

Goran Kapetanović (1969 –2014)

As preparations for the present issue of *New Sound* were under way, we were struck by the devastating news of the loss of our esteemed translator, composer Goran Kapetanović. As the creator of the composition *The Little Mermaid* which was awarded the Second Prize at the International Review of Composers in 1994, the same year in which his *Alcune le stesse cose* was selected for the finale of the International "Gaudeamus" Competition in the Netherlands, and when he received the Youth October Award for creativity; also as the author of the composition *Speed* which was awarded the First Students' Prize in 1996, Kapetanović will be remembered in the history of contemporary Serbian music as an extraordinarily powerful, imaginative and authentic creator.

After his personal decision to relinquish his position at the Faculty of Music in 2002, Kapetanović devoted himself entirely to translation. A superb expert in both the Serbian and the English language, a highly creative artist of impressive musical and general erudition, he approached with equal intensity, and was equally successful in translating both literary texts and scholarly texts on music. Thus, for the "Laguna" publishing house alone, he translated more than twenty novels in only five years, including Barbara Kingsolver's famous *The Poisonwood Bible*. The latter, recognized by experts as an anthological piece of translation, testifies to the complexity of his understanding of translation as a process of the *creative* transfer of all – even the most subtle – dimensions of a certain text into another linguistic system with its different logic.

Such was Kapetanović's creative poetics of translation, as we might call it, and he applied it when working on the most diverse genres of musical texts: from very intricate musicological studies to strictly analytical ones, and from aesthetic-philosophical interpretations to critical reviews. He covered this broad range of textual genres with supreme mastery and a unique sensitivity to different authorial styles, as he worked on contributions to all the rubrics of *New Sound*.

During the 1990s and the first years of this century, he translated for *New Sound* only occasionally, but after 2006, this journal became his primary institution and he was its chief translator.

And not only in view of that role: it was also his readiness to promptly and efficaciously intervene should any obstacle arise while an issue of the journal was being prepared and, above all, his professional solidarity and friendship, which made Goran Kapetanović one of the pillars of *New Sound*. He ceased to be with us in the fall of 2014.

M. V. H