



**ERASMUS+ JEAN MONNET MODULE**



# **MUSIC AND ART IN THE SHAPING OF THE EUROPEAN CULTURAL IDENTITY**

**NATIONAL CONFERENCE WITH FOREIGN PARTICIPATION**

**DEPARTMENT OF MUSICOLOGY  
FACULTY OF MUSIC  
UNIVERSITY OF ARTS IN BELGRADE  
APRIL 8-9, 2021**

**BOOK OF ABSTRACTS**



Република Србија  
МИНИСТАРСТВО КУЛТУРЕ И ИНФОРМИСАЊА



Република Србија  
Министарство просвете,  
науке и технолошког развоја

**UNIVERSITY OF ARTS IN BELGRADE  
FACULTY OF MUSIC**

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National Conference with Foreign Participation

Book of Abstracts

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Министарство просвете,  
науке и технолошког развоја

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CULTURAL IDENTITY**

**BOOK OF ABSTRACTS**

National Conference  
with Foreign Participation  
of the Department of Musicology  
Faculty of Music  
University of Arts in Belgrade

Belgrade, 8–9 April 2021

**ONLINE EVENT**



**Faculty of Music  
Belgrade  
2021**



## INTRODUCTION

The conference *Music and Art in the Shaping of the European Cultural Identity* was conceived as an important segment and the central event of the Jean Monnet module *Music and Art in the Shaping of the European Cultural Identity*, led by a team of teaching staff at the Musicology Department of the Faculty of Music in collaboration with colleagues from other faculties of the University of Arts in Belgrade. This Jean Monnet project was approved and funded by the European Commission with co-funding from the Ministry of Culture and Information and the Ministry of Education, Science, and Technological Development of the Republic of Serbia.

We decided to link this – for us – important European project pursued under the auspices of the Erasmus+ programme (one of a small number of Jean Monnet modules approved in the arts field) with our national project to publish a comprehensive monograph on the history of Serbian music in English. The monograph will also include contributions by foreign musicologists on select phenomena from the history of Serbian music and its reception abroad. These contributions, in an abridged form, will be presented at our conference, *Music and Art in the Shaping of the European Cultural Identity*.

The topics of the papers to be presented at our national conference with international participation encompass issues in Serbian music from the 14<sup>th</sup> century to the present. They include the following: “encounters” between Bulgarian and Serbian church practices from the 14<sup>th</sup> to the 16<sup>th</sup> century; the conception of children’s world in 19<sup>th</sup>-century piano music; *Rukoveti* (“Garlands”) of Mokranjac as an identity genre in Serbian music; the peculiar, monodic type of Serbian solo songs in the 20<sup>th</sup> and 21<sup>st</sup> century; *Haos* (“Chaos”), a work by Josip Slavenski, as a condensed experience of European interwar expressionism; the modernist identity of 1960s Belgrade compositional practice, viewed from the perspectives of a Serbian and a Polish musicologist. Also, there will be discussions about the European coordinates of the compositional oeuvre of the leading Serbian music theorist Vlastimir Peričić; neoclassicism in Serbian music and musicology; the Different New Music Festival (1984–1986) and its straddling of the Cold War division of the world; contemporary works such as *Prvi istočni san* (“First Eastern Dream”) by the Serbian composer Ivana Stefanović; contemporary operas by Serbian composers working in the country and abroad; also, the interaction between Serbian Christian Orthodox identity and contemporary musical culture; and, finally, the reception of Serbian music in Slovenia and the United States from the 1990s to the present.

Among the papers to be presented at the conference, invaluable in particular will be the contributions of our foreign colleagues, who will address Serbian music and its international reception “from another angle”.

Nevertheless, regardless of their diverse approaches, a shared quality of all the papers to be presented will be to highlight the “European coordinates” of their select pieces or phenomena from the history of Serbian music, as well as kinship and/or “intersections” between European compositional practices and the “autochthonous” practice of Serbian composers.

We are convinced that the approaches of the musicologists who will present at the conference *Music and Art in the Shaping of the European Cultural Identity*, while diverse, will be essentially compatible, “united in diversity”, and linked by pursuing one and the same ultimate goal: the promotion and affirmation of common European values in Serbian music, art, and culture.

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**ERASMUS+ Jean Monnet Module**

**MUSIC AND ART IN THE SHAPING OF THE EUROPEAN CULTURAL IDENTITY**

**National Conference with Foreign Participation of the Department of Musicology,  
Faculty of Music, University of Arts in Belgrade,  
April 8–9, 2021**

**ONLINE EVENT**

**Thursday, April 8**

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**12:00–12:15 Registration and Welcome speech**

**Host: Marija Masnikosa**

**12:15–12:45 Sonja Marinković**

Some Aspects of Analytical Approach to Stevan Mokranjac's *Rukoveti*  
(*Garlands*)

**12:45–13:15 Ivana Perković, Marina Marković, Milica Petrović**

Music and Christian Orthodox Religious Identity in Serbia between 1989  
and 2021 Seen Through the "Believing/Belonging" Paradigm. Visualization  
Techniques and Underlying Musicological Data

**13:15–13:30 Coffee break**

**13:30–14:00 Marija Masnikosa**

Constructivism in the Service of Expression: *Chaos* by Josip Slavenski as a  
Case Study

**14:00–14:30 Dragana Stojanović-Novičić**

Vlastimir Peričić, Serbian Composer and Music Theorist: The World of  
Tonality as a Frame

**14:30–16:00 Lunch break**

**16:00–16:30 Ana Stefanović**

Serbian Solo Song as an Affective Monody

**16:30–17:00 Jelena Novak**

The Cultural History of Contemporary Opera: Serbia as a Case Study



**17:00-17:30 Coffee break****17:30–18:00 Leon Stefanija**

What is Serbian Music in Slovenia?

**18:00–18:30 Laura Emmery**

Reception of Serbian Émigré Composers in the United States

**Friday, April 9**

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**12:00–12:30 Dragana Jeremić Molnar**

Child's World in Nineteenth-Century Piano Music

**12:30–13:00 Biljana Leković**

Serbian Musicological Discourse on Musical Neoclassicism and the European Perspective

**13:00–13:15 Coffee break****13:15–13:45 Iwona Lindstedt**

Rajko Maksimović and the 'Polish School': A Case-Study of *Three Haiku*

**13:45–14:15 Tijana Popović Mladjenović**

The Modernist Identity of Belgrade's Musical Environment of the 1960s  
Petar Osgian's *Meditations*, *Silhouettes* and *Sygogis*

**14:15–14:45 Svetlana Kujumdžijeva**

On the Crossroads of Traditions: Manuscripts with Bulgarian and Serbian Chants (Based on the Sources from the 14<sup>th</sup> Through the 16<sup>th</sup> Centuries)

**14:45–16:30 Lunch break****16:30–17:00 Ivana Miladinović Prica**

Beyond the Divide: The Different New Music Festival in Belgrade (1984–1986)

**17:00–17:30 Ivana Petković Lozo**

A *Diptych* of Eidetic Imagery and an Acoustic Essay on Time. *The Road to Damascus* and *The First Eastern Dream* by Ivana Stefanović

**17:30–18:00 Closing remarks**

## ABSTRACTS

**Sonja Marinković**

Department of Musicology  
Faculty of Music  
University of Arts in Belgrade

### **Some Aspects of Analytical Approach to Stevan Mokranjac's *Rukoveti* (Garlands)**

Mokranjac's *rukoveti* have been marked in the history of Serbian music as one of the cornerstones of the national tradition. With good reason, *rukoveti* are considered the key genre in his opus, due to the specificity of their compositional features. This provokes numerous questions. First, regarding the meaning of the term used by Mokranjac; then, the issue of drawing inspiration from folk music; and, especially, the quotations used in the *rukoveti*. One of the most complex questions concerns determining the characteristics of the genre of *rukoveti*, in a way that will distinguish it from a number of other, related genres (rhapsody, potpourri, Marinković's *kolo*, and others), as well as the relationship between text and music, formal dramaturgy and the form of individual songs. In Serbian musicology, these questions have been asked for more than a century and quite different answers have been offered. This will be discussed in the paper; previous approaches to the analysis of *rukoveti* will be critically considered and an analytical methodology will be proposed, which will be demonstrated on *Rukovet* no. 5. Special attention will be paid to determining the principle of *rukovedanje* (thinking in the manner of *rukoveti*), as Petar Konjović called the essential, key compositional principle underlying *rukoveti* as a genre, as well as to show how its vitality and significance may be recognized in the works of Mokranjac's successors. The aim of the paper is to specify the analytical tools necessary for interpreting and understanding the compositional principles on which *rukoveti* are built.

**Keywords:** S. Mokranjac, *rukoveti*, Serbian music, musical folklore, analysis of vocal music.

**Ivana Perković, Marina Marković, Milica Petrović**

Department of Musicology  
Faculty of Music  
University of Arts in Belgrade

**Music and Christian Orthodox Religious Identity in Serbia between 1989 and 2021  
Seen Through the “Believing/Belonging” Paradigm. Visualization Techniques and  
Underlying Musicological Data**

In this text we explore how the nature of Serbian Christian Orthodox religious identity is formed and expressed through music. In our theoretical background and presentation of our findings we use two specific approaches: 1) the model proposed by the sociologist Grace Davie and her influential paradigm of religious “believing and belonging” (Davie 2012), and 2) the application of visualization techniques to the underlying musicological data. The timeframe cited in our title is symbolic: 1989 was the year of the “Gazimestan speech”, while 2021 is the year that saw the unveiling of the monument to Stefan Nemanja. Both of them provide a strong impetus for researching the interactions between Serbian Christian Orthodox identity and musical culture.

Contrary to the claim that “the total number of Serbian composers of Orthodox choral music during the last three decades was nevertheless rather small” (Đaković 2020, 110) our findings show that between 1989 and 2021 at least 80 authors were creatively involved with this musical genre, with a total number of *a cappella* and vocal-instrumental works reaching several hundred. Their compositions are extremely diverse in terms of scope, purpose, stylistic and artistic procedures, and that inspired us to approach them from the perspective of dataset analysis. Our goal is to present this rich and varied corpus by using digital methods, i.e. visualizations. They will show the interdependencies that are important for classifying/clustering the liturgical (intended for religious practice) and non-liturgical (intended for artistic practice) pieces. Visualization tools such as Voyant or Tableau – to name just a few – will offer a new insight into the data collected, with the aim of finding out what can be learned when particular categories of Davie’s typology (“believing and belonging”) are applied to the renewed connections between Christian Orthodoxy and identity in Serbian music at the end of the 20<sup>th</sup> and in the first decades of the 21<sup>st</sup> century.

**Keywords:** Serbian Orthodox Christian music between 1990 and 2021, paradigm “believing and belonging”, visualization of musicological data, dataset analysis in musicology, computational musicology.

**Marija Masnikosa**

Department of Musicology  
Faculty of Music  
University of Arts in Belgrade

**Constructivism in the Service of Expression: *Chaos* by Josip Slavenski as a Case Study**

Pursuing his expressionist quest for uncovering the secrets of the universe and convinced that the order of cosmos is reflected in all phenomena of nature and human society, in 1918–1919 the Yugoslav composer Josip Slavenski conceived of a “grandiose work of music about the making of the world”, *Misterij* (“Mystery”), for a large organ, orchestra, aliquotophone, and choir. This grand and unrealised conception spawned only two pieces: the opening *Haos* (“Chaos”, 1932), intended as the finale of *Cosmogony*, and *Religiofonija* (1934), as the “ending”, which would convey “the development and spiritual life of man from ancient times to the present”.

*Haos*, a piece for a large orchestra and the focus of this paper, combines Slavenski’s characteristically expressionist fascination with *Cosmos*, where “tranquillity reigns, so different from the restless fate of humankind” (Konstantinović, 1967), with his authentically modernist spirit of exploration in pursuit of new sounds and combinations of musical elements. The result of these creative stimuli is a work that reconciles a mighty expressionist charge, characteristic of works of revolutionary atonal expressionism with, on the other side, clear-cut constructivist procedures, akin to those that shaped the achievements of European musical expressionism in its second, constructivist-dodecaphonic phase. This extraordinary work, unique in Slavenski’s oeuvre and Yugoslav interwar music alike, joined and condensed two expressionist practices that were in a diachronic relationship in European music history: as though the entire experience of European musical expressionism had been compressed in this piece “into a single moment”.

Analysing the score of *Haos*, this paper will attempt to answer the following questions: how did Slavenski, using the means of the “cold combinatorics of numbers”, accomplish the sheer eruptive expressive force of this piece; and where are the points in the piece where the achievements of European musical expressionism come together with the composer’s authentically modern and exploratory creative stance?

**Keywords:** expressionism, constructivism, Josip Slavenski, sonic explorations, total chromaticism.

**Dragana Stojanović-Novičić**

Department of Musicology  
Faculty of Music  
University of Arts in Belgrade

**Vlastimir Peričić, Serbian Composer and Music Theorist: The World of Tonality as a Frame**

The author discusses the professional activity of Serbian composer and music theorist Vlastimir Peričić (1927–2000). Born in the same year as Pierre Henry, two years after Pierre Boulez and Luciano Berio, a year later than Morton Feldman and David Tudor, and a year before Karlheinz Stockhausen, Peričić was never close to the avant-garde and experimental tendencies that attracted certain Serbian composers from the 1960s onward. At the beginning of his career, Peričić was a promising young composer who won a prestigious prize in the category of string quartet composition at the first Viotti International Music Competition in Vercelli, Italy (1950), for his exceptional String Quartet, a compendium of his great technical skills and interesting imagination. Following the ideas of Paul Hindemith, Peričić was convinced that even in the twentieth century, music still had to be based on a tonal system. The compositional style of his songs, chamber, and orchestral works was characterized by a post-romantic musical language, which gave him a reputation of a kind of conservative author among his contemporaries in Serbia. Peričić suddenly interrupted his compositional career in the mid 1960s and thereafter devoted himself almost exclusively to music theory and history. Hence, in the final decades of his life (when he stopped composing), it looked as though almost no one was aware of the great value of him as a composer. On the other side, his books and manuals on tonality, counterpoint, musical form, harmony, Serbian composers, his articles on contemporary Serbian composers, as well as his major multilingual dictionary of musical terms in seven languages were among the finest fruits of Serbian scholarly achievements in the field of music, which gave him the great reputation of a unique theorist of music and music writer in the region. Peričić was a rightful member of the European musical elite as a composer and theorist, but he never received adequate professional recognition, especially in a broader European context; he lived at the so-called European periphery, and was not visible enough beyond the borders of what was then Yugoslavia. Now is the time to reexamine Peričić's opus.

**Keywords:** Vlastimir Peričić, String Quartet, tonality, music theory, Viotti International Music Competition composition award.

**Ana Stefanović**

Department of Musicology  
Faculty of Music  
University of Arts in Belgrade

### **Serbian Solo Song as an Affective Monody**

In this paper we deal with a particular current in the evolution of the Serbian solo song where the voice is articulated like a monody on a specifically treated poetic text, using vowels (as *vocalise*) or a reduced number of unconnected syllables and therefore without a strict or any meaningful reference in the verbal text. Essentially connected to the modernist preoccupations with sound at the expense of meaning, with space at the expense of time or narration, these songs establish, on the one hand, a strong link between composing for voice and “pure”, instrumental music. However, by treating sound as the carrier of affect, they shape the vocal part as an affective curve, thus infiltrating semantic and even narrative levels in a domain that *a priori* renounces them. Thereby, these songs establish generic relationships, on the one hand, with deep layers of vocal music tradition, therefore, with its “sacred”, mythical phase – with ritual and, on the other hand, with its historical re-evaluation in the *affetto* of 17<sup>th</sup>-century monody, taking up mythical subjects and articulating them in the invocation, the incantation, the lamentation, or the ritual dance.

In the history of the Serbian solo song, the *Enchantress* (1964) by Ljubica Marić, on verses by Virgil, started this process in the middle of the 20<sup>th</sup> century, to be followed immediately by Mirjana Živković's *Incantation* (1968), and then by songs from the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century: *Voxal* (1995) or *Altus* (2001) in their versions for voice and piano by Vladimir Tošić, *Instrumental Song* (1996) by Ivana Stefanović, *Song “without” words* (2005) by Branka Popović, *Alienor Courante* (2011) by Ivan Božičević, and *Euridice's Monologue* (2018) by Jug Marković. This paper offers a review of these compositions, paying particular attention to the latest achievements of Serbian composers in the articulation of this generic archetype of vocal music.

**Keywords:** solo song, affective monody, invocation, lamentation, incantation.

**Jelena Novak**

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### **The Cultural History of Contemporary Opera: Serbia as Case Study**

In my text “Ekonomija operске traume” (Teatron, no. 124--125, Belgrade, autumn-winter 2003), I analyzed the sudden blossoming of contemporary opera in Serbia, discussing *DreamOpera* (2001) by Jasna Veličković and TkH (Walking Theory), the chamber opera *Narcis i eho* (2002) by Anja Đorđević, and the opera *Zora D.* (2003) by Isidora Žebeljan. I considered those three works as representative of three different approaches to opera and its traditions: conceptual and experimental in the case of Veličković, exploring hybridity and crossover in Đorđević, and leaning towards a nationalist ideology in Žebeljan.

Sixteen years later I propose to re-examine different approaches to opera by profiling and comparing some more recent pieces in search of networks and connections that might link them to a wider world of operatic enterprise elsewhere in Europe, and beyond Europe. Operas by authors living and working in Serbia will be discussed (for example *Operrra is a female* (2005) by the director Bojan Đorđev with music by Goran Kapetanović, Anja Đorđević and Jennifer Walshe, and *Petrograd* (2012) by Branka Popović), alongside works by artists who live beyond Serbia's borders but are inseparable from its cultural space, including *Svadba* (2011) by Ana Sokolović, *Mileva* (2011) by Aleksandra Vrebalov, *Opera of Things* (2019) by Jasna Veličković, and *7 deaths of Maria Callas* (2020) by Marko Nikodijević and Marina Abramović.

**Keywords:** contemporary opera, Serbia, experimental opera, crossover, national ideology.

**Leon Stefanija**

Department of Musicology  
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**What is Serbian Music in Slovenia?**

In the Census of 1991, 47 911 people claimed Serbian ethnicity, whereas in 2011 there were 26,368, although the real number is probably much higher than that. The Serbs constitute the third unofficial minority in Slovenia (in addition to the Bosnians and Croats). Although currently more than a quarter of Slovenia's entire population is ethnically *foreign*, Serbian music in Slovenia should be considered a musicological topic with a rather long historic tail. Since the 19<sup>th</sup> century, several waves of *Slavic* nationalisms –“Slavic tribes”– took place on Slovene soil. Differentiating between them–Pan-Slavism from Neo-Slavism, Austro-Slavism from Yugo-Slavism–invites us to address current relations with different Slavic nations in corresponding terms. The red thread among them is, however, a certain *selective nationalism* that is so characteristic of Slovene culture since 1991.

I shall outline the threads of Serbian music(al practices) in Slovenia since 1991. During this period, one may note a rather telling re-positioning of Serbian music(al practices): from a musical culture that was considered a substantial part of our “greater homeland” in our “homeland proper” to a musical culture whose musical scores have been removed from the shelves of our academic libraries to the rarely accessed stacks. In fact, since 1991, important segments of the Slovene musical landscape have thematized different aspects of this *selective nationalism*, in which Serbian music(al practices) are a major feature.

**Keywords:** Serbian music emigration, Serbian music in Slovenia, music minorities, music in exile.



**Laura Emmerly**

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### **Reception of Serbian Émigré Composers in the United States**

Following the Yugoslav Wars of the 1990s, many Serbian émigré composers relocated to the United States and found success navigating the complex American arts scene, gaining prominent commissions and performances, and also teaching in academia. Their works have been highly acclaimed by critics and positively received by American audiences – from general and multicultural to academic and new music enthusiasts, and even Serbian communities in the United States, showing the versatility and adaptability of these composers. They have successfully written in a variety of styles and genres – orchestral, choral, chamber music, compositions for electronics and laptop, operas, multimedia projects, and theater and film music. It is these émigrés, namely Aleksandra Vrebalov, Milica Paranosić, Natasha Bogojevich, Katarina Miljković, and Miloš Raičković, all of whom belonged to the younger generation of composers in Serbia, who brought the reception of Serbian composers to the forefront in the United States. While this article does not constitute a complete study of all musical activity in the United States by Serbian composers, it rather aims to highlight different ways these Serbian composers contributed to the reception of their music in the United States, their unique ways of integration within American multicultural society, and the overall impact they made on the American music and arts scene.

**Keywords:** Serbian émigré composers, music reception in the United States, Aleksandra Vrebalov, Milica Paranosić, Natasha Bogojevich, Katarina Miljković, Miloš Raičković.

**Dragana Jeremić Molnar**

Department of Musicology  
Faculty of Music  
University of Arts in Belgrade

### **Child's World in Nineteenth-Century Piano Music**

Starting in the final quarter of the 18<sup>th</sup> century, under the influence of Rousseau's ruminations about childhood in *Émile, or On Education*, children found their way into art – primarily literature. While some artists were only inspired by children, others also wrote for them. Children became both a subject of art and consumers of a growing market for all kinds of products targeting children (such as illustrated books, books of manners, books of poetry, songbooks, evening stories, fairy tales, plays, etc.). These products also included numerous collections of children's music, mainly piano pieces. One exhaustive survey of such piano music showed that during the “long 19<sup>th</sup> century” 743 albums of children's pieces were published. The vast majority of those pieces were explicitly composed for children's consumption and music education. Some pieces, however, were not written *for* children but *about* children, or adults' notion of them and their world. Scholarly analyses of 19<sup>th</sup>-century poetry and literature about/for children have shown that representations of children and childhood changed over time, that artistic ideas about children differed from real children's lived experiences and that those ideas were influenced by cultural understandings of childhood. There are no such analyses of the notion of children and the construction of childhood in 19<sup>th</sup>-century piano music about/for children. In this paper, the change in composers' perception of children and their world will be discussed in selected piano pieces.

**Keywords:** 19<sup>th</sup> century, piano music, child, childhood.

**Biljana Leković**

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Faculty of Music  
University of Arts in Belgrade

### **Serbian Musicological Discourse on Musical Neoclassicism and the European Perspective**

Right from the emergence of musical neoclassicism, interpreting this artistic movement has existed as a field of different, opposing, multifaceted, and often complex interpretations. The situation becomes even more complicated when we talk about this originally Western European concept in a specific, local perspective, such as that of Serbia (especially from the second half of the 20<sup>th</sup> century on). Therefore, it would be particularly important and interesting to analyze the local musicological discourse relating to this international concept in the context of Serbian music. The role of Serbian musicologist Vesna Mikić is crucial in that respect. In her extensive musicological opus, the problematization and interpretation of European and Serbian neoclassicism (neoclassicism in the context of European and Serbian music) and their relations occupy a significant place. Explaining this concept, movement, practice as “one of the most striking phenomena in 20<sup>th</sup>-century music”, which, “to this day does not cease to provoke scholarly thought and inspire artistic creation”, Mikić continuously researched this problem until the end of her professional, pedagogic, and scholarly career. In order to pay homage to her entire work, but also to highlight the importance of her progressive and pioneering thinking about musical neoclassicism in national and international frameworks, in this paper I would try to analyze, discuss, interpret, and, finally, systematize Mikić’s discourse and approach to this topic.

In that process, I would particularly emphasize her interpretation of the European foundations of neoclassicism, and its further formation and branching in the local Serbian context, in which her original idea of musical neoclassicism as *moderate modernism* is of particular importance.

**Keywords:** neoclassicism, neoclassicism in music, European music, Serbian music, discourse, moderate modernism.

**Iwona Lindstedt**

Institute of Musicology  
University of Warsaw

**Rajko Maksimović and the ‘Polish School’: A Case-Study of *Three Haiku***

While musicological literature has paid quite a lot of attention to the phenomenon of the so-called ‘Polish School’ of the 1960s, there has been little consideration to date of how this phenomenon might relate to the avant-garde music of other European countries, especially those on the eastern side of the Iron Curtain. While the ‘Polish School’ has been the subject of much debate as to how it might be defined and evaluated, the question of its impact – although this is where more in-depth research is needed – has focused largely on the importance of its institutional basis represented by the Warsaw Autumn Festival, and on aesthetic matters.

To meet this challenge, this paper considers a number of issues relevant to the ‘Polish School’ aesthetic and compositional devices and offers an insight into Serbian avant-garde music of the 1960s, by exploring the composition *Three Haiku* by Rajko Maksimović as a case study. It aims to assess how these influences contributed to the overall and detailed shape of Maksimović’s piece and how their creative reception led to the emergence of a highly individual character in this composition. For this purpose, the paper will make use of comparative material from prominent Polish avant-garde works of the time, as well as conceptual and analytical tools proposed by the so-called theory of musical sonology.

**Keywords:** ‘Polish School’, Witold Lutosławski, Rajko Maksimović, controlled aleatoricism, sonoristics.

**Tijana Popović Mladjenović**

Department of Musicology  
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**The Modernist Identity of Belgrade's Musical Environment of the 1960s**  
**Petar Osghian's *Meditations*, *Silhouettes* and *Sygogis***

In order to focus attention on the composer's practice in 1960s Belgrade, it is necessary to point out its simultaneity with the latest modernist trends in European music. This crucial fact, which may be regarded as the authentic 'impact' of Serbian musical modernism after the Second World War, bore the imprint of a special, original, and autonomous artistic entity. In that regard, one should mention Vladan Radovanović, Petar Osghian, Berislav Popović, Petar Bergamo, Rajko Maksimović and Zoran Hristić as composers who created their works using avant-garde means of expression, while at the same time insisting on the expressive as well as communicative functions of musical language as the *raison d'être* of their creative poetics and immanent characteristics of their artistic language. In creating their works, these composers sought out choices that would logically connect to the latent 'intentions' of the materials they worked with, but in doing so they constantly tried to rise to the level of higher compositional demands. Namely, they did not equate musical material with form by integrating the former with the work's content through mere transposition to a somewhat higher level of mutual relations. In their compositions, material is used as a point of departure for structural manipulations, different alterations, in a word, for a wide variety of modifications in the construction of a musical work. The result was a harmonious relationship between arrangements established by the manipulating structural elements and, indeed, irrational layers as equally important sources in the act of creation. In this paper, this will be discussed in works by Petar Osghian.

**Keywords:** the composer's practice of the 1960s in Belgrade; the modernist identity; expressive and communicative functions of musical language; Petar Osghian's *Meditations*, *Silhouettes* and *Sygogis*.

**Svetlana Kujumdžijeva**

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**On the Crossroads of Traditions: Manuscripts with Bulgarian and Serbian Chants  
(Based on the Sources from the 14<sup>th</sup> through the 16<sup>th</sup> Centuries)**

By the beginning of the 14<sup>th</sup> century the *akolouthiai*-anthologies appear as a new class of chant books. They demonstrate the unique richness and diversity of various traditions of Eastern Christian music. Their rubrics inform us about the musical repertory they transmit: how a given chant should be performed – by a soloist or chorally; whether it involves imitating sounds from everyday life – “nightingale”, “daisy”, “dance”, “wheel”; or those of an instrument – “viola”, “trumpet”, “bell”; where it was performed or recorded – in Thessaloniki, Mount Athos, Serres, Jerusalem. Especially interesting are the chants with ethnic designations – “Bulgarian”, “Serbian”, “Wallachian”, “Frankish”, “Persian”, etc.

In 1975, Prof. Dimitrije Stefanović published 12 manuscripts from *akolouthiai*-anthologies from the 14<sup>th</sup> through the 16<sup>th</sup> centuries with chants related to Serbian music. It turns out that many of these manuscripts also contain chants related to Bulgarian music. This paper will discuss these manuscripts. Though there are some basic studies involving Bulgarian and Serbian chants, many questions concerning them remain open. Attention will be paid to the manuscripts featuring those chants, their origins, the context of their appearance, distribution, and, overall, to the contextualization of Bulgarian and Serbian chants as a cultural phenomenon in the history of Byzantine-Slavic music at the time.

**Keywords:** Bulgarian Orthodox music, Serbian Orthodox music, Eastern Christian music, *akolouthiai*-anthologies, medieval music repertory.

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**Beyond the Divide: The Different New Music Festival in Belgrade (1984–1986)**

Although the neo-avant-garde fervour had lost steam by the late 1970s, the young generation of Belgrade composers gathered around the Music Editorial Team of the Students' Cultural Centre, modelling their aesthetic programme after the experiences of Cage's experimentalism, the Fluxus movement, and minimalism, first founded the Ensemble for Different New Music (1977) and then the Different New Music International Festival (1984–1986), aiming to "revitalise the pluralist outlook of the 1960s". In their programme notes written for the first festival, the editors and composers Miroslav Savić and Milimir Drašković highlighted the intent of the term *different new music* to encompass those current musical tendencies that rested on reduction, repetitiveness, processuality, extending the limits of the media, conceptuality, and meta-approaches. In a typically avant-garde manner, the Different New Music Festival, on the one hand, occupied the margins in its own habitat, while, on the other hand, ignoring the Cold War division of the world, gathering likeminded artists and composers from across the world (Germany, the Netherlands, France, Hungary, the Soviet Union), including the likes of Hans Otte and Michael Fahres, the founder of the European minimalist project.

Outlining the clear marks of the cultural and social environment that gave rise to the festival, the programme conception of its three editions, the paper discusses the claim that the discourse of minimal and experimental music, borrowed from the context of American culture and transposed into that of socialist Yugoslavia, acquired a different meaning and a new "hot charge" in the local practice of Different New Music, which was at the same time a sure indicator of the demise of modernism in Serbian and Yugoslav music.

**Keywords:** The Different New Music Festival, Yugoslav/Serbian neo-avant-garde music, experimentalism, minimalism, Fluxus, cultural exchange.

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***A Diptych of Eidetic Imagery and an Acoustic Essay on Time The Road to Damascus and The First Eastern Dream by Ivana Stefanović***

The focus of this paper is on two works by Ivana Stefanović that are part of the same experiential whole: *The Road to Damascus*, a work of travel prose written between 1995 and 1999 and published in 2002, and a “landscape for tape” – *The First Eastern Dream*, prepared during the same period, and composed in 1998 in Vienna, in the studios of Kunst Radio. During her four-year stay in Syria, Stefanović listened and got acquainted with the world of the East, which she felt the need to perpetuate, “remember”, enhance in her memory, and record forever. In that sense, sound – *sounding* as the starting point and focus of her poetics – found an extremely important place in many lines – and “between the lines” – in *The Road to Damascus*. In a very specific way, this creative work is not only a witness to the characteristics of the line of intonation in the East, its timbre and diversity of “tonality”, but also, in fact, a whole series of auditory impressions. Stefanović also recorded *soundings* of Damascus and Syria on tape, and for her *First Eastern Dream* she chose those that she found best suited to the incomprehensible, mysterious aspect of the Eastern world that has most eluded understanding and memory. These two creative works constitute testimonies of the composer’s life during her stay in Syria, that is, complementary “documents” of un-distilled, preserved reality and its “proven substrate”. They attest to the coexistence of external noise and sound vibrations, restlessness, constant movement, physical decay, and inner silence, peace, spiritual life, and eternal space. Also, they are the result of two kinds of acoustic resonances that permeate each other: the noise that inhabits monumental and archaeological sites, carrying through the centuries the aura of their erstwhile worlds, and the silence of individual receptive responses, either directly to the noise of those locations or to its potential artistic transpositions. *The Road to Damascus* and *The First Eastern Dream* are a kind of diptych of space and time, a diptych of eidetic imagery inscribed in the archetypal layer of consciousness, bordering the unconscious, and a polyphonic essay on the utopian coexistence of different worlds, which could only be realized by a dreamer.

**Keywords:** *The First Eastern Dream*, *The Road to Damascus*, *diptych*, eidetic imagery, *sounding* of the East, essay on time.





## BIOGRAPHIES

(in order of presentation schedule)

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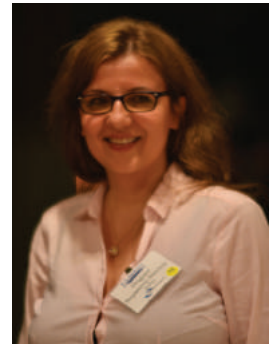


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of a postwar Yugoslavian cultural program that made the republic a magnet for experimental musicians and artists from throughout the Soviet and Western Blocs, through the sudden and violent dissolution of that program with the collapse of the political state.

Laura's recently published monograph, *Compositional Process in Elliott Carter's String Quartets: A Study in Sketches*, and forthcoming critical edition book, *Elliott Carter Speaks: Unpublished Lectures*, are a culmination of her decade-long archival research at the Paul Sacher Stiftung (Basel, Switzerland). Her articles have been published in *Twentieth-Century Music*, *Contemporary Music Review*, *The Musical Quarterly*, *Music Theory Online*, *Tempo*, *Elliott Carter Studies*, and *Mitteilungen der Paul Sacher*, among others.

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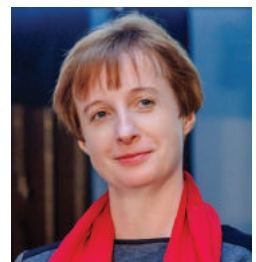


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## JEAN MONNET MODULE

### MUSIC AND ART IN THE SHAPING OF THE EUROPEAN CULTURAL IDENTITY

Following ideas of Jean Monnet and suggestions of the Jean Monnet Conference held in Brussels in 2014, where a widening of the EU studies curriculum is suggested through inclusion of music, art and literature in the set of “core” subjects such as law, economy, etc., Jean Monnet module *Music and Art in the Shaping of the European Cultural Identity* deals with music and art which actively shape the cultural identity of Europe.

This project promotes interest in EU, as an effective tool in making positive image of the EU in the times of many challenges. Drawing its authority from the research and high academic standards, it is not a mere point of dissemination on EU information, but also a source of knowledge and expertise from the Partner Countries.

Correct and objective knowledge on EU strengths, based on the scholarly research, such as dealing with cultural diversity and transnational collaboration in the field of music, film, fine arts, and literature, is important for development of the interest in EU’s role and influence. Hence, Jean Monnet module *Music and Art in the Shaping of the European Cultural Identity* draws attention to the European musical and artistic heritage, as the outstanding cultural beacon in the world. It reminds to the capacity of culture to be convincing tool for intercultural dialogue, as proven through the history of the European continent.

The expansion and development of teaching modules regarding topics of European cultural identity in the curricula of the University of Arts in Belgrade correspond to one of the principal objectives of the Erasmus+ programme – the sustainable development of Partner Countries in the field of higher education. We are committed to the long-term goal – to make future regional centre (unique one) of European Studies in the field of art at the University of Arts in Belgrade – and this is closely connected with the realization of this project.

The teaching team involves teachers from the three (out of four) faculties from the University of Arts in Belgrade. There are: Dr. Marija Masnikosa (academic coordinator of the project), Dr. Ivana Perković, Dr. Tijana Popović Mladjenović, Dr. Sonja Marinković, Dr. Vesna Mikić, Dr. Dragana Stojanović-Novičić, Dr. Dragana Jeremić-Molnar, Dr. Ana Stefanović, Dr. Biljana Leković (Faculty of Music); Dr. Nevena Daković (Faculty of Drama Arts) and Dr. Nikola Šuica (Faculty of Fine Arts). This team functions as an integrative element of the University.

The main activity of Jean Monnet Module *Music and Art in the Shaping of the European Cultural Identity* includes teaching – in the frames of obligatory courses and summer school with new optional course – for MA and PhD arts students, as well as to students from other departments (e.g. architecture, medicine etc.), to better prepare them for their future professional life. Dealing with regional achievements in the fields of music and art,

and European culture as a complex identity, implementation of the project involves original and new teaching strategies and new technologies. As Erasmus+ (KA 107) mobilities have “become reality” just recently, the *Music and Art in the Shaping of the European Cultural Identity* module will offer graduates adequate competencies to function or to study in Europe.

**Project website:** [www.arte.bg.ac.rs](http://www.arte.bg.ac.rs)

**MUSIC AND ART IN THE SHAPING OF THE EUROPEAN CULTURAL IDENTITY**

**UNIVERSITY OF ARTS IN BELGRADE  
FACULTY OF MUSIC  
DEPARTMENT OF MUSICOLOGY**

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