

analytical methods and criteria applied, as well as complex semantic issues related to the mutual interaction of poetic and music analysis are some of those domains that could also be discussed in the study of vocal counterpoint. The question of the interrelation between those different domains – whether and how much they overlap, side-step, or condition each other – is an epistemological and not an axiological issue. Therefore, this textbook, on account of both what is and what is not in it, points to two important elements. The first is the author's personal relationship with his topic. The author himself gestures toward this, when he writes in the foreword that he modelled the book's structure according to the way he has taught his own students for years and that the book is the sum of all that he had learnt from his own teachers, the literature, compositional practice, and students themselves. Second, *Renaissance Vocal Counterpoint* is also a testimony of not only an entire tradition of approaching the discipline of counterpoint in Serbia, but also a wider horizon of thinking *about* and *in* music theory. It is a horizon to which, within its own stated borders, there is practically nothing one could essentially add. Precisely for that reason this publication is unique and precious in the context of Serbia today, and its significance is invaluable.

Article received on 2th April 2015
Article accepted on 12th May 2015
UDC: 784.3/4.087.684 (086.76) (049.32)

Adriana Sabo*

University of Arts in Belgrade
Faculty of Music
Doctoral Studies in Musicology

Snimci svetovne horske muzike.
Imaginarni muzej Mokranjčevih dela
[Recordings of Secular Choral Music.
Imaginary Museum of Moranjac's Works]; *Enriko Josif, kamerna muzika*
[*Enriko Josif, Chamber Music*];
Srpska muzika za klavir. *Ženske priče*
[Serbian Music for Piano. *Women's Stories*]; *Balkan Bolero*. Chamber Music of Isidora Žebeljan.¹

In 2014, four CDs with music by Serbian composers were released, which continued the affirmative practice of Serbian artists and musical institutions of preserving and promoting Serbian musical heritage. Two of those releases are dedicated to male composers: “Snimci svetovne horske muzike: *Imaginarni muzej Mokranjčevih dela*” (Muzikološki institut SANU, Bel-

* Author contact information: imeprezime259@gmail.com

¹ This presentation is published as part of a project conducted by the Department of Musicology at the Faculty of Music in Belgrade, *Identiteti srpske muzike u svetskom kulturnom kontekstu* (Identities of Serbian Music in Global Cultural Context). The project is funded by the Ministry of Education, Science, and Technological Development of the Republic of Serbia.

grade, 2014)² and “Enriko Josif: kamerna muzika” (Mascom Records, 2014), and another two are dedicated to their female colleagues: “Srpska muzika za klavir. *Ženske priče*” (Udruženje kompozitora Srbije, Belgrade, 2014) and “*Balkan Bolero*, Chamber Music of Isidora Žebeljan” (Oboe Classics, London, 2014).

* * *

Imaginarni muzej Mokranjčevih dela is the latest in a series of albums (containing two CDs) released as part of the edition *Probuđeni arhiv* (Awakened Archive), co-produced by the Musicological Institute of the Serbian Academy of Sciences and Arts and Radio Belgrade, which have so far made two other similar releases.³ The aim of this collaboration of experts from these institutions who conceived and realized these editions was above all to preserve and then also promote the recordings of Serbian music kept in the Sound Archive of Radio Belgrade, which until recently had been unavailable to the general public. The latest of these releases, edited by Biljana Milanović, was made on the occasion of

the centenary of the death of Stevan Stojanović Mokranjac and the 90th anniversary of the founding of Radio Belgrade, featuring two CDs with secular works by this composer: all of the *Rukoveti* (Garlands), *Primorski napjevi* (Coastal Melodies), *Kozar* (The Goatherd), *Dve narodne pesme iz XVI veka* (Two 16th-century Folk Songs), *Mekam*, and *Ogrejala mesečina* (By Moonlight). As indicated by the title of the release, the recordings may be seen as exhibits in an “imaginary museum” of Mokranjac, and the listener, “walking” through its “hallways”, has an opportunity to encounter historically significant recordings of works by this great composer, made by the Choir of the Serbian Broadcasting Corporation with various conductors: Mihailo Vukdragović, Milan Bajšanski, Borivoje Simić, Zlatan Vauda, and Mladen Jagušt. In addition to recordings of performances led by Borivoje Simić and Mladen Jagušt, which are most amply represented in the Radio Sound Archive and most familiar to the public, the album also comprises the only preserved recordings of Mokranjac’s works made by Zlatan Vauda (Seventh Garland, 1963), Mihailo Vukdragović (Tenth Garland, 1968?), and Milan Bajšanski (Fifteenth Garland, 1968). The attraction of this homage to Mokranjac is enhanced by its richly informative sleeve notes, which, in addition to a wealth of information on the project, the composer, and the performers, also contains information about the digitalized recordings: their shelf marks in the Archive, their state, duration, year of performance and recording, etc. – which makes this release a significant contribution to the musicological practice in Serbia and facilitates future research to a high degree.

² The release was made under the auspices of the project *Identiteti srpske muzike od lokalnih do globalnih okvira: tradicije, promene, izazovi* (Identities of Serbian Music from the Local to the Global: Traditions, Changes, Challenges) of the Musicological Institute of the Serbian Academy of Sciences and Arts, supported by the Ministry of Education, Science, and Technological Development of the Republic of Serbia.

³ These include an album with works by Stanojlo Rajčić – his opera *Simonida* and cycle of songs for a bass singer and orchestra *Na Liparu* (At Lipar) – released in 2010 and an album with works by Petar Konjović – his operas *Ženidba Miloševa* (The Marriage of Miloš) and *Seljaci* (Peasants) – released in 2012.

Unlike the Mokranjac release, the CD with works by Enriko Josif presents the public with more recent recordings and offers its listeners a view of that composer's oeuvre by contemporary artists. The CD under the title of *Enriko Josif, kamerna muzika* (Enriko Josif, Chamber Music), was realized at the initiative of the Serbian Academy of Sciences and Arts Committee for Preserving Serbian Musical Heritage and, as indicated in the sleeve notes, resulted from an attempt to foreground Enriko Josif as a composer of extraordinary abilities who has been unjustly forgotten by Serbia's contemporary musical public. The CD features a recording of the concert held on 18 November 2013 at the Gallery of the Serbian Academy of Sciences and Arts, marking the tenth anniversary of Josif's death. On that occasion, the following works were performed: *Sonata brevis* for piano (1949), *Balada* (Ballade) for flute or alto flute (1970), *Četiri priče* (Four Tales) for piano (1957), *Psalmodija I* (Psalmody I) for alto flute (1970), *Psalmodija II* for flute (1970), *Snoviđenja* (Reveries) for flute/piccolo, harp, and piano (1964), and *Tri psalma* (Three Psalms) for piano (1966).⁴ Given this selection of works, one must wonder about the title of release, since it includes only one chamber piece, whereas the rest are solo works. At any rate, the selected pieces are a good illustration of Enriko Josif's creative poetics, which Vlastimir Peričić positioned in a domain between striving for "a robust, contemporary expression (though without

avant-gardist experimentation) and ... the sound world of the Baroque and even earlier epochs",⁵ an interpretation that, with some variations, remains current even today. Thus in Josif's oeuvre, one may speak of the contrast that underlies most of Western European music – the contrast between the Apollonian and the Dionysian principle – which the composer made personal in his music by juxtaposing the contemporary and the archaic, as Peričić asserted, or the "robust" and "songful". With this selection of pieces, this CD provides "sound" to a line of development in Josif's poetics. For instance, one may thus say that the musical flow of *Sonata brevis*, composed at the beginning of Josif's career, is precisely a problematization of a pronounced contrast between the two principles mentioned above, while in *Psalmodije*, *Snoviđenja*, and *Balada*, composed during Josif's artistic maturity, one may note a turn toward the "songful", philosophical, and meditative principle, which makes the sound of his works so readily recognizable. In that regard one should stress that these recordings of Enriko Josif's works constitute an important step toward enabling a more detailed survey of his oeuvre – which he certainly deserves – as well as toward preserving the musical heritage of Serbia.

* * *

In the context of promoting musical creativity in Serbia, one should also mention the growing interest of the audience and professional public in works by women composers that marked Serbian music during the second half of the previous and es-

⁴ The list of performers includes Aleksandar Ružičić and Neda Arsenijević (flute); Milana Zarić (harp); and Katarina Radovanović Jeremić, Miloš Veljković, and Marko Kovač (piano).

⁵ Vlastimir Peričić, *Muzički stvaraoци u Srbiji*, Belgrade, Prosveta, 1968, 151.

pecially the first decades of this century. Thus the CD titled “Srpska muzika za klavir: *Ženske priče*” (Serbian Music for Piano: Women’s Stories) is an important example of promoting music by women composers, quite a prominent practice today.⁶ The disc features piano pieces by Ljubica Marić, Mirjana Živković, Ivana Stefanović, Isidora Žebeljan, and Nataša Bogojević, selected by the featured pianist, Jasmina Janković. According to Janković, the works were selected exclusively on the basis of her own, personal affinities, which means that one might view this release also as a testimony about the relationship of a woman – Jasmina Janković – with the compositional oeuvre of her predecessors and contemporaries. Despite its title (*Women’s Stories*), the CD does not feature works that one might label with the concept of *écriture féminine* or “women’s writing”, since none of them resulted from an attempt on the part of its author to “perform herself” as a woman and/or composer in her music. The selected creative “stories”, with which Janković also “weaves” her own story of pianism, are linked – notwithstanding, of course, the poetic specifics of each composer – by an extremely high degree of “emotive charge”, achieved by means of the piano part, a wealth of contrasts, complex rhythmic structures, often based on transforming quasi-folkloric rhythms, as well as chordal and ostinato blocks and the prominent presence of so-called large-scale pianistic technique. This release, it seems, “tells” the emotive stories

⁶ In 2008, Jasmina Janković realized another similar CD release, *Srpska muzika za klavir. U čast damama romantične epohe* (Serbian Piano Music: In Honour of the Ladies of the Romantic Epoch; Belgrade, Kolo srpskih sestara).

of these women composers (perhaps that is another reason why they might be described as “women’s”) as well as the pianist, who evidently selected them above all because they suit her suggestive and energetic interpretation so well. With her activities in pianism, which include this CD release, Jasmina Janković has opened a rather important space for the formation of “her story” or “women’s canon”, thereby also drawing our attention to the significance of women composers for music in Serbia.

The argument about the significance of women composers in the musical life of Serbia is also corroborated by the CD release *Balkan Bolero*, which offers a cross section of Isidora Žebeljan’s oeuvre in chamber music (wherein a special place is occupied by music for oboe and its variants, oboe d’amore, oboe sopile, and English horn). The CD features 11 pieces,⁷ for the most part concert arrangements of applied music. The release thus includes *Leons i Lena* (Leonce and Lena, composed for a Belgrade staging of the eponymous play by Karl Georg Büchner), *Sarabanda* (music for a staging of Jean-Paul Sartre’s *Dirty Hands*), *Čudo u Šarganu* (The Miracle in Šargan, music for a production of the eponymous play by Ljubomir Simović), *Simon i Ana* (Simon and Ann, a segment from the opera *Simon izabranik / Simon*

⁷ The list of performers includes Borislav Čičovački (oboe, oboe d’amore, oboe sopile, and English horn); Isidora Žebeljan, Aleksandar Madžar, and Miloš Veljković (piano); Aneta Ilić (soprano); Julija Hartig and Mirjana Nešković (violin); Nataša Petrović (viola); Boban Stošić (double bass); Aleksandar Stefanović (accordion); Miroslav Karlović (percussion); and Neda Arsenijević (flute).

the Chosen One), *Tri kozja uveta* (Three Goat Ears, from Ljubivoje Ršumović's children's play *U cara Trajana kozje uši* / The Goat's Ears of the Emperor Trojan), *Mišolovka* (Mousetrap, music for a play based on the novels of Agatha Christie), and *Dve pesme nevjeste od vjetra* (Two Songs for the Bride of the Wind, incidental music for Slobodan Šnajder's play *Nevjesta od vjetra*), as well as two pieces meant for concert performance, but still inspired by extra-musical contents: *Ples drvenih štapova* (Dance of the Wooden Sticks, based on a legend from Eastern Serbia) and *Nove Ladine pesme* (New Songs of Lada, inspired by texts by anonymous 18th- and 19th-century poets from Vojvodina, dedicated to the Slavic goddess Lada). The selected pieces by Isidora Žebeljan are extremely suggestive and in most of them, one notes her penchant for (imaginary) folklore, which she freely transforms and mixes with other influences, such as those of renaissance and popular music. Since most of these pieces, as I already men-

tioned above, were composed as incidental music, they are primarily characterized by communicativeness and expressivity, which makes Isidora Žebeljan's music highly popular both at home and abroad. In that sense, it seems that the choice of pieces featured on *Balkan Bolero* was partly determined by the fact that this was going to be a foreign release, which dictated the need to achieve the highest possible degree of direct communication with the audience, securing an effective promotion of Serbian music abroad.

Therefore, these CD releases are also an important testimony of the multifaceted and interconnected compositional, musico-logical, and performing practices of Serbia's musical world. In that context, especially prominent is a growing interest in the work of domestic authors noticeable in the activities of Serbian performers over the last few years. In that sense, these releases also provide a significant impetus for the further promotion of art music creativity in Serbia.