaos of possibilities, we can understand the vocal practice of improvisation in *contrapunto alla mente* to a given *cantus firmus*.

Games of central person intensify the social interaction between the individual and the group and, consequently, their emotional value relationship. Therefore, they suggest *mimicry* because it manifests itself in representation and expression on the part of the individual, and empathy for someone or something else on the part of the group. Since the **mimicry games of central person** are based on the creation of a play or scene, and their social and emotional orientation tends towards the character or ethos (ethical faith) and emotional empathy, the ludic matrix in these games is fulfilled in the mode of *il-ludere* – a game of *duplex imago,* presence and absence, reality and fiction. Illusion, the meaning of which lies in the representation of the absent, is effective only when the reader/listener is drawn into the world of the piece in such a way that he himself is dislocated, that is, committed to fantasy-and-emotion. Situated in the spectacle of the transfer of vision and emotions from an individual to a group, the illusion calls for a listener who is competent in fantasy and empathy. In this ludic key to the fantasy-emotional transfer from the composer through the performer to the reserved audience,

we can understand the vocal *reservata* and other practice, and its madrigal ekphrasis and operatic representation (*genere rappresentativo*).

Games of physical skill are characterized by a corporeal and kinesthetic experience that seeks a balance of order. That is why they correspond to *ilinx*, which manifests itself in great speed and crashing, enchantment and intoxication (verigo). As **vertiginous games of physical skill** are based on the feeling of one's own body and voice, and their sensory and aesthetic orientation requires *sensus* and perceptual faith, the ludic matrix manifests itself in them as *de-ludere* – a game of rapture, dizziness, delirium. Delusion, meaningfully manifested in testing the limits of embodied control of the self, is effective when the distinction between mesmerizing performance and intoxicated listening is dissolved. In this ludic key to losing self-possession, we can understand other vocal practice of ornamentation and elaborate virtuosity, in *concerto delle donne* from Ferrara, the coloratura voices in the arias of Giulio Caccini and *concerto* madrigals of Claudio Monteverdi, as well as the late-baroque arias *di bravura*.

An insight into the logic of the historical process of changing artistic paradigms gives rise to a different periodization of musical culture between the 15th and 17th centuries. On the one hand, vocal practice along the continuous line of *musica osservata* and *prima prattica* can be considered under the Renaissance conceptual framework of *imitatio* (imitation of the authority of the past) which emphasizes ethical teaching (*docere*) as its goal, and at the same time under the ludic framework of those cultural games that require the observance of precise rules and the higher forces of the cosmic order, namely *agon* and *alea*. On the other hand, vocal practice along the continuous line of *musica resrervata* and *seconda prattica* can be considered under the Mannerist and Baroque conceptual framework of *mimesis* which means *repraesentatio* and *expressio* (representation and expression) which emphasizes pathetic or affective excitement (*movere*) for its goal, and at the same time, under the ludic framework of *mimicry* and *ilinx* which rest on dislocation and amazement.

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Summary

The focus of the paper is the ancient rhetorical concept of ekphrasis in the meaning of a special type of speech (logos) which places that which is vividly shown (enargeia) by speech before the inner eyes (ante oculos, fantasia) of the listener with the ultimate desire for transforming him into an observer of the scene and triggering in him the appropriate emotion (pathos) and amazement (ekplexis). The great cultural return of ekphrasis to artistic (musical) theory and (compositional) practice with regard to Mannerism and early Baroque opened up the possibility of creating meaning through language and pragmatics of poetic-musical speech in vocal music, above all in musica reservata madrigals and motets. Bearing in mind the general process of art rhetorization, this requires a fundamental theoretical revision of the modern definition of madrigalisms as illustrative, descriptive, iconic procedures visible in the notes. Judging by the insights into the primary theoretical sources, the new compositional manners of musica reservata generically called madrigalisms were from the beginning freed from the demands of the visual arts for similarity (eikon) to external reality and open to seeing with inner eyes (fantasy). The root of the new concern for madrigal and motet music for the representation-and-expression of the meaning of the poetic text was not a picture or a copy but a fantasically-and-emotionally effective speech, which is ekphrasis. This represented a radical departure from the norm of composing, performing, and listening to the practice of vocal music along the continuous line of strict counterpoint from the *stile osservato* to *prima prattica*. The tone-painting of words in the sense of literally seeing poetic ideas in notes (eye music) was compositionally typical and poetically fundamental to the continuous line from *ars subtilior* of the late 14th and early 15th centuries and *musica osservata* of Josquin's generation in the second half of the 15th century to *ars combinatoria* of Johann Sebastian Bach in the Protestant North. The musical enigmatography or notational cryptography of these vocal practices basically represented the transmedia and intersemiotic production of the musical notation because it could have a verbal and pictorial form precisely in the

sense in which musical madrigalisms and (musical) ekphrasis are theoretically defined today – as the musical imitation of words, verbal representation of a visual representation, imitation or description in a literary work or music of a visual or verbal art work, etc. The change of poetic and stylistic paradigm between musica osservata-prima prattica and musica reservata-seconda prattica is essentially shifting the emphasis from the physical eyes of a culturally competent performer to the mind's eye of a *reserved* listener with the capacity for vivid fantasies and emotions. This gives reason to shed light on the mentioned contrasting practices of vocal music as cultural practices from the point of view of their ludic functions, cultural orientations and psychological types (*musica osservata and prima prattica*: the agon-game of strategy-philosophical attitude-thinking type and the alea-game of chance-religious attitude-intuition type; *musica reservata and seconda prattica*: the mimicry-game of central person-social attitude-feeling type and the ilinx-game of physical skill-aesthetic attitude-sensation type).

REVIEWS

NATAŠA MARJANOVIĆ*

Institute of Musicology of the Serbian Academy
of Sciences and Arts (SASA)
Belgrade

**Mirjana Belić Koročkin Davidović and
Radivoje Davidović:**
*Енрико Јосиф: виђења и сновиђења
[Enriko Josif: Views and Visions].*
**Belgrade: Čigoja štampa [Čigoja
publishing], 2022, 333 pp.
ISBN 978-86-531-0736-9**

Fundamental research is of exceptional
significance for the musicological inter-
pretations of various historical currents
and phenomena in art and culture, and
particularly for exploring composers'
lives and creation. In Serbian music his-
toriography, it is not unusual to conduct
basic research and produce documentary
materials that do not belong to the field

* Author's contact information:
natasamarjanovic4@gmail.com.

of musicology but exert considerable in-
fluence and greatly contribute to future
research.

Enriko Josif, Views and Visions ex-
actly presents such a contribution. Its au-
thors – Mirjana Belić Koročkin Davidović
as a journalist and longtime "Politika"
editor in chief, and Radivoje Davidović as
a devoted explorer of Jewish cultural his-
tory – focused their attention to the rich
life and work of famous composer Enriko
Josif, and communicated their research
results in this monograph.

Being thoroughly designed and me-
ticulously conducted, the research largely
included reviewing the archives as pri-
mary data (belonging to the Archives of
Yugoslavia, Belgrade City Library, the
Faculty of Music in Belgrade, the Jewish
Historical Museum in Belgrade, the Yu-
goslav Drama Theatre, the Museum of
Theatrical Arts of Serbia, the National Li-
brary of Serbia, Radio Belgrade, the Ser-
bian Academy of Sciences and Arts,
Radio Television of Serbia, the Compos-
ers Association of Serbia), documents
from Josif's personal legacy, the whole
range of periodicals, radio and TV broad-
casts, as well as the few musicological es-
says on his work. The interviews con-
ducted with the composer's closest friends
and associates were of specific documen-

tary importance. Also, the authors had a very precise insight into the secondary data, as well as his bibliography.

The collected material is presented through twelve sections of the book's main body, the bibliography sections and the epilogue. The authors have not specified the structure and hierarchy of the subchapters, but we can notice the following parts: 1) "A Word at the Beginning" and "Dear reader" as an introduction; 2) "The Golden Childhood", "The War Years", "A New Beginning" (segments of biographical data that might be perceived as a chapter); 3) "Music Creation"; 4) "On Music" (selected interviews with the composer); 5) "The Word of Contemporaries"; 6) "The Texts and Narrating of Enriko Josif" with the subchapters "Sermons", "On Serbia", and "The Jewish Religion and Mysticism"; 7) Lists of Works; 8) "Enriko Today 2003–2021"; 9) Sources; 10) "Bibliography (selection)".

While carefully selecting the segments of primary and secondary sources, the authors created the main part of the text, from which several narrative layers – with Enriko Josif as a central figure – can be extracted. The layers are as follows: creation, performance, music critique and essay writing, esthetics, poetics and stylistics of the Serbian/Yugoslav authors in the music field, the life of Jews, the sphere of religion and spirituality, the Yugoslav socio-cultural setting in the second half of the 20th century.

Serving as the introduction, "A Word at the Beginning" highlights some details from Josif's biography and suggests the key elements of his opus. Through a direct address to the readers,

the authors sketch the portrait of a member of the Serbian Academy of Sciences and Arts, a professor of the Faculty of Music in Belgrade, a music critic, one of the founders of the Serbian-Jewish Friendship Association, thus revealing the extraordinary musical and cultural contribution of Enriko Josif to Serbian history, culture and art.

The composer's biographical data review begins with a narration of the life dynamics of the Sephardic Josif family and his golden childhood days, stressing the importance of his early reading experiences and friendships made through the gatherings of the Belgrade élite in his parental home. Another section depicts the family's migration path during World War II (leaving Belgrade, living in Sarajevo, Dubrovnik, Italy, Switzerland) and the turmoil that Josif went through, as he witnessed, encouraged by the Old Testament. Based on his autobiographical writings, the authors singled out this spiritual transformation as being crucial for his life's path and professional development. Finally, the section on the postwar Belgrade brings out some dear and less known biographical data on his career decision-making and music studies, the first experience in performing and listening, together with his music ideals (Beethoven, Ravel, Debussy, Mussorgsky, Scriabin), the first contacts with Professor Milenko Živković, as well as with Petar Bingulac, Stanojlo Rajičić, Marko Tajčević, Predrag Milošević and Ljubica Marić. His first steps in the field of pedagogy, composing, and professional development at the Music Academy and Serbian Academy of Sciences and Arts are also depicted here.

The book chapter "Music Creation" lists all the achievements of Enriko Josif according to the collected records, the historiographical review of Serbian music creatorship in the second half of the 20th century, and the quotations of periodical titles illustrating the audience's first reactions to his work.

The listing and description of Josif's music pieces are grouped within three periods: 1) from 1947 to the first half of the 1950s; 2) from the second half of the 1950s to the 1970s; 3) from the 1970s to 2003. Focusing on certain aspects and details, the authors analyze his compositions referring to their formal and stylistic characteristics, in line with Vlastimir Peričić's previous interpretations (sometimes in line with Borislav Čičovački, too). Besides, they present the data on performances, performers, and subsequent critiques of his pieces. This way, the book offers a much broader image of cultural and art life in Belgrade in the second half of the 20th century – while casting light on its musical segment and the status of Josif's work. It is of multifaceted significance for researchers to review the essay on Josif's participation in the Yugoslav Review of Composers in Opatija that was a unique gathering of contemporary Yugoslav composers then.

The authors also explored who played his music, therefore they mention Miodrag Azanjac, Ljubiša Jovanović, Olivera Đurđević, Andrija Preger, Zorica Dimitrijević, Aleksandra Ivanović, the RTS Symphony Orchestra, the following conductors: Borivoje Simić, Krešimir Baranović, Dušan Skovran, Oskar Danon, and the whole range of soloists and various instrumental and vocal-instrumental ensembles. Josif's musical achievements are surveyed through the prism of critics who published their reviews in the daily newspapers and periodicals (the *Literary News,* the *Politika, NIN,* the *Evening News,* the *Contemporary Accords,* the *Sound,* and *Pro Musica*). Among many writers, the authors singled out the work of following essayists and critics: Pavle Stefanović, Branko Dragutinović, Miodrag Radenković, Dragutin Čolić, Petar Bingulac, Mihailo Vukdragović, Ana Kotevska, Snežana Nikolajević, Branka Radović and Borislav Čičovački.

Although the key words of Enriko Josif's poetics can be seen on the first pages of this book, together with his creative *credo* – a manifesto of its kind that can be outlined in critical debates (in the chapter on his creative work), the second half of the monograph fully describe Josif's personality as a creator, a religious and philosophical thinker, and a writer. The chapter "On Music" brings the interviews with him conducted by Max Ehrenreich, Vladislav Dimitrijević and Jasmina Zec. Then, through the "Word of Contemporaries" the impressions of his associates and friends: Isaac Asiel, Ivana Stefanović, Ljubiša Jovanović, Stojan Stojkov, Borislav Čičovački, Božidar Mandić, Vladeta Jerotić, Olivera Đurđević, Sava Babić, Bratislav Đurić, Gordana Đurđević, Dejan Despić, Roksanda Pejović, Miroslav Štatkić, and Vladimir Ajdaćić are revealed (some impressions were written upon the monograph authors' suggestion). Observing Josif's work from different angles, the texts witness his beliefs on the divine origin of art, on the eternal sense of the creative act as being an echo of "literacy", of "proto-singing", beauty

and endurance. The audience is now able to build a mosaic of Enriko Josif's life – as a teacher, a friend, a spiritual ideal, a philosopher, a person of biblical goodness and a composer whose work enriched our cultural heritage.

The chapter "Texts and Narrating of Enriko Josif" chronologically summarizes his writings on music that were published in the periodicals between 1970 and 1987. We can learn about his views on the post-war music life in Yugoslavia, the activities of his Western European music ideals, as well as about several distinctive critiques and speeches he delivered as a member of the Serbian Academy of Sciences and Arts and the Serbian-Jewish Friendship Association, at various symposia and public reviews in the last two decades of the 20th century. The selected texts reflect his strong need to speak, at any possible occasion, of his authentic religious experience that was essentially stimulating and formative in his music creation and social engagement. The texts are imbued with his exceptional poetic language in which one can find parallels to the ever inspiring and unique neologisms of Laza Kostić.

Finally, the book presents a detailed register of Josif's music pieces, arranged according to genres (orchestra, chamber, vocal-instrumental, stage, movie, choir, radio drama), of his awards, of record bibliography and the data on performing his pieces throughout various media. The illustrations show carefully selected scores, photos, facsimiles of letters, posters, charters, and concert programs.

The chapter "Enriko Today 2003–2021" is an epilogue that brings out the data on recent concert performances and recordings, on discussions in radio and TV broadcasts, and on musicological research and interpretations of his opus. By announcing that the artist's legacy is entrusted to the Committee for the Protection of Serbian Musical Heritage of the SASA, the compelling story of Mirjana Belić Koročkin Davidović and Radivoje Davidović is concluded by encouragement and an invitation of a kind, to rethink about the personality and opus of Enriko Josif.

DEFENDED DOCTORAL THESES

DINA VOJVODIĆ*

Music School "Dr. Miloje Milojević",
Kragujevac

Creation based on the Already Created: Music Criticism, Essays and Studies by Petar Bingulac[1]

The approaches to research into the Serbian musical past can be various, and one of them is certainly the study of music

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* Author's contact information:
  dinavojvodic@yahoo.com

[1] The dissertation was produced under the supervision of Dr. Sonja Marinković, Full Professor at the Faculty of Music, University of Arts in Belgrade. The defense was held on December 28, 2021, before a committee consisting of: Dr. Sonja Marinković, Dr. Tijana Popović-Mlađenović, Full Professor at the Faculty of Music, Dr. Biljana Leković, Assistant Professor at the Faculty of Music, Dr. Biljana Milanović, Research Associate of the Institute of Musicology, SASA and Dr. Aleksandar Vasić, Research Associate of the Institute of Musicology, SASA.

articles. They can be analysed through the prism of the cultural and artistic life of the environment in which they are created, bearing in mind the time frame encapsulating them. In this dissertation, the focus is on the contributions, in the form of texts in our artistic environment, made by one of the most important writers on music, and an expert in theology and the political sciences, lawyer and composer Petar Bingulac.

In this paper, the research subject will be a critical analysis of the entire 'musicological' legacy of Petar Bingulac from the perspective of critical-analytical interpretation. The goal is primarily to classify his complete available written legacy, and then to determine the genre of his writings. The selected topic was approached from a theoretical, historical, analytical and interdisciplinary point of view.

One of the first hypotheses set out in this paper relates to the fact that Bingulac's discourse reveals the frequent entwinement of spoken and written words, which is not surprising given the fact that he was a French student. In this regard, his writings strive for a concise textual formulation, a clear logic of presentation as well as expertise and professionalism.

Bingulac is an author who provides an adequate context for each problem he analyses, expressing himself as a critic, and without hesitation he provides a critical judgment about the work, author or performer. On the other hand, in his essays where he observes a certain genre or a music theme, he expresses himself as an author who analytically thinks about the musical piece, studying it within the context of the author's poetics. In addition, in his musicological legacy, his analytical views are striking, that is, his depictions of compositions about which, in some cases, Bingulac was the first to write, whereas regarding other compositions, he was the only one to offer a descriptive and critical overview After the introductory chapter explaining the topic of the work, the hypotheses, subject and objectives of the research are presented, as well as the chosen methodology; in the first part of the work the author deals with the historical and theoretical aspects of art criticism, shedding light on three questions: 1. The literary, artistic and musical critical discourse and their inter-penetration; 2. The determination of the concept of music criticism and the setting of a typology of critical texts, as well as a critical consideration of the potential classification of writings, and 3. The ways of developing a scientific approach to the study of the written word about music and musicians in Serbia.

The second, most extensive part of the dissertation is dedicated to Bingulac's musicological legacy and has two parts. In the first segment, the author analyzes Bingulac's writings created in the inter-war period, with an emphasis on the contributions published in the magazine Misao, but she also deals with contributions in the *Glasnik* of the "Stanković" Music Society and *Zvuk*, as well as clarifying Bingulac's position in those magazines. As for the magazine *Misao*, she brings together Bingulac's writings dedicated to various topics: choral music and choral performance, orchestral and chamber music, performances by prominent soloists, and opera and ballet works. In the second large unit, the author analyzes the post-war essays and studies of Petar Bingulac. The following topics are initiated, according to the importance of individual contributions: Bingulac's contributions under the title "Coryphées of Serbian Artistic Music"; the contribution of Bingulac's writings to an about-turn in the study of works by the founders of the national tradition; the problem circle of Serbian folk church singing in the works of Kornelije Stanković and Stevan Mokranjac; contributions to the study of the life and creativity of Petar Konjović and Stevan Hristić; contributions to the biography of Josif Marinković; a series of issues related to the creativity and poetics of Josip Slavenski (Bingulac's interpretation of Slavenski's creative poetics, questions of modernism, the original treatment of folklore material and the composer's examination of the acoustic properties of sound). She then offers an analysis of the essays on contemporary composers (topic „Caryatids of Contemporary Music") and illuminates Bingulac's contribution to the radio medium.

Research has confirmed that in Bingulac's discourse, the 'French approach to writing' about certain musical problems is largely represented, which implies a specific interweaving of the spoken and

written narrative, in a similar way as can be seen in the writings of Miloje Milojević. The author shows that Bingulac gave each chosen problem an adequate historical, stylistic or other context. She makes the assessment that one can talk about the author's typical manner, which means that he sets the topic broadly and looks at it from different angles (historical, analytical, aesthetic), and based on this, makes a critical evaluation of the composer, work, concert or opera performance. Through the critical-analytical interpretation of Bingulac's entire legacy, the classification of his oeuvre and the typology of the genre categories of his writings are established, by distinguishing the reviews, essays and studies. She follows the transformation of the author's creative character through several phases: the interwar period when music criticism reached its peak in development up to

then (end of the twenties and beginning of the thirties), the phenomenon of the about-turn and the violent ideological changes in Serbian musical creativity, discussions that were topical in the fifties and sixties of the 20th century, right until the quality of his work in the ninth decade of the century, when he largely dedicated himself to editing radio shows and writing presentations for the Third Program of Radio Belgrade.

The dissertation consists of 331 pages, with 3 appendices, one of which shows the life and creative path of Petar Bingulac, with appended archival documentation, the second presents an interview with Petar Bingulac conducted on the Second Program of Radio Belgrade, while the third part includes an integral bibliography of Petar Bingulac's writings. The bibliographic section includes 358 items in Serbian and English.

BOJANA RADOVANOVIĆ*

Institute of Musicology of the Serbian Academy
of Sciences and Arts
Belgrade

Voice and Technique/Technology in Contemporary Music[1]

The subject of this doctoral dissertation is the relationship between the voice in

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* Author's contact information:
bojana.radovanovic@music.sanu.ac.rs

[1] The dissertation theme was approved in 2019, with Dr. Vesna Mikić (1967–2019) and Dr. Biljana Leković as supervisors. The dissertation was supervised by Dr. Biljana Leković, assistant professor at the Faculty of Music, University of Arts in Belgrade. The defence took place on March 17 2022, with the following committee: Dr. Dragana Stojanović-Novičić, full professor at the Faculty of Music, Dr. Ivana Miladinović Prica, assistant professor at the Faculty of Music, Dr. Miodrag Šuvaković, full professor at the Faculty for Media and Communication, Singidunum University, Dr. Ivana Medić, senior research associate at the Institute of Musicology, Serbian Academy of Sciences and Arts, and Dr. Biljana Leković, supervisor.
The dissertation has 331 pages in total with 802 footnotes. It is also equipped with 35 figures, 5 of which are tables, 15 of which are scores and the remaining 15 are illustrations. The reference list contains 326 units in the Serbian, Croatian, English, German and French languages, aside from which we also have the score list (17 in total), unpublished interviews list (4) and webography (27 URLs).

contemporary music and the vocal technique and recording, processing and manipulating sound technology. By focusing on the performing voice in contemporary art, popular and *crossover* music, I opted to demonstrate the influence and imprint of specific, i.e., extended vocal techniques and new technology in the field of current vocal musical production. My basic hypothesis is based on the idea that the *otherness* of voice, which was based on the usage of extended techniques and technological possibilities for storing and processing sound, is challenged in the music created since the 1970s. Thus, the division between the First (conventional, 'normal', usual) and the Other (unconventional, 'not-normal', unusual) voices is mitigated and the lines between them gradually faded.

Having in mind the types of vocal behaviors I studied, my attention was focused on avant-garde art music and non-commercial/underground popular music (more precisely, extreme metal music), as well as examples of interdisciplinary vocal performing works. Music practices covered by this research are chosen based on several criteria. Those are: (1) introduction of a new definition, as well as a theoretical and pedagogical explication of new and extended vocal techniques, (2) an innovative approach to sound recording and manipulation technology, (3) an interchangeable and dynamic relation between composer and performer figures in theory and practice.

The goals of this dissertation are to examine the relevant sources in musicology and the humanities in order to evaluate the place of voice in the existing literature and establish a theory of (musi-

cal) voice, to contribute to the scholarship on extended vocal techniques while creating a platform for studying this subject from an interdisciplinary musicological perspective, to contribute to the research of the Other voice in contemporary music, and to determine the nature of the relation between the contemporary (musical) voice and new technologies.

The dissertation is structured in a way that follows the 'sequence' of the keywords from the title. That way, the chapters after the Introduction deal with voice, technique and technology, and their positioning in contemporary music. In the introductory chapter, the subject, hypothesis, goals and methodology are outlined. Furthermore, the Introduction contains two more subchapters that present the definitions of voice, technique, technology and contemporary music, as well as the synopsis of the dissertation content and structure.

The chapter titled "In Focus: Voice" brings about a critical view of the literature and the establishment of a theoretical base for voice research in music. This is done through the familiarization with the studies from the humanities dated back to the second half of the 20th century that influenced the turn in the understanding of voice, and through a review of the musicological studies that deal with voice, with special attention given to contemporary contributions that deal with the Other voice.

The following chapter, "In Focus: Voice and Technique/Technology", is dedicated to the historical overview of vocal technique and voice pedagogy of the First voice of the Western world in the first part. In the second section of the chapter, I dealt with various types of relationships between voice and technology, expressed through the history of possibilities of the storing, amplification, modification and synthesis of voice.

The chapter "Voice in Contemporary Music I – the Other Voice in the 20th century" symbolically opens the second part of the dissertation and is dedicated to the development of the Other voice in the contexts of avant-garde, neo-avant-garde and experimental currents in the music of the last century. The two subsequent chapters "Voice in Contemporary Music II – the Extreme Voice" and "Voice in Contemporary Music III – Cyborgs, Avatars and researching the Posthuman" present the *extreme* and *technological* voice, which ensued from the Other voice, but work with postulates of *otherness* in a specific way inherent to the expression that emerged in the last several decades.

Taking into consideration the vocal practices that stand out with their seemingly *extreme* and *unconventional* use of vocal technique and technology, this dissertation comprises but an initial step in a process of researching the voice and understanding its potential in contemporary music.

CONTRIBUTORS TO THE ISSUE

Joevan de Mattos Caitano, PhD, studied music education and musicology at the Federal University of Rio de Janeiro, church music at the Seminário Teológico Batista do Sul do Brasil (since 2006, Faculdade Batista do Rio de Janeiro), Ph.D. in musicology advised by Prof. Dr. Jörn Peter Hiekel at the University of Music Carl Maria von Weber in Dresden with DAAD scholarship. His articles have appeared in publications such as the *Music Academy* (Journal), *Zeitschrift Archiv für Musikwissenschaft*, *Zeitschrift 'Die Musikforschung'*, *Australian Studies Journal*, *Glissando Magazine*, *Ictus Music Journal*, *MusiMid: Revista Brasileira de Estudos em Música e Mídia*, and others. His main areas of interest are Brazilian popular music, music and film, Johann Sebastian Bach in Brazil, and contemporary music of the 20th and 21st centuries (with a special emphasis on the International Music Institute Darmstadt in exchange with other continents). Dr. Caitano is a member of the Research Society in Germany – Die Gesellschaft für Musikforschung (GfM). He currently holds the position of cantor (church music-B) at the Evangelical Lutheran Church of Saxony, where he conducts concerts of Brazilian jazz featuring samba, bossa nova, etc.

Pierre Albert Castanet est professeur à l'université de Rouen (département de musicologie) et professeur associé en analyse au Conservatoire National Supérieur de Musique et de Danse de Paris. Directeur du département des Métiers de la culture (université de Rouen), il est aussi directeur de collection musicologique pour les éditions Basalte, Ina-GRM, Michel de Maule, Millénaire III, Les Cahiers du CIREM. Membre titulaire de l'Académie des Sciences, Belles-Lettres et Arts de Rouen, il a enseigné par ailleurs une dizaine d'années à Paris dans le cadre de la formation doctorale *Musique et Musicologie du XXème siècle* pour le compte de l'IRCAM, ENS, EHESS.

Marcel Cobussen, PhD, is Full Professor of Auditory Culture and Music Philosophy at Leiden University (the Netherlands). He studied jazz piano at the Conservatory of Rotterdam and Art and Cultural Studies at Erasmus University, Rotterdam (the Netherlands). Cobussen is author of several books, among them *Engaging With Everyday Sounds* (OBP 2022), *The Field of Musical Improvisation* (LUP 2017), *Music and Ethics* (Ashgate 2012/Routledge 2017, co-author Nanette Nielsen), and *Thresholds. Rethinking Spirituality Through Music* (Ashgate 2008). He is editor of *The Bloomsbury Handbook of Sonic Methodologies* (Bloomsbury 2020, co-editor Michael Bull), *The Routledge Companion to Sounding Art* (Routledge 2016, co-editors Barry Truax and Vincent Meelberg) and *Resonanties. Verkenningen tussen kunsten en wetenschappen* (LUP 2011). He is editor-in-chief of the open access online *Journal of Sonic Studies* (www.sonicstudies.org). His PhD dissertation *Deconstruction in Music* (Erasmus University Rotterdam 2002) is presented as an online website located at www.deconstruction-in-music.com.

Borislav Čičovački took both a degree and a master's degree in oboe from the Academy of Arts in Novi Sad, as well as finished postgraduate studies at the Conservatorium in Amsterdam. He also obtained a degree in biology from the Faculty of Natural Sciences in Novi Sad and PHD degree in musicology from the University of Amsterdam. As a soloist and a chamber musician he has performed across Europe and in Israel. He appeared as a soloist with symphony and chamber orchestras such as the Belgrade Philharmonic, the Zagreb Philharmonic, and others. Čičovački has given first performances of about eighty pieces by Serbian, Dutch and German composers. CD label Oboe Classics from London released his solo CD with music of Isidora Žebeljan. He published eleven books of novels and stories in The Netherlands and has written the libretto's for five opera's by Isidora Žebeljan. At the Faculty of Art and Philology in Kragujevac he holds a position of Professor in oboe and chamber music.

Laura Emmery, PhD, is Associate Professor of Music Theory at Emory University. Her primary areas of research are post-1945 music analysis and Cold War music studies. Emmery is the author of a monograph, *Compositional Process in Elliott Carter's String Quartets: A Study in Sketches* (Routledge, 2020) and a critical edition, *Elliott Carter Speaks: Unpublished Lectures* (University of Illinois Press, 2022). Her works appears in journals, including *The Musical Quarterly*, *Twentieth-Century Music*, *Music Theory Online*, and *Contemporary Music Review*.

Ljubica Ilić, PhD, is an Assistant Professor at the Academy of Arts, University of Novi Sad. She holds degrees from the University of Arts in Belgrade (BA in musicology) and the University of California, Los Angeles (MA and PhD in musicology), where she was a Chancellor's Fellow. She was an Ahmanson-Getty Postdoctoral Fellow (2007–2008), and a Visiting Professor in the Department of Musicology at UCLA (2008–2009). Her research interests revolve around sonic experiences of selfhood in modern Western culture.

Marijana Kokanović Marković, PhD, Associate Professor in the Department of Musicology and Ethnomusicology of the Academy of Arts at the University of Novi Sad. She graduated both in Music Pedagogy and Musicology from the Academy of Arts in Novi Sad, where she also received her M.A. and Ph.D in Musicology. She has taken part in conferences in the country and abroad, and has published many papers as well as lexicography articles. She published a monograph *The Social Role of Salon Music in the Lives and System of Values of the Serbian Citizens in the 19th Century* (2014) and she is co-author with Lada Duraković on the book *Franz Lehár – Bandmaster of the Imperial and Royal Navy in Pula (1894‒1896)* (2020). She co-edited *Kornelije Stanković – Piano Music*, Vol. 1 (2004), and the album of salon dances for piano – *From Salons of Novi Sad* (2010). She is co-author on the anthology *19th-Century Salon Music from the Balkans* (*2020*). The focus of her scientific interests is 19th century music and especially popular genres (salon and military music, operetta) in Serbian, Balkan and European contexts. She completed specialization courses in Vienna and Leipzig.

Kristina Lomen, PhD, studied music in Belgrade and Bratislava. She graduated from the Department of Music Theory of the Faculty of Music and Dance of the Academy of Performing Arts in Bratislava. She works as a scientist at the Department of Ethnomusicology of the Institute of Musicology of the Slovak Academy of Sciences, where she was an internal doctoral student. She specializes on the music of ethnic minorities and groups and on the analysis and classification of musical styles. Her research has focused on the traditional songs of the Slovak minority in Vojvodina, Serbia, drawing on the results of the schools of ethnomusicology in Central Europe and the Balkans.

Nataša Marjanović, PhD, is a Research Associate at the Institute of Musicology SASA. She graduated in musicology from the Faculty of Music in Belgrade in 2009 and received PhD from the Faculty of Philology, University of Belgrade in 2016. Her research interests include Serbian music of the 19th century, Traditional Serbian Church Chant, church music, choral music, the Serbian literary history as a field of sources for musical and cultural history research. She is joined to several scientific projects of the Institute of Musicology SASA and Matica srpska. She leads the church choir of the "Holy Trinity Church" in Zemun. She is a member of Musicological Society of Serbia, International Society for Orthodox Church Music (Joensuu, Finland) and Verein zur Erforschung der Monodie (Vienna, Austria).

Milena Medić received her PhD at the Department of Musicology of the Faculty of Music in Belgrade in the class of Dr. Mirjana Veselinović-Hofman and has been an assistant professor at the Department of Music Theory of the same faculty since 2010. In addition to numerous scientific articles and chapters, she published two monographs: The Archetype of Anime and the Transformation of Creative Consciousness from Wagner's Isolde to Berg's Lulu (2012) and Musica Ante Oculos: Ekphrasis and Its Virtues of Enargeia and Ekplexis in Vocal Music at the Turn of the 16th and the 17th Centuries (2020). She is co-editor of Histories and Narratives of Music Analysis by Cambridge Scholars Publishing (2013) and editor of Musica Movet: Affectus, Ludus, Corpus (2019).

Milan Milojković, PhD, studied musicology at the Department of Musicology, Faculty of Music in Belgrade, where he obtained his Bachelor and Master degrees, and defended his PhD thesis. He is regularly publishing papers in domestic and international professional publications. He published a study titiled *Sempre con tutta forza*, and books *Analysis of the Language of Writings About Music (Serbia in Yugoslavia 1946–1975)* and *Digital technology in Serbian artistic musical output*. He is working as associate professor at the Department for Musicology and Ethnomusicology of the Academy of Arts in Novi Sad, and as a guest lecturer at Academy of Arts in Banja Luka (BiH), as well as one of the music editors at Third Program Radio Belgrade.

Radoš Mitrović (1989, Belgrade), PhD, Assistant Professor at the Department of Musicology, Faculty of Music, University of Arts in Belgrade. He published articles in *New Sound, Zbornik Matice Srpske za scenske umetnosti i muziku, Art and Media, Muzika*, and is an author of the e-book on Mauricio Kagel. He is a member of Serbian Musicological Society and his work includes music critiques and reviews for the Radio Belgrade 2.

Chia-Ling Peng is a music PhD candidate at Newcastle University. Her pivotal focus throughout her master's degree is on the role played by Max Weber in the sociology of music and on his theory of rationality. She is currently investigating how rationality may be used to analyse graphic notation and indeterminate music, and revising theory of rationality. Along with this investigation, she is now attempting to extend her research to digital humanities. During her study, she presents paper nationally – 2022 BFE/RMA Research Students' Conference, New Mimesis: simulations, models, metaphors and data in music, Rhythm Symposium Conference, Conference on Interdisciplinary Musicology: Participation, and Twelfth Biennial International Conference on Music Since 1900, etc., and internationally – Experimentation and beyond in Music Research Forum (Portugal), The International Music Forum (Italy), and 14th Biennial International Conference on Music Theory and Analysis (Serbia), and the forthcoming conference Digital Humanities BUDAPEST 2022 (Hungary).

Bojana Radovanović, PhD, musicologist and art theorist, is a research associate at the Institute of Musicology, Serbian Academy of Sciences and Arts. She obtained her PhD at the Department of Musicology, Faculty of Music, University of Arts in Belgrade, studying the relations of voice to vocal technique and new technologies in contemporary art and popular music. Her research interests include contemporary music and art, voice, metal music, art and media, and transdisciplinary research. She has published two books and co-edited one collective monograph. She is a co-founder and the editor-in-chief of the scientific journal *INSAM Journal of Contemporary Music, Art and Technology*.

Sanja Ranković, PhD, is associate professor of traditional singing at the Department of Ethnomusicology at the Faculty of Music in Belgrade. The topics of her ethnomusicological interest are from the field of applied ethnomusicology, as well as the issues of vocal practices. She has delivered numerous lectures, seminars, concerts and workshops in the country, as well as abroad. For almost two decades, she collaborated with the Ensemble of Folk Dances and Songs of Serbia "Kolo" and created the vocal practice of this artistic institution. She is the author of three books and two full-length musical stage performances, which were performed at the National Theatre in Belgrade.

Mirjana Veselinović-Hofman, PhD, worked as a full-time professor in the Department of Musicology at the Faculty of Music in Belgrade. Until retirement, was a long-time Head of Department and the chair holder of its scientific projects. She was affiliated to the Department of Music at the University of Pretoria, South Africa (2003–2005), and cooperated with University of Music and Theatre in Rostock, Erasmus University in Rotterdam, and Academy of Arts / University of Novi Sad. A chairperson of the IMS Regional Association for the Study of Music of the Balkans. Editor-in-chief of the *New Sound* International Journal of Music, and IMS/RASMB on-line journal *Series Musicologica Balcanica*. Her scientific activity has focused on the areas of contemporary music, with special emphasis on the fields of Serbian and European avant-garde and postmodernism. She has published around 90 scientific studies, along with five books and two mini-monographs, some of which have been published abroad. Participated in conferences worldwide, several times also as a keynote speaker.

Dina Vojvodić Nikolić, PhD, graduated from the Department of Musicology at the Faculty of Music in Belgrade in 2013, where she also completed her master's studies. She defended her doctoral dissertation under the title Creation on the basis of already created: music criticism, essays and studies of Petar Bingulac in 2021 under the mentorship of prof. Sonja Marinković, Phd. She published one scientific monograph - Morton Feldman: Creating a Creative Identity (Belgrade, Zadužbina Andrejević, 2016). In addition to the aforementioned, he publishes works in journals of international and national importance and proceedings of national and international scientific meetings and symposia. Her field of scientific interest relates to the reception of Serbian music in the daily and periodical press of the second half of the 20th century, as well as a critical-musicological review of writings about the music of Serbian authors.

Chris Walton, PhD, studied at Cambridge, took his doctorate at Oxford, and was a Humboldt postdoc fellow at Munich University. He ran the Music Division of the Zurich Central Library from 1990 to 2001, then was appointed Professor and Head of Music Department at the University of Pretoria in South Africa. Today he is an honorary professor at Africa Open Institute, University of Stellenbosch, and currently heads a research project at the Bern University of the Arts. He has written several books and numerous articles on Austro-German music from Richard Wagner to Alban Berg.