

---

---

## REVIEWS

---

---

Article received on 2<sup>nd</sup> September 2009  
Article accepted on 2<sup>nd</sup> October 2009  
UDC 78.071.1(081) Stanković K.

**Ivana Perković<sup>1</sup>**  
University of Arts in Belgrade  
Faculty of Music – Department of Musicology

**Kornelije Stanković, *Sabrana dela: klavirska muzika – knjiga prva (2004) i Sabrana dela: Pesme za glas i klavir, muški i mešoviti hor – knjiga druga (2007)***

**[Kornelije Stanković, *Complete Works: Piano Music – Volume One (2004) and Complete Works: Songs for Voice and Piano, Male Choir and Mixed Choir – Volume Two (2007)*]<sup>2</sup>**

Within broader European setting, thorough and contemporarily conceived enterprises of publishing the complete works of a composer have a history that dates way back to the mid-19<sup>th</sup> century. As particular records of cultural changes, gradual transitions in the social practice, but also in the economic relationships, among other things, such projects draw attention and change the collective attitude towards the past. In Serbia, however, such processes begin at the end of the 20<sup>th</sup> cen-

tury and are related to *Oeuvres complètes* by Stevan Stojanović Mokranjac. Preparing and publishing of the second edition of such kind is a specific gesture which clearly suggests an opinion not only on the significance and position of Kornelije Stanković, the author whose work is presented in such a manner, but also on the maturity, possibilities and current achievements of music publishing and musicology; their framework and standards by which this presentation is governed. The very act of publishing the complete works of 'the first musically educated Serbian composer' is the expression of a serious intention and current possibilities.

Although every opus, even every work by itself, asks for individual criteria and opens a specific circle of questions, those which are always relevant in the editing and preparation of complete works are the ones on sources, their nature and historical position of the matter presented, and the most efficient ways of presenting the sheet music at hand. Having that in mind, it is clear that one definitive editing is not possible: it is always an outcome of an array of an editor's choices. After all, the final and 'irrevocable' editing perhaps should not be strived for, but instead the readers/performers/scientists should be allowed to gain insight into the *process* of editing and other possible routes.

We are facing the two volumes of *Sabrana dela Kornelija Stankovića*. The first one, published in 2004, contains piano music, while the second one – from 2007 – contains songs for voice and piano, male choir and mixed choir. We are, therefore, dealing with the genres of secular music which Kornelije Stanković nur-

---

<sup>1</sup> Author contact information: ivanaper@beocity.net.

<sup>2</sup> The research for this article was carried out as a part of the project *World Chronotopes of Serbian Music*, No. 147045D (2006-2010), supported by the Serbian Ministry of Science and Technological Development.

tured. The following four volumes will cover church music.

It is not known whether the autographs of Stanković's secular works are preserved, hence the editions realized by the author in his lifetime served as the sources. Among the most important and most comprehensive ones are *Srbske narodne pesme* [Serbian Folk Songs], published in Vienna in 1858, 1859, 1862 and 1863. The other publications with the same or similar titles are included, starting with the first Viennese edition from 1851.

Although the majority of the collection contains the phrase 'folk songs' in their titles, Stanković did not include only the folk melodies he wrote down himself and then 'artificially' i.e. artistically arranged. Besides those, he included city songs, popular among the bourgeois class, patriotic songs, his own works, and even compositions by the other authors, such as *Oj, talasi mili, ajte* [Oh, Dear Waves, Go On] by Vatroslav Lisinski after the lyrics of Ivan Trnski.

The first volume of *Sabrana dela*, edited by Danica Petrović, PhD, and Marijana Kokanović, contains piano music of Kornelije Stanković. This volume hence contains arrangements of folk songs, published in the collections from 1862 and 1863, Serbian folk dances, quadrilles and polkas, as well as variation cycles. Starting with the bibliographies by Dušan Đermenkov, Vladimir Đorđević and Đorđe Perić, with consulting other texts about Stanković, the editors presented all available piano compositions by this author. Three works – *Valcer* [Waltz] for piano and two variation cycles (on the tunes *Rado Srbin ide u vojnike* [A Serbian Gladly Joins the Army] and *Crnogorka* [Montenegro Woman]), which are mentioned in the literature – were not found.

Almost all the works are presented based on the first editions, except for one manuscript part of the second volume of *Srbske narodne pesme*, which is kept in the Musicological Institute of the Serbian Academy of Sciences and Arts. Since these editions were arranged the author himself, the editors of the first volume of *Sabrana dela* preserved the authentic fingering, pedalling, as well as tempo markings, dy-

namics, articulation and phrasing. The sheet music in *Sabrana dela* is distinct, clear and 'comfortable' for playing and 'reading'.

The introductory part of the collection contains an array of editorial texts, authored by Danica Petrović, PhD, which define the historical context of Stanković's work and present the biographical data, with basic information on the purpose and contents of *Sabrana dela*. It is an occasional text which will 'open' the second volume as well, and probably the remaining ones too. There the reader is also acquainted with certain editorial principles, among which is the decision not to republish integral collections of secular compositions in the form conceived by Stanković himself. Such choice is somewhat contradictory to the intention of preserving the authenticity of the composer's approach to the sheet music editing. Namely, if the authenticity of the very notational text is strived for, then why in the same time the original concept of the collection is altered? The reason apparently lies in the change of attitude towards the genres of Serbian 19<sup>th</sup>-century music, i.e. towards their interpretation from the present point of view. Contemporary editing of complete works implicates organizing the composer's opus after more or less standardized musical species, hence the editorial choice is in that sense completely justified. However, what is thus lost is the insight in the status of musical species in the time of their origination. The arrangements of folk songs for voice and piano, on one hand, and for a choir or a piano solo, on the other, were not sharply delimited in the mid-19<sup>th</sup> century, unlike later. This is attested to by the compositions such as the dance *Svatovac* [Wedding Dance] with partially underwritten lyrics (pages 41–46 of the first volume). In other words, the tendency for stable, controlled and decided differentiating of musical species can blur the natural genre polyvalence of Stanković's arrangements: it is consciously subordinated to the modern standards of editorial practice.

The following text is a historical-analytical review by Marijana Kokanović ('Klavirska muzika Kornelija Stankovića' [Piano Music of

Kornelije Stanković]) which will get the reader acquainted with Stanković's attitude towards piano, reception of his works and the basic information on their musical distinctiveness. Analytical comments are mostly dealing with the form and character of the compositions, although the harmonic language and piano texture deserve certain attention too. We do not share the opinion that the arrangements of twelve songs from the first volume are reminiscent of a piano *rukovet*, due to contrasting characters of carefully chosen songs. One would rather think of a cycle, since a *rukovet* is an integral work.

The third chapter presents the sources in the chronological order, with the notes on the libraries which keep them. It is unclear why certain institutions, like the Library of Faculty of Music, are stated selectively: for example, copies of *Srbski narodni kadril* [Serbian Folk Quadrille] and *Bugarski kadril* [Bulgarian Quadrille] can be found in that place, as well as *Sremsko kolo* [Round Dance from Srem], but that is not noted in this chapter.

The last textual unit presents the editorial principles. Here we find out that the works are divided into four groups, according to genre: from simple harmonisations of folk songs, to dances (Serbian folk dances in one group and quadrilles and polkas in the other), to technically more demanding variations. Such choice is also based upon the contemporary views on musical genres, hence one could be left with an impression that Stanković's approach was of a *Gradus ad Parnassum* type, which has neither historical nor stylistic grounds.

As a representative bilingual publication, the first volume of *Sabrana dela* is provided with nicely chosen illustrations of documents and autographs, and the pages are designed in a beautiful and easy-to-read manner. Thanks to the editors' efforts, but also to those of the complete team including the translators (Marija Petrović, Catherine Mary MacRobert), the reviewer (Mira Petković), the layout editor (Petar Minić), the designer (Milan Janić), the notographer (Slobodan Varsaković), the proof-readers of the written text (Gorica Marković) and the sheet music (Milica Andrejević) and the layout collabora-

tor (Goran Janjić), a valuable and very useful edition is realized.

*Pesme za glas i klavir, muški i mešoviti hor* [Songs for Voice and Piano, Male Choir and Mixed Choir] make the second volume of Stanković's *Sabrana dela*, edited by Danica Petrović, PhD. Unlike the previous volume, the works here are presented in the chronological order of the first printed editions, without any change in grouping. Besides that, some compositions are now published for the first time, based on the autographs: those are four songs for voice and piano (three patriotic ones and a variant of a song published in 1858), as well as four male choirs. Therefore the volume contains almost two hundred pages of sheet music, with songs for voice and piano from five collections (those published in 1858, 1859, 1862, 1863, and a manuscript from 1863), 31 works for male choir and five works for mixed choir.

Music material is presented exemplary, just as in the first volume, and the lyrics are underwritten in Slavoserbian and phonetic Latin versions. Similarly to Stanković's own editions, the lyrics are given integrally too, after each song. Composer's notes on the origin or character of the certain number of works are stated, as well as (known) names of the lyrics authors.

The accompanying texts are the already mentioned, biographically oriented, introductory item by Danica Petrović, PhD, the presentation of Kornelije Stanković's printed collections by Bogdan Đaković, M.A. (*Srpske narodne pesme – štampane zbirke Kornelija Stankovića* [Serbian Folk Songs – Kornelije Stanković's Printed Collections]), the description of the sources, editorial principles and two appendices, that is the composer's forewords for the 1858 and 1862 editions. Bogdan Đaković in his historiographically oriented text examines the contents of Stanković's collections, points to the genre character and the lyrics authors of the songs, and describes the composer's melographic approach, with the remarks on the relationship between village and city folklore and the written word of the author himself. Analytical comments are reduced to general statements on the harmonic language and choral texture. The sources description is analogous to the one

in the first volume, with the contents of each collection, as before. Editorial principles include numerous remarks on the contents and the order of the original collections, as well as a discussion of culturological significance of Stanković's work.

Certain members of the team engaged in the realization of this volume we have already met in the first one: the translator (Marija Petrović), the reviewer, notographer, layout editor, proof-reader, designer and layout collaborator. They were joined by the English reviewer (Esther Polenezzer) and other proof-readers (Marijana Kokanović, Ljiljana Čolović).

As a whole, the first two volumes of *Sabrana dela* Kornelija Stankovića represent a high editorial and publishing achievement; they are technically exemplary, with high-class realization. We consider them extremely important editions which will satisfy the established historical, artistic, scientific and culturological needs.

Translated by Goran Kapetanović

Article received on 25<sup>th</sup> August 2009  
Article accepted on 2<sup>nd</sup> October 2009  
UDC 78.01 Stojanović-Novičić D. (049.3)

**Robert Piencikowski**<sup>1</sup>  
Paul Sacher Foundation, Basle

**OBLACI I ZVUCI SAVREMENE MUZIKE  
BY DRAGANA STOJANOVIĆ-NOVIČIĆ**

Dr. Dragana Stojanović-Novičić's book *Oblaci i zvuci savremene muzike* [Clouds and Sounds of Contemporary Music] is the result of years of research by the author in the field of 20<sup>th</sup> and 21<sup>st</sup> century music, that is, contemporary

---

<sup>1</sup> Contact information withheld on author's request.

music. The whole material was previously presented at eleven musicological symposia (2000-2006) organized in Belgrade and in Sarajevo. The reviewer read the book in its English translation. The book – which consists of 214 numerated pages – was published in 2007, in the Serbian language (Cyrillic), by the Faculty of Music in Belgrade (part of the University of Arts in Belgrade) and Signature – publishing company from Belgrade.<sup>2</sup> There are 204 references in the quoted literature (including some being available for consultation on various websites) – realized between 1930 and 2006 – in Serbian, English, Russian, French and Slovenian, as well as a register of names and a note on the author. The book has been published in both a hardcover and paperback edition. The back cover of the book includes a photo of the author climbing a staircase inside a building, the scene being staged in front of a 'heaven and clouds' background.

The author undertook her research in Belgrade and Basel (Paul Sacher Stiftung / Paul Sacher Foundation), the latter thanks to the Foundation's grant during the winter semester 2006/7. Her research in Basel was particularly significant. On that occasion, during a public colloquium held at Basel's Public Library (Allgemeine Lesegesellschaft Basel), the author presented the results of her research with conviction and success. The book includes photographic illustrations, among which some of Conlon Nancarrow's workshop equipments which are now located in a separate room at the Foundation.

The book is conceived as a series of studies dealing with the problematics of contemporary music. Related articles are collected in four chapters: I) *Waves of research – Varèse, Nancarrow and others*, II) *Sound and Science of Iannis Xenakis*, III) *Sex/Sound Stories – Cowell and Ligeti*, and IV) *Through Globokar*. The subtitles are intriguing, focusing on an important point

---

<sup>2</sup> The book is included in the bibliography of the *Mitteilungen der Paul Sacher Stiftung*, Nr. 22, April 2009 (p. 53), as well as two articles by the author – on Vinko Globokar's composition *Kolo* (p. 50) and on Paul Sacher and his legacy (p. 51).