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### DEJAN DESPIĆ: PESMARICA (1950-2004)

Until recently, the composer Dejan Despić has not been known to us as a composer of vocal music nor, by extension, as an author who pays particular attention to literature.

In his preface to *Moja pesmarica (My Songbook)*, he disproves our claim by saying: “*Taking stock of my music today, after more than half a century of continuous creation and 171 diverse works, its relatedness with poetry is quite evident, one might even say striking*” and I still feel that “*poetry is, in fact, merely unsounded music, that is to say, that music is, in fact, merely unspoken poetry*”.<sup>1</sup>

A more detailed inspection reveals us that much of his music is indeed inspired by literature, but that does not only refer to his vocal music; what is more uncommon and interesting, there is much of purely instrumental, purely absolute music, as it used to be called in the traditional (and outdated) categories of classification of music into “*programmatic*” and “*absolute*”.

When considering the enormous output of Dejan Despić, we always classify him primarily into composers of instrumental music and that of, first and foremost, piano and solo music, then of chamber and concertante symphonic music, and possibly only then of vocal music. Namely, in the past decade this vocal impulse was realized in a number of very successful cycles, the most prominent being *Dubrovački kanconijer (Dubrovnik Songbook)*, *Ozon zavičaja (Ozone of the Homeland)*, *Đulići (Flowers Blossomed)*, *Uveoci (Flowers Withered)*, several choral madrigals and individual songs.

In the sources of his inspiration, there have always been two paths: a direct one, that of composing verses from poetry and transposing them into voice (voices) in music, i.e. direct musicalization, and an indirect one, which not so much connected with a poetic verse or a prose sentence and only serves as inspiration for the composer.

While the former inspiration and impulse are manifest in the score, the latter can be identified based on dedications, the composer’s annotations, his legacy, letters and biographical and autobiographical documents, because the works in question immanently and indirectly make references to literature and are different in nature, purely instrumental.

Annotations on the inspiration coming from a literary text that Claude Debussy made in his instrumental works, principally in both volumes of the *Preludes*, at the bottom of the notation, are extraordinary and there is no doubt that they inspired Dejan Despić’s own manner of recording.

Examining his recent vocal output against the older, we can notice a certain shift in the composer’s stylistic poetics.

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<sup>1</sup> *Moja pesmarica* (Preface: “*Lutajući brdima prolaznosti*” /Wandering About the Hills of Transience/).

Counting the poetic inspirations for his instrumental music, we can observe that, chronologically, it spans a period from 1952 to date, with a long hiatus of (as many as) 32 years (1952-1984) in the middle period. However, in the past 20 years instrumental music has constituted the author's distinct third stylistic phase in which consistently, every year or every 2-3 years, he creates piano and chamber works of poetic inspiration.

## THEMES

The most important themes of the Pesmarica and Despić's literary inspirations are nature, love, death, nostalgia and the inevitability of life's transience. The magic of falling in love, love as a whim, short-lived love, love as a proof of the transience of life. But not life. Not a single verse is about life. Not directly, only obliquely, whereas perishment and death are, in a manner of speaking, present to the point of obsession. Therefore, the sum of his poetry does sound somewhat pessimistic, disillusioned, un-lived, or better yet, it is about a life never lived to the fullest, of an experience caught in a moment and savoured in the mind and heart where it becomes flutters and excitement. Everything is somehow elusive in these verses, as if in the mist of an impressionistic painting, in which the sea and the sky melt into each other.

In the preface to *Moja pesmarica*, the composer himself writes the following: "*Eros and Thanatos, as two timeless symbols and the most powerful inspiration of all art, at all times, figure most prominently in my selection of poetry as well: love and death, especially the death of love; in different variations, they particularly pervade the conception of vocal cycles, which, rather than merely being an organized series of songs, have the dramaturgy of a whole*" and also "*Such a dramaturgical thread often permeates some of my instrumental works, too, and can, therefore, be considered as a specific idée fixe of the bulk of my output (at least of the part that, explicitly or implicitly, relates to poetry) – which consequently, I suppose, also suggests a certain understanding and outlook of the world (Weltanschauung), which is principally Romantic in character*".<sup>2</sup>

Should we attempt to classify the poetic inspirations from the author's instrumental compositions in any of the possible ways, our endeavours would have to rely primarily on chronology: if we left out a folk song whose date of creation has not been established (*Meditacija na staru narodnu pesmu /Meditations on an Old Folk Song/* op. 108, 1992), the bottom limit in the determined chronological framework would be begin from an anonymous Japanese poetess from the 10<sup>th</sup> century (*Snovi /Dreams/,* op. 138) and the poetry of French troubadours from the 12<sup>th</sup> and 13<sup>th</sup> centuries (*Trubadurske strofe /Troubadour Stanzas/,* op. 112, 1994) to Renaissance and Baroque poets (Dž. Bunić) to 19<sup>th</sup> century poets and writers to 20<sup>th</sup> century poets, who include a vast majority of writers and poets, both national and foreign.

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<sup>2</sup> Dejan Despić, *Moja pesmarica*, manuscript, p. 1.

This period of 10 centuries is unquestionable, but folk poetry included, it can be even longer, which we believe means that this vast chronological panoply and range testify to a panoply of the composer's interests.

As regards the authors, if once again we set aside folk poetry, the ones figuring most prominently in Despić's work are national Serbian poets, first and foremost Jovan Dučić.

Other authors include Desanka Maksimović and Danilo Kiš, whereas the most important foreign writer is Rabindranath Tagore (1861-1941), Hindu poet and eminent lyricist, who became famous and acclaimed the world over after winning the Nobel Prize for literature in 1953.

As regards nationalities, except for the French, i.e. the troubadours, Baudelaire, Bissine and Bourget, and Japanese poetry, there is a striking absence of English, German and Russian poetry and inspiration.

However, there is, if not entirely geographical, then a local point of reference that pertains to the domain of content of the songs, which will be discussed hereinafter, and that is the inspiration coming from the sea, Dubrovnik and its surroundings, the Mediterranean landscape and the Mediterranean in general.<sup>3</sup> Hence the predominantly Latin character of inspirations, whether the authors are Latin (the French, Renaissance poets from Dubrovnik such as Dž. Bunić and others) or Serbian poets who were inspired by the Mediterranean climate, landscape or culture. The most frequent coordinates in this Latin axis are between Despić and Dučić.

We could classify the inspirations into Latin, Japanese and 20<sup>th</sup> century Serbian poetry, including the foreign giants Borges and Tagore. Inspirations coming from prose texts are quite rare (Kiš).

The author himself says: "I strongly disapprove of the general 'philosophizing' in music in which musicologists and aestheticians readily engage to such an extent that hardly anybody can understand them – sometimes including me!"<sup>4</sup>

He is not inclined to philosophy or philosophizing, but a certain philosophical thread does pervade his entire production, and that is the awareness of "the end of the road", the only one there is, the one that is now, without taking account of any other worlds, before or after this end. I would say that his life philosophy is basically metaphysical, Borgesian by orientation (Borges' "Moments" were the inspiration for the composition *Na kraju puta /At the End of the Road/* for chamber orchestra, op. 125, 1997: *If you don't know – that's/what life is made of,/Don't lose the now! /Borges, "Moments/*).

Seeing as everything is made up of vibrant moments which, if not recorded, will not continue to exist in the future, the role of an artist and poet is enormous, as witness the verses of the great world poet Tagore, which, incidentally, serve as the theme for *Serenade za nonet i harfu (Serenades for nonet and harp)*, op. 117, 1995...

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<sup>3</sup> This is discussed by Ana Stefanović in the text *Dubrovačke poeme Dejane Despića*, Muzikologija no. 5, Muzikološki institut SANU, Beograd, 2005, pp. 313-347.

<sup>4</sup> Miloš Jevtić: *Sazvučja Dejane Despića*, Kej Valjevo, Beogradska knjiga, Beograd, 2000, p. 56.

“Who would weave their fiery poems  
If I were to sit on the shore of life,  
Looking at death and the nether world?”

Transience not only as such, but also as a battle with transience (not against it, for it is inevitable), is one of the *idées fixes* of the composer’s entire output. Already in the poetry of Dživo Bunić (1591-1658), Despić discovered his favourite line which is weaved into the atmosphere of the *Epitaf* (*Epitaph*) for viola and strings, op. 95: “You will be remembered: the ages of men are gale, flame and shadow, dream, mist and nought”

Even when he describes a broiling summer and the sun at its zenith, as does Debussy in his *Afternoon of a Faun*, Despić looks for a heat that has different associations from the usual glowing, white...

In the composition *Podne* (*Noon*) for piano, op. 109 (1993), he is inspired by Dučić’s lines: “the young, large sun is scorching, ablaze with flames”... in fact, he is elated just like the poet, because:

“Everything is so peaceful. And in my soul...” and later... “the seagull is still shimmering. Silence. Noon is everywhere.”

Despite the fact that many poets and readers would associate this with strong emotions and passion, noon can also bring inner peace and it is precisely this characteristic that connects the two artists on the same plane.

Great passions often yield disastrous effects; for instance, Marcabrus’ verses from *Troubadour Stanzas* seem ironic-satiric, which coincides with Despić’s own attitude towards the world:

“Let Cupid in,  
And you’ll be better off meeting the devil  
Or going to hell.”

*Troubadour Stanzas* for piano/harpsichord and narrator, op. 112, 1994, are all pastoral and chaste love songs, while the last one (Arnaud Daniel) is precisely about that strong connection between love and pain:

“Only I know what sorrows dwell  
In my heart, filled with passion.”

Love almost exclusively appears accompanied by acute awareness about its brevity, whims and evanescence, like in the poem for piano *Dalekog vetra dah* (*Breath of a Distant Wind*), op. 116, 1995, to verses of Velimir Živojinović Masuka:

“All is gone. Barely is the soul touched  
by a dear ripple of memory,” and thereafter  
“Gone is all that once grieved me.”

“Sans distress, sans ire, sans cries,  
today I recall  
your eyes, your smile, your face  
and the heart hardly remembers  
the horror of daylight, the sleepless nights,  
the curse that life will be no more,  
the bitter dreamless dreams.”

The beauty of love is in longing which probably no other poet in the world could depict as good as Desanka Maksimović:

(Desanka Maksimović, *Večernja pesma /Evening Song/*):

“Tonight, while watching the swallows...  
I feel my heart widening  
like the horizon on a beautiful, cheerful day;  
longing for all the splendid things  
life could bestow on it,  
and nothing would be surplus –  
that much it yearns and hopes”.

(*Prolećne pesme /Spring Songs/*, a cycle for soprano, flute and piano, op. 167, 2003)

Along with longing and suffering, love is real only in dreams:

(*Snovi*, a poem for string orchestra, op. 138, 1998, and *Jesenje pesme /Autumn Songs/*, a cycle for soprano, flute and piano, op. 158, 2001)

An anonymous Japanese poetess from the 10<sup>th</sup> century:

“Dreams, my dreams,  
do not wed me to the man I love,  
for when I’m awake,  
I am so lonely!”

The theme of man’s loneliness in this world and life was a major theme among the existentialists and, generally, 20<sup>th</sup> century authors with which Despić directly corresponds. For, even love, fleeting elation, joy, pain and suffering all have a nuanced and melancholic undertone in the compositions. In the words of Eluard:

“Warmth now makes me feel alone, now strips me bare” (*The Third Nocturne* for piano: *U sjeni mojih vrata, Tri nokturna /In the Shade of My Door, Three Nocturnes/*, op. 78)

Transitoriness of happiness, love, pain and suffering, love as malady, love as torturer, but also as the only meaning of life, are all some of the conclusions of this subject.

In that pessimistic darkness, life is not only a process of living or mere existence, but also a step away from death or an antipode of death; death ends it and renders it meaningless. In Tagore’s verses (*The Gardener*) everything is death:

“Tonight we must dance the dance of death, my bride and I” (*The Second Nocturne* for piano from *The Gardener*, op. 78, 1984).

Traditional cheerful symbols are not like that anymore either. The trumpet is soldierly, it is macabre:

“Tear the hyacinth off the chest,  
bow your head;  
they want to bury the soldier  
who so dearly wanted to live!”

(*Two Songs* by Momčilo Nastasijević, baritone and piano, op. 119, 1995, *Truba /Trumpet/*)

Of all the people in life, he only portrays the figure of mother in a special light, of the mother who is saying good-bye at the end of her life – “the gentle love of the mother who is no longer here” (*Oproštaj /Bidding Farewell/*, baritone and piano, op. 126 /Danilo Kiš/).

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Although many verses seemingly depict nature, only a few are, in fact, about natural phenomena, while the bulk deal with human feelings about nature. The motto of *Blizina proleća /The Approaching of Spring/* for flute and string trio, op. 171, 2004, is one of Desanka Maksimović’s thoughts:

“I recognized you when the snow was melting  
And the mild wind was blowing.  
The closeness of spring was intoxicating,  
So I breathed the air in yearningly.”

The snow from the eponymous poem by Rajko Petrov Nogo (*Tri tužne pesme /Three Sad Songs/*, female choir, string orchestra and horn, op. 124, 1996, *Snijeg /Snow/*) is merely “a blanket of snow”...”for our great sorrow”, for losing our closest ones.

*Tropske noći /Tropical Nights/*, five watercolours for piano, op. 127, 1997, are subtitled *Après une lecture de D. K.*, which invites comparison with some of Liszt’s similar titles (“Upon reading Dante”). Even tropical nature by night is a “time of tragedy”, and “it is darker in jungles than anywhere else in the world”. Musical watercolours of nature and animals are used to conjure up dark colours evoking dismal associations.

Although there is no apparent direct connection between Latin and Japanese inspirations, it can be found in the terseness and aphoristics of utterances, imagery and sounds which inspired many artists of our time (including Desanka Maksimović, “Ozon zavičaja”).

It seems that the fine narrative of Tagore’s wisdom and lyricism is reflected in the same kind of meditative-lyrical music.

The largest and richest anthology, as it were, incorporates poetry of 19<sup>th</sup>- and 20<sup>th</sup> century Serbian composers, from the Romanticists Branko Radičević, Petar Petrović Njegoš, Jovan Jovanović

Zmaj and Aleksa Šantić to Momčilo Nastasijević, Vladislav Petković Dis, Jovan Dučić and Vasko Popa to Desanka Maksimović, whose poetry, popular with our composers, figures prominently in the collection, to contemporary poets such as Ljubomir Simović and Rajko Petrov Nogo to Danilo Kiš's prose.

This notable selection from Serbian poetry bears witness to Despić's refined poetic taste, good knowledge of national literature, a successful search for and discovery of his own themes in the works of other artists. And while the poetry of these poets, as well as the foreign ones, proves demanding in the process of composing vocal or vocal-instrumental music, in "purely" instrumental music such thoughts, lines and entire poems communicate through the poetry and the poet in Despić's own music language.

The fourth large area includes choral works, songs and piano miniatures inspired by numerous verses from children's songs by some of the most important children's authors such as Branko Ćopić ("Fauna"), Dragan Lukić, Ljubivoje Ršumović, Gustav Krklec, as well as by famous foreign fairy tales.

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The *Pesmarica* consists of 45 compositions and about ten children's texts and music, mainly choral.

It incorporates the following fields and genres: solo music (piano/harpsichord, violin), chamber music (duets, trios, quartets, a nonet accompanied by harp, string orchestra with or without soloists), vocal music, smaller vocal forms, songs, choruses, song cycles, choral diptychs and triptychs and a cantata.

There are 17 such specific instrumental works with poetic prefix and with the exception of seven piano (one of which can alternatively be for harpsichord) and one violin works, they are all chamber compositions appearing in various combinations of instruments: duet – oboe and harp, flute and guitar, quartet – flute and string trio, and a nonet and harp. The other works employ the basis of accompaniment in string or chamber orchestras, with solo viola (*Epitaf*) and solo violoncello (*Tri meditacije /Three Meditations/*) or solely chamber, that is, string orchestra (*Na kraju puta, Snovi*).

In terms of style, Despić's evolution begins with the introductory *Dubrovački divertimento (Dubrovnik Divertimento)* (1952), the Latin, Mediterranean and Dubrovnik inspiration of Jovan Dučić, who wrote actual music verses as part of his inspirations coming from Dubrovnik wine, Dubrovnik emissary and Dubrovnik carnival. This early work corresponds, in the musical sense, with works of other genres that were inspired by Dubrovnik at roughly the same time, primarily *Jadranski soneti (Adriatic Sonnets)*, which were also composed to Dučić's verses.

In any case, we believe that the turning point in his work are the *Tri nokturna*, op. 78, from 1984, not only for being the first compositions after well over 30 years to be inspired by poetry, but also because the stylistic balance in them shifts towards Neoimpressionism, towards a more vibrant

and expressive style and a specific dramaturgy within the works and on the level of all three nocturnes. In describing the delights of love in Njegoš's romantic poem "Noć skuplja vijeka" (The Night More Precious than a Century) and Tagore's love poetry as well as Eluard's depressive, surrealistic visions in the last nocturne "In the Shade of My Door", the composer has connected poets from different epochs, thus establishing a new poetic whole, combined according to states of mind and emotions rather than themes and ideas into three phases of love, from its rapture, culmination and demise. The specific poetic dramaturgy can be experienced at the very end.

### THREE MEDITATIONS

The next phase, which is the peak of the author's oeuvre, is represented by the *Tri meditacije* (*Three Meditations*) for violoncello and orchestra, a deeply inspired and sincere work which "detached itself" from the author and which leads us to define the stylistic foray as a completely new poetic *credo* and a new stylistic shift in his output.

These compositions were inspired by French lyric poetry and music – one of the meditations relies more on poetry, another one relies more on music. "Invitation to the Voyage", a poetic writing by Charles Baudelaire, inspired the composer long before he created this work.

Announcing the rare moments of happiness in our lives that are guided by the desire: "to love each other at leisure,/to love until death", the poet aspires to an impossible, Parnassian rejoicing outside of this world and until the end of life. The composer begins his cycle with a moment of unfelt, imagined happiness.

The opening motive asks and answers the question, the ascending second corresponds to the fourth, dovetailing with each other on that journey of theirs like yin and yang, like two genders, male and female, in an ideal, imaginary, expected and possible, complete harmony and absolute compatibility. Drawing on the eponymous composition by Henri Duparc helps complete the circles of symbolic, impressionistic associations.

"A Lovely Evening" by Paul Bourget provided inspiration for the lyrical, passion-laden Second Meditation that owes to both Debussy's eponymous song and Bourget's verses, the latter of which brings unrest into a love story that has begun on a note of perfect harmony, and seeks advice: "How to be happy?"; and just as everything passes, so river waves advance towards the sea, "and we – towards the sepulchral darkness". The gist of this songbook and Despić's poetics in general is contained in Debussy's and Bourget's descriptions of the transience of life's happiest moments, whereas the last, *Third Meditation*, inspired by the poetry of the little known composer Bissine, brightens Despić's composition primarily by a quotation from Gabriel Fauré's famous song "After the Dream" (the most beautiful, according to the author) in which happiness can only be attained in dreams, hence "Alas the dismal awakening!"



*Tri meditacije* are in many respects revolutionary in Despić's oeuvre. Whether one treats citation, expressed in all parameters, i.e. in harmonic idiom, melodic line, rhythm and atmosphere, as a postmodernist malady from which all art and music suffered in the last decades of the 20<sup>th</sup> century, or regards this remake as Neoimpressionism because it speaks to the authors of Impressionism, the fact is that his music is neither modern nor postmodern, but impressionistic perhaps only to some degree and in certain nuances. Even if it is anachronous, even if it is the offspring of the most romantic, detached and inspired intervention in poetry that radiates sensuality, passion and resignation in the name of music and enriched by music, it entrusts the solo violoncello with a confessional thread that seems to be singing out the verses and uttering them, now in the male voice, now in the female voice, now the "love", now the "die" of the Romantic dichotomy that soars to the sky, to unexplored beauties and the "intimation of divine glory".

In any event, this is no longer the old Despić from *Vinjete (Vignettes)*, *Humorističke etide (Humorous Etudes)*, not even from the 1951 *Nocturne*.

"... it is precisely the universally human, extratemporal quality of such feelings and thoughts that made this echo possible, not only throughout the whole century, but also in such a removed and different space, spiritual clime and diverse circumstances of the present"<sup>5</sup>, says the author.

Could it be that Despić is telling us that love, passion and inevitability of the transience of love that is life (the only thing that is life) are, at the end of both the 19<sup>th</sup> (Debussy, Fauré and Buadelaire) and the 20<sup>th</sup> century, merely echoes of the same deeply human and deeply felt emotions which are not confined to the styles of particular epochs, times or countries?

Despić's stylistic framework as expressed by Vlastimir Peričić: "His (Despić's) credo is: achieve a wisely balanced synthesis of traditional and contemporary values, contentual and structural elements, emotional and rational sphere, and find a genuine and personal idiom in the field of their cross-section"<sup>6</sup>. *Tri meditacije* modify, if not completely transcend, or, should we really want to draw on Peričić's definition out of our eternal indebtedness to him, surely tip the balance essentially to only one side, the emotional, personal and dramatic one, in which dramaturgical sequencing no longer means one miniature after another, but rather one story after another, one dramatic moment after another, a drama performed on the violoncello to the accompaniment of strings, which has its own characters, plot, developments and exciting music flow that is far from the rational and the rationalized in the French lyrical poetry of poets and musicians who marked a *fin de siècle*.

Having so far composed over 170 works in all forms and genres, except opera and ballet, Dejan Despić is one of the most prolific Serbian composers of a specific stylistic orientation, whose music has been performed in our country and the world over, and who has been accepted by both the performers and the audience. Discussing (only) the works inspired by poetry, we have left out some of

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<sup>5</sup> Glas, Odeljenje likovne i muzičke umetnosti, SANU, Beograd, 1996, p. 10.

<sup>6</sup> Glas, p. 3.

his major concertante, symphonic, piano and chamber works. They remain to be analyzed on the occasion of his next anniversary.

#### LIST OF SONGS

1. Two Songs, female choir, op. 3 (1950), folk text
2. Three Songs, baritone and piano, op. 13 (1951), Jovan Dučić  
Fatigue, Poplars, Ecstasy
3. Adriatic Sonnets, deep voice and piano, op. 17 (1951), Jovan Dučić  
Vespers, Nocturnal Verses, Morning Sonnet
4. Dubrovnik Divertimento, piano, op. 18 (1952), Jovan Dučić  
Allegro, Minuetto, Notturmo, Toccata
5. The Day of All the Living, mixed choir, op. 46 (1964), Oton Župančič
6. Circle, a cycle of songs for voice and chamber ensemble, op. 48 (1964)  
A lyrical poem and female choir, op. 61 (1976)  
A cycle of songs for voice and piano, op. 107 (1992)  
(Japanese poets 7-12<sup>th</sup> century, translated by Miloš Crnjanski)
7. My Mother's Eyes, three-part female choir, op. 56 (1972), text of an old Japanese lullaby
8. Two Songs, baritone and piano, op. 69 (1981)  
Pledge (Jovan Nikolić)  
I Will Arise and Go Now (Ogden Nash)
9. Three Nocturnes, piano, op. 78 (1984)  
The Night More Precious than a Century (Petar Petrović Njegoš)  
The Gardener (Rabindranath Tagore)  
In the Shade of My Door (Paul Eluard)
10. Dead Flower, a cycle of songs for male voice and piano, op. 80 (1985)  
Tagore's lyrical poetry
11. Two Poems, for voice (violin, clarinet) and piano, op. 89 (1986)  
Jovan Dučić (Refrain)  
Vladislav Petković-Dis (Violin)
12. Jefimija to Prince Lazar, cantata (mezzo-soprano, mixed choir, orchestra), op. 94 (1988)  
Jefimija's Praise to Prince Lazar (1402)
13. Epitaph, viola and strings, op. 95 (1988)  
Ivan, Dživo Bunić
14. Dubrovnik Songbook, a cycle of songs for voice and piano/harpsichord, op. 96 (1989)  
Savko Bobaljević, Šiško Menčetić, Marin Držić
15. Three Meditations, violoncello and strings/piano, op. 99 (a) (1989)  
Charles Baudelaire (Invitation to the Voyage)  
Paul Bourget (A Lovely Evening)  
Renee Bissine (After the Dream)
16. Ode to Youth, a madrigal for mixed choir, op. 100 (1990)  
Ivan Gundulić (Osman, canto VIII)
17. Psalm, six-part mixed choir, op. 102 (1990)
18. Prayer, mixed choir, op. 104 (1991)  
Tin Ujević (Lament)
19. Ozone of the Homeland, a cycle of songs for voice and piano, op. 105 (1991)  
Desanka Maksimović, a collection of haiku poetry
20. A Meditation on an Old Folk Song, oboe and harp, op. 108 (1992)  
folk text (song from Mokranjac's 13<sup>th</sup> *rukovet* "The Girl Returns the Ring to the Gallant")
21. Noon, a poem for piano, op. 109 (1993)  
Jovan Dučić, Noon
22. In This Darkness, mixed choir, piano and percussives, op. 111 (1994)  
Ljubomir Simović, Pilgrimage to St. Sava

23. Troubadour Stanzas, harpsichord/piano and narrator, op. 112 (1994)  
12-13<sup>th</sup> century French troubadours, translated by Kolja Mićević
24. Breath of a Distant Wind, a poem for piano, op. 116 (1995)  
Velimir Živojinović-Masuka
25. Serenade, for nonet and harp, op. 117 (1995)  
Tagore, The Gardener, excerpt
26. Flowers Blossomed, a cycle of songs for voice and piano, op. 118, no. 1 (1995)  
Jovan Jovanović Zmaj (My Song, Am I Kissing You, Don't Be Afraid, Angels, Caresses, Dreams, Give Me Your Hand)
27. Flowers Withered, a cycle of songs for voice and piano, op. 118, no. 2 (1995)  
Jovan Jovanović Zmaj (Fairies, Dead Skies, Silence, Hurricane, Moonlight, Ashes)
28. Two Songs by Momčilo Nastasijević, for baritone and piano, op. 119 (1995)  
Pipe, Trumpet
29. Poem, op. 122 (1996)  
Vladislav Petković-Dis
30. Three Sad Songs, female choir, orchestra and horn, op. 124 (1996)  
Jovan Dučić (Refrain)  
Vladislav Petković-Dis (Nirvana)  
Rajko Petrov Nogo (Snow)
31. At the End of the Road, a poem for chamber orchestra, op. 125 (1997)  
Jorge Luis Borges (Moments)
32. Farewell, a lied for baritone and piano, op. 126 (1997)  
Danilo Kiš (Bidding Farewell to Mother)
33. Tropical Nights (Après une lecture de D.K.), five watercolours for piano based on the eponymous texts (1962) by Danilo Kiš, op. 127 (1997)  
Danilo Kiš, Tropical Nights: Dusk, Tamandua, Guajaro the Bat-Vampire, Lanterns (prose)
34. Koštana's Song, violin and piano, op. 128 (2000)  
Bora Stanković, Koštana
35. Dithyramb, for flute and guitar, op. 131 (1997)  
Jovan Dučić (The Sun)
36. Satirycon, a triptych for mixed choir, op. 134 (1998)  
Jovan Jovanović Zmaj: Hymn, Reform (also as a lied *Reformer* op. 133, 1998), Constitution (Jututunci...)
37. Dreams, a poem for string orchestra, op. 138 (1998)  
A Japanese poetess from the 10<sup>th</sup> century
38. Charms, for female choir, op. 144 (2000)  
folk texts (Against Smoke, Against Rain, Against Fog)
39. Maiden Songs, for soprano and clarinet, op. 149 (2000)  
folk texts
40. Branko's Lyre, for soprano, baritone and string quartet, op. 150 (2000)  
Branko Radičević: Waiting, At the Well, I Sing, Reprimand, Frolics, Like It Used To Be, Never, Oh, World!
41. Autumn Songs, a cycle for soprano, flute and piano, op. 158 (2001)  
Ancient Japanese poets: Loneliness, Companion, Steps, Yearning, Dreams, Under the Hoarfrost, Withered Flowers, Distant Hills of Transience
42. Spring Songs, a cycle for soprano, flute and piano, op. 167 (2003)  
Desanka Maksimović: Presentiment, Longing, The Green Knight, Evening Song
43. An Evening on a Rocky Islet, mixed choir, op. 169, no. 1 (2004)  
Aleksa Šantić
44. The Sorrow of Nevesinje, mixed choir, op. 169, no. 2 (2004)  
Aleksa Šantić
45. We Know Our Fate, mixed choir, op. 169 no. 3 (2004)  
Aleksa Šantić
46. The Approaching of Spring, flute and string trio, op. 171 (2004)  
Desanka Maksimović

## CHILDREN'S TEXTS

47. An Extraordinary Miracle, op. 31, no. 1, Jewish folk tale
48. The Frog and the Fly, op. 31, no. 2, Marianne Hesper-Sint, Holland
49. Morning Song, op. 36, no. 6 (1961), Dragan Lukić
50. Autumn, a cycle for children's voice and chamber orchestra, op. 34 (1961)  
Dragan Lukić: Autumn, Sylvan Theatre, Autumn Jest, Clouds, Wind
51. Curious Song, op. 42 (1963)  
Dragan Lukić
52. Advertisements, for children's choir, op. 55  
Branko Ćopić
53. What People Do When They Are Bored, op. 57 (1972)  
Vlada Stojiljković
54. Jest, children's choir, op. 58  
Vlada Stojiljković
55. Little Horse, op. 65 (1979), Gvido Tartalja  
The Good Son, op. 73, no. 1, Ivica Vanja Rorić
56. Fauna, a music picture-book for piano, op. 81  
Branko Ćopić: Trout, Crane, Frog, Swan; Tiger, Camel, Kangaroo, Elephant, Monkeys
57. Zoological Sketches, op. 87, Gustav Krklec
58. Rain, four consonants for children's (or female) choir, op. 120 (1996)  
Ljubivoje Ršumović (also composed for mixed choir as *Four Consonants*, op. 59, 1975)

Translated by Dušan Zabrdac