

SERBIAN MUSICOLOGY AFTER 1945 – MAIN DIRECTIONS

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Izveček: V članku so predstavljeni najpomembnejši dosežki srbske muzikologije po drugi vojni, od skromnega začetka, ko so bile ustanovljene pedagoške in raziskovalne institucije (1948), do danes. Prva srbska zgodovina glasbe, ki jo je napisala Stana Đurić-Klajn (1962), je bila pomemben dogodek, ki je močno spodbudil nove raziskave. V omenjenem obdobju so bili najplodnejši rezultati na področju historične muzikologije.

Ključne besede: muzikologija v Srbiji, muzikologija v Jugoslaviji, srbska glasba po 1945

Abstract: Displayed are the main achievements of Serbian musicology after World War II, from the modest start when the institutions for learning and research were founded (1948), to nowadays. The first Serbian history of music, written by Stana Đurić-Klajn (1962), was an important event which gave strong impetus to new investigations. The domain of historical musicology has been richest in results during the selected period.

Keywords: musicology in Serbia, musicology in Yugoslavia, Serbian music after 1945

The celebration of the hundredth anniversary of Prof Dragotin Cvetko's birth seems to be a suitable opportunity to look back at post-World War II developments in Serbian musicology. The esteemed Slovenian scholar left an important imprint on the work of some of his distinguished Serbian colleagues. There have already been several attempts, including articles and shorter texts in encyclopaedias, to form an overview of the trends and results of Serbian musicology in recent times. My present article focuses primarily on the topics of these investigations and the methodologies applied in them. An attempt will be also made to follow the continuous rise of professional standards in our humanistic science in Serbia and the selective adoption of new international trends.

It should be stated at the very beginning that ethnomusicology, although a closely related discipline, will stay outside the field of our observation, due to the special nature of that domain, which requires specific knowledge.

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Before addressing the topic of my article, I shall give a very short introduction about the beginnings of musicology in Serbia.

The basis for Serbian musicology was laid at the beginning of the twentieth century and the positive trends continued all through the inter-war period, which saw an accelerated development of the level of writing on music. Although a large number of the published books and articles were modest in their ambition and results, certain valuable contributions to Serbian historiography and analyses of contemporary musical trends in the world, written before World War II, have retained their relevance to our time. Their authors were mostly composers who had either had an additional musicological education (Miloje Milojević, Kosta Manojlović, Vojislav Vučković, Oskar Danon¹) or were simply both composers and musical intellectuals who were able to discuss with competence diverse musicological issues (Petar Konjović, Milenko Živković). One should bear in mind that there were still no professional musicologists in Serbia before 1945, as there was no real demand for them. History of music was not a required subject in music schools, nor at the Music Academy, but it was taught by M. Milojević at the Faculty of Philosophy for students of different departments almost throughout the inter-war period.

1948 witnessed the founding of two institutions of essential importance for Serbian musicology: the Institute of Musicology within the framework of the Serbian Academy of Sciences and Arts and the Department of Musicology at the Faculty of Music (the then Music Academy) in Belgrade. The Institute of Musicology has been a research institution ever since its beginnings, whereas the Department of Musicology is integrated in the high education system and research. Since 1989 musicology has also been taught at the Academy of Arts in Novi Sad.

The key figure of post-war Serbian musicology was Stana Đurić-Klajn, a pianist by education, but also a woman of wide intellectual horizons who could count among her friends and acquaintances people belonging to the Belgrade humanistic and artistic elite. Having been a successful editor of *Zvuk*, a musical journal published from 1932 to 1936, and having been also close to leftist circles since her youth in pre-war Yugoslavia, she seemed to be the right person to lead the big project of institutionalising and fostering the development of Serbian musicology under new socialist socio-political circumstances. In the immediate years after the war it was in fact the distinguished composer Petar Konjović who made the first successful efforts directed at founding the Institute of Musicology whose director he was until 1954. Being much older than S. Đurić-Klajn (b. 1908) and still active as a composer, he gradually transferred to her and her younger collaborators the duties of researching the Serbian musical past. The time that followed proved that she was a capable scholar, fully up to the tasks set before her. Her main achievement was the writing of the first history of Serbian music, which appeared as one of three parallel histories (with those of Croatian and Slovenian music) within one book.² Having taken into

¹ With the exception of Kosta Manojlović, who studied musicology at the Department of Musicology at the Philosophical Faculty in Munich, they obtained their PhD degrees at the Charles University in Prague.

² Stana Đurić-Klajn, "Razvoj muzičke umetnosti u Srbiji" [The Development of Musical Art in Serbia], in Josip Andreis, Dragotin Cvetko, Stana Đurić-Klajn, *Historijski razvoj muzičke kulture*

account different historical sources and research, including her own, S. Đurić-Klajn managed to produce a synthetic work which has preserved its importance to the present time.

Among the Serbian musicologists who started their careers in the 1950s and 1960s, some had studied musicology at the Belgrade Music Academy (Dimitrije Stefanović, Roksanda Pejović, Marija Bergamo), while some others were composers by education (Dragutin Gostuški, Vlastimir Peričić, Nadežda Mosusova). The majority of them either became professors at the Music Academy, or members of the Institute of Musicology, which was linked to the Serbian Academy of Sciences and Arts. It was impossible for them to obtain the necessary PhD degree in musicology at the Music Academy in Belgrade whose Department for the history of music could not provide the necessary formal conditions for it. Therefore several of them applied for postgraduate studies at the University of Ljubljana, the sole institution in Yugoslavia entitled to issue such a degree at the time, thanks to the efforts of Prof. Dragutin Cvetko. The first Serbian musicologist to obtain a PhD in Ljubljana was Nadežda Mosusova (1970),³ followed Marija Bergamo (1973), a Slovenian scholar who lived and taught in Belgrade at the time,⁴ Roksanda Pejović (1975),⁵ Danica Petrović (1980),⁶ Radmila Petrović (1985)⁷ and Melita Milin (1995).⁸

There were however other possibilities for Serbian musicologists to get a PhD degree, though not in musicology but in related humanistic disciplines. Dragutin Gostuški, who had studied history of art besides composition, passed his doctoral exam at the Faculty of Philosophy of the University of Belgrade.⁹ He was followed by Jelena Milojković-Đurić¹⁰

u Jugoslaviji [Historical Development of Musical Culture in Yugoslavia], (Zagreb: Školska knjiga, 1962), 529–709.

- ³ Nadežda Mosusova, “Uticaj folklornih elemenata na strukturu romantizma u srpskoj muzici” [The Influence of Folk Elements on the Structure of Romanticism in Serbian Music], (PhD diss., University of Ljubljana, 1970).
- ⁴ Marija Bergamo, “Elementi ekspresionističke orijentacije u srpskoj muzici do 1945. godine” [Elements of Expressionistic Orientation in Serbian Music Until 1945], (PhD diss., University of Ljubljana, 1973).
- ⁵ Roksanda Pejović, “Muzički instrumenti na srednjovekovnim spomenicima Srbije i Makedonije” [Musical Instruments on Medieval Monuments in Serbia and Macedonia], (PhD diss., University of Ljubljana, 1975).
- ⁶ Danica Petrović, “Osmoglasnik u muzičkoj tradiciji Južnih Slovena” [Octoechos in the Musical Tradition of Southern Slavs] (PhD diss., University of Ljubljana, 1980).
- ⁷ Radmila Petrović, “Srpska narodna muzika – pesma kao izraz narodnog muzičkog mišljenja” [Serbian Folk Music Song as an Expression of Folk Music Thought], (PhD diss., University of Ljubljana, 1985).
- ⁸ Melita Milin, “Preplitanje tradicionalnog i novog u srpskoj muzici posle Drugog svetskog rata (1945–1965)” [Intertwining of the Traditional and the New in Serbian Music After World War 2 (1945–1965)], (PhD diss., University of Ljubljana, 1995).
- ⁹ Dragutin Gostuški, “Umetnost u evoluciji stilova” [Art in the Evolution of Styles], (PhD diss., University of Belgrade, 1965).
- ¹⁰ Jelena Milojković-Đurić, “Muzika kao deo srpske kulture između dva svetska rata” [Music as Part of Serbian Culture Between Two World Wars], (PhD diss., University of Belgrade, 1981).

and Vesna Peno,¹¹ whereas Mirjana Veselinović-Hofman,¹² Dubravka Jovičić¹³ and Branka Radović¹⁴ received their degrees at the Faculty of Philology of the same University, and Dragoljub Katunac at the University of Sarajevo.¹⁵

It is important to state that Dragotin Cvetko helped the Belgrade Faculty of Music start its own PhD studies. At the said institution he was the president of the jury for Zorislava Vasiljević's PhD dissertation exam (1986), thus inaugurating post-graduate studies in musicology in Serbia. The title of the PhD dissertation was: *Problems of Musical Culture and Education in Serbia – from Milovuk to Mokranjac*. Since the dissolution of Yugoslavia, there have been new promotions at the Faculty of Music / University of Arts in Belgrade, the number of which has grown considerably.¹⁶

¹¹ Vesna Peno, "Pojački zbornici u srpskim rukopisnim riznicama od XV do XIX veka" [Chant Collections in Serbian Manuscript Treasuries from the 15th to the 19th Centuries], (PhD diss., University of Belgrade, 2008).

¹² Mirjana Veselinović-Hofman, "Stvaralačka prisutnost evropske avangarde u nas" [The Creative Presence of European Avantgarde in Serbia], (PhD diss., University of Belgrade, 1981).

¹³ Dubravka Jovičić, "Književno-istorijski i estetički aspekti muzikoloških dela Romena Rolana" [Literary-Historical and Aesthetical Aspects of Romain Rolland's Musicological Works], (PhD diss., University of Belgrade, 1991).

¹⁴ Branka Radović, "Njogoš i muzika" [Njogoš and Music], (PhD diss., University of Belgrade, 1999).

¹⁵ Dragoljub Katunac, "Skarlatijeva sonata" [The Sonatas of Domenico Scarlatti], (PhD diss., University of Sarajevo, 1986).

¹⁶ Sonja Marinković, "Muzički nacionalno u srpskoj muzici prve polovine XX veka" [The Musically National in Serbian Music of the First Half of the 20th Century], (PhD diss., University of Arts, Belgrade, 1993); Dragana Stojanović-Novičić, "Srpska simfonijska muzika između avangarde i postmoderne, 1960–1975" [Serbian Symphonic Music Between the Avantgarde and the Postmodern, 1960–1975], (PhD diss., University of Arts, Belgrade, 1999); Snežana Nikolajević, "Televizija kao kreativan i interpretativan prostor srpske muzike", [Television as Creative and Interpretative Space of Serbian Music], (PhD diss., University of Arts, Belgrade, 2002); Vesna Mikić, "Muzika u tehnokulturi", [Music in Techno Culture], (PhD diss., University of Arts, Belgrade, 2002); Katarina Tomašević, "Srpska muzika na raskršću Istoka i Zapada? O dijalogu tradicionalnog i modernog u srpskoj muzici između dva svetska rata" [Serbian Music at the Crossroads of the East and the West? On the Dialogue of the Traditional and the Modern in Serbian Music Between the Two World Wars], (PhD diss., University of Arts, Belgrade, 2004); Tatjana Marković, "Teorija o stilu i srpski muzički romantizam" [Theories of Style and Serbian Musical Romanticism], (PhD diss., University of Arts, Belgrade, 2004); Ivana Perković-Radak, "Od andeoskog pojanja do horske umetnosti: srpska horska crkvena muzika u periodu romantizma (do 1914. godine)" [From Angelic Singing to Choral Art: Serbian Choral Church Music in the Romantic Period (Until 1914)], (PhD diss., University of Arts, Belgrade, 2005); Dragana Jeremić-Molnar, "Moć i uloga muzike u oblikovanju nove socijalne realnosti – na primeru muzičkih drama Riharda Vagnera" [The Power and Role of Music in Shaping New Social Reality – Exemplified on Richard Wagner's Music Dramas], (PhD diss., University of Arts, Belgrade, 2005); Marija Masnikosa, "Postminimalizam u srpskoj muzici za gudački orkestar u poslednje dve decenije XX veka" [Postminimalism in Serbian Music for String Orchestra in the Last Two Decades of the 20th Century], (PhD diss., University of Arts, Belgrade, 2007); Tijana Popović-Mladenović, "Procesi panstilitičkog muzičkog mišljenja" [Processes of Panstylistic Musical Thinking], (PhD diss., University of Arts, Belgrade, 2007); Milena Medić, "Arhetip anime i transformacija stvaralačke svesti na liniji od Vagnerove Izolde do Bergove Lulu – novo čitanje i razumevanje

The Academy of Arts, which belongs to the University of Novi Sad, founded its Department for Musicology and Ethnomusicology in 1989 with separate sections for the two disciplines. After a certain time it has started issuing doctoral degrees in musicology and so far two colleagues have received one,¹⁷ while several others are to complete their doctorates soon.

A mention should also be made of a number of Serbian musicologists who have studied abroad and managed to obtain their PhD degrees there (Miloš Velimirović,¹⁸ Stojan Lazarević, both in the USA). Among those who have returned to Serbia one could mention Dimitrije Stefanović¹⁹ who received his doctoral title from University of Oxford, and Ana Stefanović, who obtained the same from the Paris Sorbonne.²⁰ Some others are still abroad: Katarina Marković, Branislava Mijatović, Danijela Kulezić, Jelena Novak, Bojana Cvejić, but have not broken all ties with their homeland.

As could be expected, the themes of the dissertations tend to cover topics related to Serbian composers and musical culture, always observed in the context of relevant developments and situations within wider European and global frameworks.²¹ The same

istorije i teorije muzike s pozicije analitičke i arhetipske psihologije” [The Archetype of the Anima and the Transformation of Creative Consciousness from Wagner’s *Isolde* to Berg’s *Lulu* – a New Reading and Understanding of the History and Theory of Music from the Aspect of Analytic and Archetypal Psychology], (PhD diss., University of Arts, Belgrade, 2010); Sonja Cvetković, “Muzička praksa u Nišu od kraja 19. veka do početka Drugog svetskog rata kao deo ideološke, kulturne i umetničke stvarnosti” [The Practices of Music in Niš from the End of the 19th Century to the Beginning of World War II, as Part of the Ideological, Cultural and Artistic Realities], (PhD diss., University of Arts, Belgrade, 2010); Ivana Vuksanović, “Humor u srpskoj muzici 20. veka” [Humor in Serbian Music of the 20th Century], (PhD diss., University of Arts, Belgrade, 2010).

¹⁷ Jadranka Hofman-Jablan, “Simetrijska analiza elemenata i strukture muzičkog dela” [Symmetrical Analysis of Elements and Structure of Works of Music], (PhD diss., University of Novi Sad, 1995); Ira Prodanov, “Religijska inspiracija u srpskoj muzici posle 1945. godine” [Religious Inspiration in Serbian Music After 1945], (PhD diss., University of Novi Sad, 2005).

¹⁸ After having obtained his PhD at the Harvard University in 1957, Miloš Velimirović stayed in the USA and taught at different universities. His main research interests were Byzantine and Slavonic music and chant.

¹⁹ Dimitrije Stefanović, “The Tradition of the *Sticheraria* Manuscripts”, (PhD diss., University of Oxford, 1967).

²⁰ Ana Stefanović, “Razvoj odnosa muzike i teksta u francuskoj baroknoj operi (1675–1733)” [The Development in the Relation Between Music and Text in French Baroque Opera (1675–1733)], (PhD diss., Sorbonne, 2003). The thesis has been published in France: *La musique comme métaphore. La relation de la musique et du texte dans l’opéra baroque français: de Lully à Rameau* (Paris: L’Harmattan, 2006).

²¹ For inst.: Danica Petrović, *Osmoglasnik u muzičkoj tradiciji Južnih Slovena* [Octoechos in the Musical Tradition of Southern Slavs], I, II, (Beograd: Muzikološki institut SANU, 1982); Mirjana Veselinović, *Stvaralačka prisutnost evropske avangarde u nas* [The Creative Presence of European Avantgarde in Serbian Music], (Beograd: Univerzitet umetnosti, 1983); Melita Milin, *Tradicionalno i novo u srpskoj muzici posle Drugog svetskog rata (1945–1965)* [The Traditional and the New in Serbian Music After World War 2 (1945–1965)], (Beograd: Muzikološki institut SANU, 1998); Katarina Tomašević, *Na raskršću Istoka i Zapada. O dijalogu tradicionalnog i modernog u srpskoj muzici (1918–1941)* [At the Crossroads of the East and the West. On the

could be said of almost the whole body of musicological work in Serbia today. As is always the case, national musicology is very much conditioned by tradition and the actual state of musical production and culture in general in each particular country. Naturally, in smaller or peripheral musical nations, like Serbia, musicology is more closely engaged with its own musical patrimony, since it is generally considered to be the duty of local musicologists to investigate primarily their nation's musical past, seen as one among the chief signifiers of national identity. In countries with longer and richer art music traditions such feelings of obligation, even of a certain pressure to investigate domestic music, is not pronounced, which is easily explained by the fact that most of their heritage has already been researched in detail, not only by local but also by foreign musicologists.

Stana Đurić-Klajn wrote widely on Stevan Mokranjac and Kornelije Stanković, but also on many minor composers; Vlastimir Peričić on Josif Marinković and Stanojlo Rajičić, Nadežda Mosusova mainly on Petar Konjović, Stevan Hristić and Miloje Milojević, Marija Bergamo (while living in Belgrade) on Milan Ristić, Vojislav Vučković and Ljubica Marić, Dragoljub Katunac on Miloje Milojević, Mirjana Veselinović-Hofman on Vladan Radovanović, Srđan Hofman, Ivana Stefanović; Branka Radović on Nikola Hercigonja and Stevan Hristić, Melita Milin on Ljubica Marić, Katarina Tomašević on Stanojlo Rajičić and Dejan Despić, Gorica Pilipović on Dušan Radić, Ana Stefanović on Miloje Milojević and Dejan Despić, Biljana Milanović on Milenko Paunović, etc. Only a small part of these studies are monographic works (they are articles mostly), but this situation has been compensated to a certain degree by the publication of proceedings from conferences devoted to individual composers. So, such volumes exist on the works of Stevan Mokranjac,²² Kornelije Stanković,²³ Petar Konjović,²⁴ Stevan Hristić,²⁵ Miloje Milojević,²⁶ Vasilije Mokranjac,²⁷

Dialogue Between the Traditional and the Modern in Serbian Music (1918–1941)], (Beograd: Muzikološki institut SANU, and Novi Sad: Matica srpska, 2009); Marija Masnikosa, *Orfej u repetitivnom društvu. Postminimalizam u srpskoj muzici za gudački orkestar u poslednje dve decenije XX veka* [Orpheus in Repetitive Society. Postminimalism in Serbian Music for String Orchestra in the Last Two Decades of the 20th Century], (Beograd: Fakultet muzičke umetnosti), in print.

²² *Zbornik radova o Stevanu Mokranjcu* [Stevan Mokranjac – Collection of Articles], ed. Mihailo Vukdragović (Beograd: Srpska akademija nauka i umetnosti, 1971); *Mokranjcu na dar* [A Tribute to Mokranjac], eds. Ivana Perković Radak and Tijana Popović-Mladenović (Beograd: Fakultet muzičke umetnosti, and Negotin: Dom kulture “Stevan Mokranjac”, 2006).

²³ *Kornelije Stanković i njegovo doba* [Kornelije Stanković and His Time], ed. Dimitrije Stefanović (Beograd: Srpska akademija nauka i umetnosti and Muzikološki institut, 1985).

²⁴ *Život i delo Petra Konjovića* [Life and Work of Petar Konjović], ed. Dimitrije Stefanović (Beograd: Srpska akademija nauka i umetnosti, and Muzikološki institut, 1989).

²⁵ *Život i delo Stevana Hristića* [Life and Work of Stevan Hristić], ed. Dimitrije Stefanović (Beograd: Srpska akademija nauka i umetnosti and Muzikološki institut, 1991).

²⁶ *Miloje Milojević, kompozitor i muzikolog* [Miloje Milojević, Composer and Musicologist], ed. Vlastimir Peričić (Beograd: Udruženje kompozitora Srbije, 1986); *Kompozitorsko stvaralaštvo Miloja Milojevića* [The Works of the Composer Miloje Milojević], ed. Vlastimir Peričić (Beograd: Muzikološki institut, 1998).

²⁷ *Život i delo Vasilija Mokranjca* [Life and Work of Vasilije Mokranjac], ed. Nadežda Mosusova (Beograd: SOKOJ-MIC / Serbian Music Authors' Organization – Music Information Centre, 2005).

Josip Slavenski,²⁸ Mihailo Vukdragović and Marko Tajčević,²⁹ Mihovil Logar,³⁰ Ljubica Marić,³¹ Milan Ristić.³²

One should not overlook the research, however small in quantity, directed at the output of internationally renowned composers who are either contemporaries or lived in earlier centuries. Among the authors of such investigation should be mentioned Nadežda Mosusova and Dragana Jeremić-Molnar who wrote on Wagner, Mosusova also on Stravinsky and Martinů; Dragana Stojanović-Novičić on Globokar and Nancarrow; Ivana Medić on Schnittke and Gubaidulina; Jelena Novak on Andriessen and Glass.

It is understandable that issues connected with the reception of international currents and musical ideas among Serbian composers have been dealt with very often, since domestic art music had a late start in relation to the main developments in central and western Europe and was therefore trying to make up for that delay. The willingness of Serbian musicologists to investigate both composers' works of the more distant past and those finished recently and often not yet performed speaks in favour of their capability and sometimes even audacity, as it is rather difficult to keep professional autonomy with regard to contemporary works of living composers in any small musical culture whose members know each others personally for the most part. The recent founding of the Serbian Musicological Society (2007) which exists in parallel with the section of music writers forming part of the Union of Serbian composers, can be seen as a way of gaining more autonomy for our discipline.

Issues of aesthetics³³ are dealt with on different levels in most of the musicological works, particularly in those that discuss the problems of musical nationalism – one of the most thoroughly explored area in Serbian musicology³⁴ – those issues having a central position in works that are focused on a special subject belonging to aesthetics, such as the theories of rhythmical succession of styles in the history of music and the arts (D. Gostuški), aesthetics of electro-acoustic music (V. Radovanović), ontology and phenomenology of music (M. Veselinović-Hofman), theories of style and semiotics (T. Marković), cognitive

²⁸ *Josip Slavenski i njegovo doba* [Josip Slavenski and His Time], ed. Mirjana Živković (Beograd: SOKOJ-MIC / Serbian Music Authors' Organization – Music Information Centre, Fakultet muzičke umetnosti and Muzikološki institut, 2006).

²⁹ *Delo i delatnost Mihaila Vukdragovića i Marka Tajčevića* [Works and Activities of Mihailo Vukdragović and Marko Tajčević], ed. Dejan Despić (Beograd: Srpska akademija nauka i umetnosti, 2004).

³⁰ *Allegretto giocoso – stvaralački opus Mihovila Logara* [Allegretto giocoso – the Creative Output of Mihovil Logar], ed. Roksanda Pejović (Beograd: Fakultet muzičke umetnosti, 2008).

³¹ *Prostori modernizma: opus Ljubice Marić u kontekstu muzike njenog vremena* [Spaces of Modernism: Ljubica Marić in Context], eds. Dejan Despić and Melita Milin (Beograd: Srpska akademija nauka i umetnosti, and Muzikološki institut, 2010).

³² *Milan Ristić – povodom stogodišnjice rođenja* [Milan Ristić – On the Occasion of the 100th Anniversary of His Birth], ed. Sonja Marinković (Beograd: Fakultet muzičke umetnosti and Udruženje kompozitora Srbije, 2010).

³³ I take aesthetics in the broader sense as critical reflection on art, and culture.

³⁴ For inst. in two earlier mentioned dissertations: Nadežda Mosusova, *The Influence of Folk Elements on the Structure of Romanticism in Serbian Music*, 1970; Sonja Marinković, *The Musically National in Serbian Music of the First Half of the 20th Century*, 1993.

theories (T. Popović-Mladenović's so-called polystylistic thinking), post-structuralist theories of body (J. Novak's research in the field of opera). Topics belonging to the shared grounds of musicology and music theory have not been very numerous,³⁵ but in recent times interest in them has been growing, thanks mainly to the bi-annual international conference organized by the Department of music theory of the Faculty of Music in Belgrade (Ana Stefanović).

The encounter with the so-called *new* or *cultural musicology* that had made its appearance in Anglo-American countries during the 1980s, happened in Serbia about a decade later. It brought new approaches and a broader range of topics. In that context should be mentioned an influential figure on the recent musicological scene in Serbia: Miodrag-Miško Šuvaković, professor of aesthetics, who although without an academic musical background has proved to be able to transmit his vast knowledge of post-structuralist theories – his main area of research – to his colleagues and students at the Faculty of Music. He has inspired numerous articles and studies dealing with diverse post-modern practices in music and music criticism, as well as different identities reflected in Serbian music (concept of the *other*, ways of representation, the dynamics of social networks in which music is produced and disseminated, etc.). The titles of several articles by Serbian musicologists following that orientation could give an idea of typical interpretations of new theoretical possibilities: “Music and deconstruction: note on the margins of Derrida's theory”,³⁶ “Choral singing as a Serbian / European cultural practice”,³⁷ “Some aspects of the status of subject in techno-music: the subject as music (sound) material”,³⁸ “The way we (just me, myself and I) were: recycling (national) identities in recent popular music”,³⁹ “Corporeal remembrance: singing body of opera”.⁴⁰

Those efforts at implementing new hermeneutical tools have not however extended to the total territory of musicological research in Serbia. Although refreshing and imaginative, they have left enough space for “classical” analysis of styles and techniques of

³⁵ Among the rare works of that kind Tijana Popović-Mladenović's study of music notation stands out: *Muzičko pismo i svest o muzičkom jeziku, sa posebnim osvrtom na avangardnu muziku druge polovine XX veka* [Musical Notation and Awareness of Musical Language, With Special Focus on the Avantgarde Music of the Second Half of the 20th Century], (Beograd: Clio, 1996).

³⁶ Mirjana Veselinović-Hofman, “Muzika i dekonstrukcija (zapis na marginama Deridne teorije)” [Music and Deconstruction (Notes on the margins of Derrida's Theory)], in *Izuzetnost i sapostojanje* (collection of papers *Folklor, muzika, delo*), ed. Miško Šuvaković (Beograd: Fakultet muzičke umetnosti, 1997), 11–17.

³⁷ Tatjana Marković, “Horsko pevaštvo kao srpska / evropska kulturna praksa” [Choral Singing as a Serbian / European Cultural Practice], *Mokranjac* 5 (2003): 4–9.

³⁸ Vesna Mikić, “Neki aspekti statusa subjekta u tehnomuzici: subjekat kao muzički (zvučni) materijal” [Some Aspects of the Status of Subject in Techno Music: Subject as Music (Sound) Material], in *Muzika kroz misao* (collection of papers), eds. Ivana Perković and Dragana Stojanović-Novčić (Beograd: Fakultet muzičke umetnosti, 2002), 77–85.

³⁹ Vesna Mikić, “The Way We (Just Me, Myself and I) Were: Recycling (National) Identities in Recent Popular Music”, in *Musical Culture and Memory*, eds. Tatjana Marković and Vesna Mikić (Beograd: Fakultet muzičke umetnosti, 2008), 173–180.

⁴⁰ Jelena Novak, “Corporeal Remembrance: Singing Body of Opera”, in *Musical culture and memory*, eds. Tatjana Marković and Vesna Mikić (Beograd: Fakultet muzičke umetnosti, 2008), 222–228.

composing, historical periodizations, and similar themes. The labels of positivism and formalism that was sometimes stuck on colleagues who did not adopt the new models of theorizing is seldom used today, as the importance of firm and reliable documentation and analytical work is regaining its earlier status and value – or at least so it seems to me.

As regards church music, a number of texts, some of which are highly valuable, were written before 1945, but true academic work began during the 1960s, at the time of Dimitrije Stefanović's postgraduate studies in England under the mentorship of the distinguished professor Egon Wellesz, and has been continuously researched since by Stefanović himself and his younger colleague Danica Petrović. The two of them were later joined by the youngest generation of musicologists (Bogdan Đaković, Ivana Perković, Vesna Peno). While the focus of Stefanović's work was transcribing, publishing and critically examining medieval neumatic manuscripts, D. Petrović has been researching not only the Byzantine roots of Serbian Church chant and its relation to Greek and Russian chant traditions in the 18th century, but also developments in more recent times. Bogdan Đaković and Ivana Perković are focused on Serbian choral church music and Vesna Peno investigates mainly Serbian and Greek church music traditions.

After the publication of the earlier mentioned history of Slovenian, Croatian and Serbian music within one book (1962),⁴¹ it could have been expected that the next step would be a single-authored or collective history of music in Yugoslavia after 1918 (the year of the creation of that state), but instead a major work of another kind appeared, Dragotin Cvetko's history of South Slav music (1975),⁴² a historiographical work that crossed the Yugoslav borders by including Bulgarian music too. The concept of the book was not a standard one as it put forward the common Slavic origin of the majority of peoples inhabiting the Balkan region: so, to those who were already in the common Yugoslav (South Slav) state was added one that had its own state (Bulgaria), thus mirroring in a way nineteenth-century Slavic (pan-Slavic) ideals. There may have been other motives for such a concept, but one can only speculate on that, as no clear explanation has been given in the Introduction of the book.

As regards Yugoslav music, or rather, music in Yugoslavia, the lifetime of the two Yugoslav states (1918–41, 1944–92) was certainly not long enough to enable the creation of Yugoslav art music with common characteristic features. Since the three peoples that formed Yugoslavia (the Serbs, the Croats and the Slovenians) had had different musical pasts, it was not expected that after the unification their directions would quickly merge, but official politics strongly promoted mutual approaches. Whereas writing a history of Yugoslav music posed problems, it was much easier (though not always free from ideological problems) to prepare lexicographical publications which covered the musical traditions and activities existing within Yugoslav borders, centuries before and after the

⁴¹ Josip Andreis, Dragotin Cvetko, Stana Đurić-Klajn. *Historijski razvoj muzičke kulture u Jugoslaviji* [Historical Development of Musical Culture in Yugoslavia], (Zagreb: Školska knjiga, 1962).

⁴² Dragotin Cvetko, *Musikgeschichte der Südslawen* (Ljubljana: Obzorja, and Kassel: Bärenreiter, 1975); in Slovenian: *Južni Slovani v zgodovini evropske glasbe* (Ljubljana: Obzorja, 1981); and in Serbian: *Južni Slovani u istoriji evropske muzike* (Beograd: Nolit, 1984).

creation of that state.⁴³ An important publication by Vlastimir Peričić – *Muzički stvaraoци u Srbiji* [Composers in Serbia], 1969 – belongs to a special kind of lexicography, as it presents short analytic texts about selected works of 75 composers (including general information about the life and works of each of them). The oldest composer represented in the book is Kornelije Stanković (b. 1834) and the youngest is Zoran Hristić (b.1938).

At the beginning of the twenty-first century, four decades after the appearance of Stana Đurić-Klajn's first history of Serbian music, and after much musicological research into Serbian musical past had been done, time seemed ripe for a new historical synthesis. This time, it was achieved by a team of 14 people – all the teaching staff from the Department of Musicology at the Belgrade Faculty of Music (i.e. Music Academy, until 1973), plus three colleagues from the Department for Theory and a professor emeritus.⁴⁴ The book presents an exhaustive overview of the developments of Serbian art music (I part), then gives detailed accounts of stylistic characteristics of Serbian music from the Romantic period to nowadays (II part). It also presents the characteristics of different genres of music (church music, symphonic, vocal, chamber music etc.) in separate chapters, and according to chronological order (III part), whereas the last part of the book (IV) comprises texts on Serbian musical education, performing traditions and writings on music. Although there may be certain inconsistencies in the approach and style of writing by so many different authors, this voluminous history is a useful work that displays a lot of material and gives a great number of firm standpoints on Serbian music.

The area of the writings about music has been researched by many Serbian musicologists, but as regards systematic research, it has been carried out for decades by one person, Roksanda Pejović. She has published books on domestic musicography since its beginnings to the present times.⁴⁵ The same subject, but concentrated on the first four decades of the twentieth century, has attracted the scholarly attention of a younger colleague, Aleksandar Vasić.⁴⁶ It is natural that such scholarly orientation has turned both

⁴³ *Leksikon jugoslavenske glazbe* [Lexicon of Yugoslav Music], I, II (Zagreb: Jugoslavenski leksikografski zavod, 1984).

⁴⁴ Mirjana Veselinović (ed.), *Istorija srpske muzike. Srpska muzika i evropsko muzičko nasleđe* [The History of Serbian Music. Serbian Music and European Music Heritage], (Beograd: Zavod za udžbenike, 2007).

⁴⁵ *Popis kritika, članaka i studija poznatih i anonimnih autora srpske muzičke prošlosti iz novina i časopisa (1825–1918)* [Critiques, Articles and Studies by Known and Anonymous Authors From the Serbian Past, Taken From Newspapers and Magazines (1825–1918)], (Beograd: Fakultet muzičke umetnosti, 1993); *Kritike, članci i posebne publikacije u srpskoj muzičkoj prošlosti* [Critiques, Articles and Special Publications in the Serbian Musical Past], (Beograd: Fakultet muzičke umetnosti, 1994); *Muzikolog Stana Đurić-Klajn* [Musicologist Stana Đurić-Klajn], (Beograd: Srpska akademija nauka i umetnosti, Muzikološki institut i Udruženje kompozitora Srbije: 1994); *Muzička kritika i esejistika u Beogradu (1919–1941)* [Music Criticism and Essay-Writings in Belgrade (1919–1941)], (Beograd: Fakultet muzičke umetnosti, 1999); *Muzička publicistika (1918–1941)* [Music Writings (1918–1941)], (Beograd: Fakultet muzičke umetnosti, 1999); *Pisana reč o muzici u Srbiji – bibliografija* [Writings on Music in Serbia – a Bibliography], (Beograd: Fakultet muzičke umetnosti, 2005).

⁴⁶ Aleksandar Vasić, *Literatura o muzici u "Srpskom muzičkom glasniku"* [Literature on Music in "The Serbian Literary Messenger"] (m.a. thesis, University of Novi Sad, 2004); *Srpska muzikografija međuratnog perioda u ogledalu muzičke periodike* [Serbian Musicography of

of these authors to investigating also musicians' activities in the past,⁴⁷ their repertoires, and musical institutions where they performed.⁴⁸ Nadežda Mosusova has also contributed widely to those fields, particularly as regards opera and ballet artists, among whom those who belonged to the Russian inter-war emigration have received special attention.⁴⁹ The focus of another researcher, Slobodan Turlakov, has been on opera as institution in Serbia⁵⁰ and he has also investigated the history of musical life in Belgrade before World War II.⁵¹

Due to the state-defined politics of financing humanistic sciences, which privileged published monographs and articles in refereed journals, other domains of musicological work have not received necessary attention in the recent times. Here I refer to activities concerning editions of composers' complete works supplied with critical apparatus, or different kinds of anthologies or written sources relating to the lives and works of important Serbian composers of the past. Therefore the publication of the complete works of Stevan Mokranjac in 10 volumes (1992–1999) was an all-the-more remarkable achievement made by a group of authors.⁵² A similar undertaking is a work in progress

the Inter-War Period in the Mirror of Music Periodicals], (PhD diss., University of Novi Sad, 2012).

⁴⁷ Roksanda Pejović, *Srpsko muzičko izvođaštvo romantičarskog doba* [Serbian Musicians of the Romantic Period] (Beograd: Univerzitet umetnosti, 1991); Pejović, *Koncertni život u Beogradu (1919–1941)* [Concert Life in Belgrade (1919–1941)], (Beograd: Faculty of Music, 2004); Roksanda Pejović, *Pregled muzičkih događanja (1944–1971): Branko Dragutinović* [A Review of Musical Events (1944–1971)], (Beograd: Faculty of Music, 2009); Roksanda Pejović, *Esejisti i kritičari od Petra Konjovića do Oskara Danona* [Essayists and Critics from Petar Konjović to Oskar Danon], (Beograd: Fakultet muzičke umetnosti, 2010).

⁴⁸ Roksanda Pejović, *Opera i Balet Narodnog pozorišta u Beogradu (1882–1941)* [Opera and Ballet of the National Theatre in Belgrade (1882–1941)], (Beograd: Fakultet muzičke umetnosti, 1996).

⁴⁹ Nadežda Mosusova, "Russian Emigration: Tradition and Avantgarde" in *Musikavantgarde im Osten Europas*, eds. Roswitha Sperber and Detlef Gojowy (Heidelberg: Kulturinstitut Komponistinnen, 1992), 172–182; Nadežda Mosusova, "Ruska umetnička emigracija i muzičko pozorište u Jugoslaviji između dva svetska rata" [Russian Artistic Emigration and Musical Theatre in Yugoslavia Between Two World Wars] in *Ruska emigracija u srpskoj kulturi XX veka*, Vol. II, ed. Miodrag Sibinović (Beograd: Filološki fakultet, 1994), 139–149; Nadežda Mosusova, "Koreografska ostvarenja Leonida Mjasina na beogradskoj sceni" [Choreographic Works of Leonid Massine on Belgrade Stage], *Orchestra* 2 (1995): 16–17; "Delo Brailovskih i srpska međuratna scena u ogledalu kritike" [The Work of the Brailowsky Couple in the Mirror of Serbian Critique], *Muzikologija* 3 (2003): 81–113; Nadežda Mosusova, "Mir iskusstva na muzikalnoj scene Nacionaljnovo teatra v Belgrade – ukrašenije i pristupljenije ili oskorbljenije" [Mir iskusstva on the Musical Stage of the National Theatre in Belgrade – Ornament and Crime or Offense], in *Ruska dijaspora i srpsko-ruske kulturne veze*, ed. Bogoljub Stanković (Beograd: Slavističko društvo Srbije, 2007), 173–178, etc.

⁵⁰ Slobodan Turlakov, *Istorija Opere i Baleta Narodnog pozorišta u Beogradu (do 1941)* [The History of Opera and Ballet of the National Theatre in Belgrade (Until 1941)], I, II (Beograd: Slobodan Turlakov and Čigoja štampa, 2005).

⁵¹ Slobodan Turlakov, *Letopis muzičkog života u Beogradu, 1840–1941* [Chronicles of Musical Life in Belgrade, 1840–1941], (Beograd: Muzej pozorišne umetnosti Srbije, 1994).

⁵² Mokranjac's complete works were published by *Nota*, publishing house from Knjaževac, and Zavod za udžbenike i nastavna sredstva [Institute for Textbooks] from Belgrade.

– the collected works of Kornelije Stanković (editor Danica Petrović).⁵³ As a major achievement in the area of anthologies one should mention the *Anthology of Serbian songs* in 5 volumes, whose editor was Ana Stefanović (2008).⁵⁴ Among the activities that show musicologists' awareness of the necessity to save and care for archival musical material, one should mention the on-going project of digitalisation of written and phono archives of the Institute of Musicology. Serbian musical institutions are also beginning to receive due attention from other domestic scholars, which is documented for instance by a project started at the Faculty of Music.⁵⁵

Since the beginning of this century contacts of Serbian musicologists with the international musicological community have been on a sharp rise. Serbian scholars have organised international conferences at home and participated at symposia abroad. They also took part in different international projects, such as the study of musicians' correspondences,⁵⁶ musical migrations in central and eastern Europe,⁵⁷ comparative study of Greek and Serbian art music,⁵⁸ the role of opera in constructing national identity of Southeast European countries,⁵⁹ Serbian and Slovenian musical institutions 1945–1961,⁶⁰ Opera and the idea of self-representation in South-East Europe,⁶¹ Aspects of inter-cultural relations between Central Europe and the Balkans,⁶² etc.

⁵³ Stanković's complete works are being published by the Institute of Musicology, Serbian Academy of Sciences and Arts, and Institute for Culture of Vojvodina.

⁵⁴ The Anthology was published by the Serbian Association of Composers.

⁵⁵ *Tematski potencijali leksikografskih jedinica o muzičkim institucijama* [Thematic Potentials of Lexicographic Articles on Musical Institutions], eds. Vesna Mikić and Tijana Popović-Mladenović (Beograd: Univerzitet umetnosti, and Fakultet muzičke umetnosti, 2009).

⁵⁶ *Correspondence Between Musicians as a Mirror of Inter-Regional Cultural Relations*, 2003; Thyssen- Stiftung (Head: Helmut Loos, Institute for Musicology, University of Leipzig, Serbian member of the team: Melita Milin).

⁵⁷ *Migrations and Biographies of German-Speaking Musicians in Eastern Europe*, 2007–08. The Project was supported by the Ministry for Culture and Media of the German Federal Government (Head: Helmut Loos; Serbian members of the team: Melita Milin, Marijana Kokanović).

⁵⁸ *Serbian and Greek Art Music: Basic Research for a Comparative Study*, 2005–07; the Project was supported by the Greek Ministry of Development, General Secretariat for Research and Development, and the Serbian Ministry of Sciences (Heads: Katy Romanou and Melita Milin; Serbian members of the team: Melita Milin, Katarina Tomašević, Biljana Milanović, Aleksandar Vasić).

⁵⁹ *The Role of Opera in Constructing National Identity of Southeast European Countries*, 2008–09, in the frame of Lise-Meinter international program for post-doctoral studies at the Institute for Musicology, Karl-Franzens-University Graz, supported by the Austrian Foundation for Supporting Scientific Research / FWF (Head: Tatjana Marković).

⁶⁰ *International Relations in the Context of Yugoslav Music Institutions. A case of Serbia and Slovenia 1945–1961*, 2008/9, program of bilateral cooperation between Serbian and Slovenian ministries for science, in cooperation with Leon Stefanija (Head: Tatjana Marković).

⁶¹ *Opera and the Idea of Self-Representation in South-East Europe*, 2010-14, in the frame of the international program for post-doctoral studies at the Institute of Musicology, Karl-Franzens-University Graz (Author and Head: Tatjana Marković).

⁶² *Music in Urban Surroundings. A Research of Inter-Cultural Relations between Central Europe and the Balkans*, 2007–2009. Project supported by the Austrian Ministry for Science and Research (Head: Haiganus Preda-Schimek; member of the team from Serbia: Marijana Kokanović).

Looking back at the dynamic developments of Serbian musicology after 1945, it seems obvious that the growth of the number of active musicologists has brought significant results, mostly in the domain of historical musicology. Apart from the possibility of publishing books and articles in domestic musicological journals (three of which are of high ranking),⁶³ Serbian musicologists have enough opportunities to present their works at international conferences abroad and those organized on a regular basis (usually every second year) by the Faculty of Music or the Institute of Musicology (sometimes by other institutions too). One of the tasks in the future should be to implement stricter norms as regards publishing, meaning to always engage adequate anonymous referees. That is not easy to accomplish within the relatively small musicological community, and as for foreign specialists, they are often not able to evaluate matters regarding Serbian music. Among the important tasks that should be realised in the future are preparations of critical musical editions and undertaking research of the works of many minor composers who deserve to be studied and included in the history of Serbian music.

⁶³ *Novi Zvuk, Muzikologija, Zbornik Matice srpske za scenske umetnosti i muziku.*

SRBSKA MUZIKOLOGIJA PO LETU 1945 – GLAVNE SMERI

Povzetek

Srbska muzikologija se je po letu 1945 kot humanistična znanost po eni strani odzvala na potrebe zbiranja in predstavljanja védenja o srbski glasbi (kot dela nacionalne kulturne dediščine), o njeni zgodovini, vrednotah in povezavi z drugimi glasbenimi tradicijami, po drugi strani pa se je povezovala z drugimi humanističnimi disciplinami kot so estetika in sociologija, v najnovejšem času tudi glasbeni kriticizem in kulturološke študije. Za muzikologijo v Srbiji je bila bistvena ustanovitev dveh institucij leta 1948: Muzikološkega inštituta v okviru Srbske akademije znanosti in umetnosti in Oddelka za glasbeno zgodovino (kasneje Muzikologije) na Fakulteti za glasbo v Beogradu. Omeniti je potrebno tudi Akademijo za umetnost v Novem Sadu, na kateri se muzikologija poučuje od leta 1989.

Ključna osebnost v prvih dveh desetletjih po drugi vojni je bila Stana Đurić-Klajn (1908–1986), raziskovalka na Muzikološkem inštitutu, profesorica na Fakulteti za glasbo, avtorica prve zgodovine srbske glasbe, urednica številnih publikacij. Po izobrazbi je bila pianistka in imela široko intelektualno obzorje. V generaciji, ki ji je sledila, so bili usposobljeni muzikologi in tudi skladatelji, nadarjeni za muzikologijo.

Pred letom 1986, ko je Fakulteta za glasbo začela podeljevati doktorske nazive, je bilo možno to stopnjo izobrazbe v [bivši] Jugoslaviji pridobiti le na Filozofski fakulteti v Ljubljani in to možnost je izkoristilo več muzikologov iz Srbije. Nekateri so pridobili doktorat znanosti na Filozofski fakulteti in Filološki fakulteti v Beogradu. Teme disertacij in tudi muzikoloških raziskav naploh se večinoma nanašajo na delo srbskih skladateljev in na glasbeno kulturo v kontekstu razvojnih trendov in situacij v evropskem in svetovnem okviru. Danes se številni dejavni muzikologi v Srbiji ukvarjajo z raznolikimi raziskavami, s študijami posameznih skladateljskih opusov, z muzikografijo, z raziskavami glasbenih ustanov in glasbenega življenja ter z vprašanji s področja estetike, sociologije in semiotike glasbe. Med najpomembnejše dosežke srbske muzikologije po letu 1945 je potrebno uvrstiti zbrana dela Stevana Mokranjca in antologijo srbskih pesmi za glas in klavir. Najplodnejši rezultati v srbski muzikologiji po letu 1945 so bili doseženi na področju historične muzikologije, pomembne dosežke pa so prispevala tudi druga področja muzikologije.