

Article received on 3rd March 2009
Article accepted on 21st May 2009
UDC 78.072:371.322 (082)

Ivana Miladinović*
University of Arts in Belgrade
Faculty of Music – Department of Musicology

OD PLATONA DO DŽONA ZORNA
[FROM PLATO TO JOHN ZORN]

A collection of students' works
Belgrade, Fakultet muzičke umetnosti, 2008, 362 pages

After a long pause, the Department of Musicology of the Faculty of Music in Belgrade renewed the practice of printing students' works.¹ The result of this initiative, the collection *From Plato to John Zorn* comprises the most successful works by musicological students presented in 2007, at public presentations of the term papers on general and national musical history.

Compared to the previous publications of students' works, conceived according to the earlier defined themes, this publication introduces some innovations. One of these refers to its conception, since 'according to the decision of the Department concerning the regular publishing of the works presented at annual presentations'² (page 1), the texts are not thematically unified. Besides, it should be stressed that, for the first time, the students themselves contributed to the realization of the project. Under the professional supervision of the professors' editorial team, (Tijana Popović Mladenović, PhD, and Ivana Perković Radak PhD), seven students from the first to the fifth year,³ had the inestimable opportunity to take part in the process of creating the publication – from the collecting and technical processing of the texts, through organizing the thematic units, to the creating of titles and graphic cover design. Introducing these important novelties into the structure of

* Author contact information: ivanamila@sbb.rs.

¹ Between 1985 and 1991, six collections were published: *Barok i rokoko [Baroque and Rococo]*; *Stevan Hristić i njegovo doba [Stevan Hristić and His Time]*; *Petar Krstić*; *Muzika u antičkim i srednjovekovnim epovima [Music in Ancient and Medieval Epics]*; *U spomen Koste P. Manojlovića, kompozitora i muzikologa [In Memory of Kosta P. Manojlović, Composer and Musicologist]*; and *Stanislav Binički*.

² '[U] skladu s odlukom Katedre o redovnom izdavanju radova prezentovanih na godišnjim prezentacijama'.

³ The members of the students' editorial team are: Srđan Atanasovski, Jelena Gudović, Ana Lazarević, Milica Lazarević, Milan Milojković, Ivana Petković and Vanja Terzin.

the collection and the selection of editors, the Department of Musicology confirmed that, following the tendencies of contemporary university practice, it pays special attention to the training of students in the basic academic studies for responsible participation in research teams as well as in taking part in scholarly research.

The choice of the title, *From Plato to John Zorn*, shows the breadth of the thematic frame of the collection, but also the aspiration of the youngest generation of musicologists to tackle the subjects which were, so far, rarely considered or even completely neglected in our musicology – from the questions concerning the ancient aesthetics of music, to the contemporary artistic practices, which problematize the concept of artistic work/creation. Thanks to the efforts of the members of the students' editorial team, 'taking into account the thematic focus of the works and the approach to the analyzed material'⁴ (page 3), to find their common 'denominator', seventeen seminary works on general music history and four works on national music history, were not presented in the chronological succession as the works of students from the first to the fifth year, but organized in seven thematic units.

The first chapter, titled *Diskurs o muzici* [*Discourse on Music*], comprises the work of Tamara Kojić on Plato's understanding of the relationship between music and education, as well as the text by Stefan Cvetković in which the author, by examining the similarities and differences in the biographies of Stevan Stojanović Mokranjac by Kosta Manojlović and Petar Konjović, analyses the reception of the composer's organizational and artistic work.

Besides the study by Milica Lazarević on *The Art of the Fugue*, as the synthesis of J. S. Bach's composing and theoretical work, the chapter *Poetika u kontekstu* [*Poetics in Context*] contains a text by Anja Lazarević on the concept of program music, based on an analysis of Liszt's symphonic poems *Les Préludes* and *Die Ideale*, as well as the work by Ivana Petković which, using the example of the opera *Al gran sole carico d'amore*, points to a specific procedure of 'delinearization' in the opera poetics of Luigi Nono.

The chapter *Diverzifikacija analitičkih pristupa* [*Diversification of Analytical Approaches*] presents the work of Vanja Terzin, which illuminates the 'crucial role' of Josip Slavenski's student work *Nokturno*, in the context of the author's orchestral works. On the basis of an analytical interpretation of the composing and theoretical work of C. P. E. Bach, as well as the texts by his

⁴ '[U]zimajući u obzir tematski fokus radova i načine pristupa obrađivanoj materiji'.

contemporaries, Milan Milojković examines the concept of improvisation in the 18th century, and its influence on the sonata form. While Aleksandra Ušković considers how the principles of the doctrine of affects reflect the compositional processes applied in Bach's passions, Đurđija Vučinić examines the presence of pastoral elements in music through a comparative analysis of works by Giuseppe Tartini and Ludwig van Beethoven.

The chapter *Žanr i njegova dekonstrukcija* [*Genre and its Deconstruction*] presents works which deal with the questions of different genres, based on an analysis of the chosen works and their placement into appropriate contexts. Thus Jelena Gudović examines the evolution of the medieval motet and the influences which contributed to its emergence. Jelena Damjanović in her work examines the characteristics of the mass by Georg von Reutter, in the context of early classical Viennese church music. Pointing out the genre and functional determinations of the cantata *Saint John of Damascus*, Nataša Salaj interprets the religious-philosophical attitudes of Sergey Taneev, while Vanja Terzin, on the basis of an analytical interpretation of *Valses Nobles et Sentimentales* and the choreographic poem *La Valse*, deals with the problem of the meaning of waltz in Ravel's opus.

The next chapter, *Muzika i događaj* [*Music and Happening*], emphasizes the phenomenological nature of music and the problems of performance and reception. Analyzing the circumstances in which the Great Historical Concert was performed, Anja Lazarević concludes that, with this concert, Mokranjac attempted to establish the first history of Serbian music. The work of Ivana Cmiljanović deals with the complicated relationship between the musical and stage text in the ballet *Jeux* by Claude Debussy which, therefore, can be seen as Debussy's symphonic work, but also as Vaslav Nijinsky's *Poème dansé*.

The sixth chapter, titled *Sociološki pristupi* [*Sociological Approaches*], besides the work by Srđan Atanasovski, dedicated to an analysis of the sociological implications of the turning point in Schubert's genre orientation after 1824, includes the text by Damjana Njegić about the phenomenon of salon piano music from the end of the 18th to the middle of the 19th century, also indicating the impossibility of offering a precise definition of the term 'salon music'.

The last chapter, *Konstrukcije i identiteti* [*Constructions and Identities*], consists of four works. While Srđan Atanasovski in his study considers the problem of the collective identity of the public and the activities of the Association of Serbian Choral Societies in Sombor (1911–1914) as instruments of nationalistic policy, Olga Jokić deals with the identity of the main female character in

Shostakovich's opera *Lady Macbeth of the Mtsensk District* from the viewpoint of feministic theory. Finally, the plurality of the composer's identity is illuminated in the work by Marija Pantić on the multiple positions of Charles Ives as an 'outsider', 'outsider anticipation', and the founder of 'The American experimental tradition', as well as in the text by Smiljka Milosavljević, about the plurality of the musical identities of John Zorn, with special emphases on the category of 'Jewish identity'.

Notwithstanding the heterogeneity of the themes and approaches, which are the consequence of individual and, in some cases, very daring choices within the specified study programme, all works are basically united in the attempt to provide *critical* analyses of facts. By means of various theoretical discourses and analytical models adopted through musicological studies, the students in their works have established different interpretative webs, thus illuminating not only the composing-technical, but also the semantic plane of the chosen works, quite often through polemical attitudes towards the existing propositions. These texts testify to serious supervisory work and to the maturity of the musicology students who, according to their abilities, have displayed a curiosity of spirit, commitment, and thoroughness.

It should also be mentioned that contemporary standards have also been met on the plane of the technical realization – besides examples and appendices all the works have abstracts, keywords in Serbian and English/German, and summaries in the English/German language.

Besides contributing to the broader availability of students' researches, the volume *From Plato to John Zorn* draws the expert public's attention to the importance of seminary works in developing the students' theoretical and analytical apparatus and critical attitudes, as well as promoting their professional independence and preparing them for their future work as musicologists. We therefore expect that this extremely stimulating project will continue into the future.

Translated by Goran Kapetanović