

mainstream industry still use it as a point of reference in relation to which they create alternative solutions, testifies to the ubiquitous nature of the issues regarding the music industry and music business. With musicological boundaries having become sufficiently penetrable, proving the discipline's ability to include as many interests on various music topics as there are, the notions of interdependent musical, cultural,

social, legal, technological and economic questions that arise within music business research should also find their place within the field of musicology. The chief impression is that both areas would only benefit through more interaction and recognition in presenting ways in which some familiar music from the past and the 'new sounds' of contemporaneity are brought to audiences.

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A Review of the 26th International Review of Composers 5–10 October 2017

This year's International Review of Composers opened with the traditional presentation of the Mokranjac Award, to Zoran Erić, for his piece titled *Spisak broj 2* [*Cnućak broj 2*; List No. 2]. As the Jury stated in their explication, *Spisak broj 2* is "yet another valuable piece by an author who has remained present in our musical

scene as a vibrant, innovative creator of unexpected musical scenes that are long remembered". Apart from the Mokranjac Award, the following awards were also presented at this year's festival, for the first time: the Pavle Stefanović Award for music criticism and writings on music, to the musicologist Zorica Premate, as well as the Aleksandar Pavlović Award for promoting Serbian music, to the conductors Darinka Matić Marović and Mladen Jagušt, the flautist Ljubiša Jovanović, violist Saša Mirković, and former general manager of *Jugokonzert* Biljana Zdravković. A significant new element at this festival was the change of venue, which saw the Review of Composers, after a relatively long hiatus, return to the Students' Cultural Centre, with some of the events also taking place at the Kolarac Endowment hall and the cultural institution *Guarnerius*, instead of the National Bank of Serbia hall, as before.

On the opening night, the audience was greeted by the Collegium Musicum academic choir led by Dragana Jovanović

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and the violist Saša Mirković. The choral part of the repertoire that evening included the following works: *Oče premudri, Svetitelju Savo* [Оче премудри, Светителю Саво; O Father Most Wise, Saint Sava] by Nataša Bogojević; *Molitva* [Молитва; Prayer] by Milana Stojadinović Milić; *Caché* by Katharina Roth; and *Kralj Sunce* [Краљ Сунце; The Sun King] by Ivan Brkljačić. Although divergent in terms of expression, the two works with sacred texts, by Nataša Bogojević and Milana Stojadinović Milić, also feature some shared elements, such as playing with timbres and striving to create a contemplative atmosphere. The timbral aspect was likewise prominent in the work by Katharina Roth, a German author using a neo-avant-garde language; at the basis of her piece is the idea of exploring the sound potentials of the voice and various vocal techniques. By contrast, *Kralj Sunce* by Ivan Brkljačić, following what has by now become this composer's typical style, approximates the genre of popular music. The piece evidently suited the sensibilities of the Collegium Musicum choir members, who gave it a very good performance.

Saša Mirković performed works that one could already hear before the Review of Composers at his recital at the City Hall of Belgrade. The pieces, *Spisak broj 2* [Списак број 1; List No. 1] by Zoran Erić; *Spell No. 7*, by Aleksandra Vrebalov; *Studija broj 4* [Студија број 4; Study No. 4], by Draško Adžić; and *Svita in De* [Свита ин Де], Suite in D, by Dragana Jovanović, are based on the notion of establishing a relationship, i.e. artistic dialogue with the music of J. S. Bach. Commissioned by Mirković, the works

presented their authors' different imaginative worlds. Using postmodernist methodologies, the composers successfully conceived works that easily correspond with the audience with their receptive, albeit not banal expression.

The second day of the Festival was certainly marked by the recital of the pianist Nataša Penezić, who presented her doctoral artistic project. She performed the following works: *Douze notations* [Twelve Notations] by Pierre Boulez, Luciano Berio's *Piano Sonata*, and *Marriage* by Frederic Rzewski, from his cycle *The Road*. Her rendering of Rzewski's piece was especially memorable, a sort of instrumental theatre piece or "piano novel", based on a peculiar reading of *The Kreutzer Sonata* by Leo Tolstoy. According to the programme notes, "Rzewski was inspired by Tolstoy's original concept of *The Kreutzer Sonata* as a dramatic monologue. By borrowing individual sentences (or parts of sentences), the composer found an effective way to reshape the form of the novella and emphasise some of the basic ideas pursued in the original". The result is a skilfully set up piece of musical dramaturgy that closely follows the dramatic course of the text itself, which Penezić faithfully communicated in her excellent interpretation. In the second part of the evening, the Choir of the Serbian Broadcasting Corporation led by Olga Milićević and Bojan Sudić performed works commissioned as part of the competition organized by the Musical Production arm of the Serbian Broadcasting Corporation. The Choir performed works by Damjan Jovičin, Draško Adžić, Ivana Stefanović, Mintta Aleksinački, Svetislav Božić, Rajko Maksimović, Srđan Hofman, Mirjana Živković, Milan Mihajlović, and

Aleksandar Vujić. And while most of the composers had opted for neo-romantically shaped sacred and, in the case of Mirjana Živković and Aleksandar Vujić, secular music, Rajko Maksimović's *Hamlet* [*Хамлет*] and Srđan Hofman's work *Šta sam to rekao* [*Шта сам то рекао*; What Did I Say], as well as Milan Mihajlović's *More* [*Море*; The Sea] are based on a modernist musical language, full of refined harmonic colours and vocal effects that in a peculiar way *colour* the entire dramaturgy of the piece.

On the Festival's third day, the audience could attend two concerts, *Fragmentacije* [*Фрагментације*; Fragmentations] by the harpist Milana Zarić and *Strukture, boje, atmosfere* [*Структуре, боје, атмосфере*; Structures, Colours, Atmospheres] by the Construction Site New Music Ensemble.

In keeping with its title, Milana Zarić's recital presented pieces that were mostly based on fragmented structures. And while those in Kaija Saariaho's *Fall* and Takayuki Rai's *Transparency* follow clear dramaturgical directions and relatively transparent forms, in Richard Barrett's *Forest* and Sylvano Bussotti's *Fragmentations* the structure is utterly elusive. The pieces are made up of fragments and shards of melodies, a myriad of effects and extended techniques, and their insufficiently clear alternation proceeding in constant relating and dialoguing with the electronic part. Incidentally, Bussotti's piece is intended for a single harpist playing two harps – an acoustic and an electric harp – and its course unfolds in an originally conceived musical game that takes the listener into an unclear but intoxicating sound world.

In the second part of the evening, the Construction Site New Music Ensemble presented *Symmetries III*, a ritual musical procession by Mihaela Vosgianian; *Looney Tunes Season I*, a naïve play with simple patterns by Anton Svetlichny; as well as the repetitive, distorted, but at times also contemplative musical course of *The Sun, the Moon, and the Truth*, a work by Elmir Nizamov. Pursuing a subtle sort of expression in his *Sonnet98_Fragments*, Zesses Seglias succeeded in creating an extraordinarily innovative picture, with few tools – a soprano, bass clarinet, and percussion, achieving a rich and varied sound, while Nemanja Radivojević in his work *I Anđeo ugleda crnog labuda* [*И анђео угледа црног лабуда*; And the Angel Saw the Black Swan] approximated his type of expression to the language of the second modernism, which is currently prominent in much of Western Europe. Finally, two works by Srđan Hofman and Vladan Radovanović, *Bez jave, u potrazi za Pjeroom Arnolda Šenberga* [*Без јаве, у потрази за Пјероом Арнолда Шенберга*; No Waking – In Search of Arnold Schoenberg's "Pierrot"] and *Instella*, were presented as two additions to the heterogeneous oeuvres of these two established Serbian authors. It was especially exciting to hear Hofman's intellectual and musical play of setting up relations between an electronic modification of Schoenberg's *Pierrot lunaire*, the poetry of Vladislav Petković Dis, and Hofman's own creative language.

The first concert on the fourth night of the Festival, titled *Iluminacije* [*Илуминације*; Illuminations], featured the Metamorphosis Ensemble. They performed *Atmosphères* [Atmospheres] by Ivan Jevtić, a

neo-romantic, academic work; *Tužbalica za starim vremenima* [Тужбалица за старим временима; Threnody for the Old Times], a work for viola and accordion by Jasna Veljanović; *Prvi dugачki kvintet* [Први дувачки квинтет; Wind Quartet No. 1] by Dalibor Đukić; *Balada o Dositeju* [Балада о Доситеју; A Ballad about Dositej], a work in a clear neoclassical language by Mirjana Živković; and *Illuminations*, an extraordinarily expressive string quartet by Darija Andovska. Lazar Đorđević presented his broadly conceived piece for clarinet, accordion, and string quartet, constructed upon two motives that link up, intertwine, and enter into dialogues with one another. The work's carefully selected timbres and wide range of expressive devices contributed to generating a rather memorable impression in the listener. The same may be said about *Weiss*, a work for violin, violoncello, piano, and accordion by Sonja Mutić. This is a piece characterized by a rather subtle kind of sound, produced by tones and sounds at the edge of audibility. The author constructed a reduced and fragmented musical flow, with a simple kind of expression, but also with an expressive character. According to the programme notes, "Blindness' of white, as well as some aspects of its significance in the collective unconscious, such as simplicity, purity, emptiness, isolation, and distance are in this piece reflected through interference, assimilation and a specific behavior of the high frequencies".

The fourth day of the Festival ended with another performance by the Construction Site New Music Ensemble, who performed *Mozart schtirbt* [Mozart Dddying]

by Aleksandar Perunović; *Arche 1 and 3*, two works for flute by Ljubomir Nikolić; *Scorpions*, a work for two harps by Paul Patterson; *Adonis i Galateja* [Адонис и Галатеја; Adonis and Galatea], a work by Tatjana Milošević; *Tišina* [Тишина; Silence], a work by Ivana Stefanović; *Bass Trip*, a work by Pēteris Vasks; and *O vukovima i vozovima* [О вуковима и возовима; On Wolves and Trains], a work for electric cello and live electronics by Svetlana Savić, which we already had an opportunity to hear at another performance by the Construction Site Ensemble. The work *Mozart schtirbt* was conceived as a sort of postmodernist reading of W. A. Mozart's poetics. Reading out lines from a letter by Mozart, in Italian, and then playing modified segments of the opening bars from *Lacrimosa* from his *Requiem*, the performers actually introduce the listeners to the mysterious world of Mozart i.e. Perunović. The piece approximates a sort of musical epitaph dedicated to Mozart – in a simple language, but with a clear message. Also, it was especially exciting to listen to *Adonis i Galateja*, a mini opera by Tatjana Milošević to a libretto by Vladimir Kosić and Željko Mijanović. The work's parodied subject matter, revolving around the *weird love* of "the android Adonis, who travels to Saturn in order to meet beautiful Galatea – the main protagonist of a popular interplanetary reality TV show called *Cosmovision*", as the programme notes explain, comes to life in Milošević's post-modernistically constructed music. Quotations and fragments of quotations from pieces by György Ligeti, Aurel Stroe, and Beat Furrer, as well as excerpts from Jean-Baptist Lully's opera *Acis et Galatée*

are harmoniously combined with original melodic lines, generating the complex dramaturgical course of this sonically grotesque but semantically critically oriented piece.

The fifth night of the Festival took place at the hall of Guarnerius, again featuring the Construction Site New Music Ensemble. The audience had an opportunity to hear *Tapisserie* [Tapestry], a work by Justina Repečkaičė for flute, clarinet, violin, violoncello, and piano, based on the repetition of simple motives, with the piano assigned a percussive and the remaining instruments a timbral function. Playing with timbres is likewise the main feature of Ada Gentile's subtle but effective piece *Un Suono Lontano* [A Sound Far Away] for flute, violin, violoncello, and piano, based on broadly drawn lines, with an almost unchanging harmonic structure, interrupted by aggressive, abrupt intrusions of the violoncello. Ivan Vukosavljević presented his *Trills, Spills, and Bellyaches*, a work for solo electric guitar, which he performed himself. The piece features a minimalistic type of expression, conceived as a sort of study exploring the possibilities of sound manipulation on an amplified instrument. *Four Darks in Red, Impression of Rothko*, a piece by Branka Popović, demonstrated the breadth of her musical expression, with some recognizable characteristics from her earlier works, as well as new, different sources of musical inspiration. Effective and dramaturgically well thought out, this work features a peculiar dramaturgical thread that the author skilfully pursues, retaining the listener's attention right to the end. An interesting work by Stanislava Gajić, *Pokajnička* [Покајничка; Peniten-

tial] for voice, flute, and string quintet, combining a modernistic language with quasi-folkloric elements, was followed by Dragan Latinčić's *Fragmenti plavog* [Фрагменти плавог; Fragments of Blue] for flute, violin, violoncello, and piano, and Vladimir Korać's *Reflections* for flute, clarinet, tenor saxophone, violin, violoncello, double bass, and piano. What characterizes both works is an insistence on timbre as the basic building element. In Korać's work, that aspect evidently relates to his interest in French spectralism, addressing the potential of tonal and harmonic spectrum, whose derivatives this young composer used in the best possible way.

The evening ended with the promotion of a new CD edition by the pianist Nada Kolundžija, titled *Udah, izdah: Mala antologija muzike za klavir 1914–2014* [Удах, издах: Мала Антологија музике за клавир 1914–2014; Breathing in, Breathing Out: A Compact Anthology of Piano Music 1914–2014].

The opening concert on the final night of this year's Review of Composers featured *Concertante*, the chamber orchestra of the Faculty of Arts at the University of Niš, who performed at the Large Auditorium of the Students' Cultural Centre. This is an excellent ensemble, led by Milena Injac, which evidently possesses much potential that is not yet sufficiently recognized. The Orchestra performed Božo Banović's *Preludijum* [Прелудијум; Prelude] for strings, Nickos Harizanos's *Night without Moonlight* for solo flute, strings, and glockenspiel, *Konstantinova fuga* [Константинова fuga; Constantine's Fugue] by Dragan Tomić, *Mehanički Orfej*

[*Механички Орфеј*; Mechanical Orpheus] by Vuk Kulenović, and Claudia Montero's *Concierto en blanco y negro* [Concerto in Black and White] for piano and strings. For the most part, these pieces follow a neo-romantic line, with certain modernist ventures, especially in Nickos Harizanos's work. What they also share is a transparent and clear structure, without unexpected elements or compositional innovations.

The main event on the final day of the Festival was certainly the concert held at the great hall of the Kolarac Endowment, which, following a hiatus of several years, gave the audience a chance to hear new orchestral works at the Review of Composers. That evening, the Symphony Orchestra of the Serbian Broadcasting Corporation performed the following works: *Vokativ* [Вокатив; Vocative] by Jug Marković; *Zujte strune* [Зуйте струне; Hum Away, Strings!], a relatively short but effective piece by Isidora Žebeljan, with quasi-folkloric elements in melodic and rhythmic terms; *Posmatranje neba* [Посматрање неба; Viewing the Skies] by Stanko Simić; *Motus* by Vladimir Tošić; *When the Sun-rays Come* by Wenhui Xie; and *Veliki prasak* [Велики прасак; Big Bang] by Jugoslav Bošnjak. Especially noteworthy were the works of the two youngest composers, Jug Marković and Stanko Simić. Both works are based on a postmodernist methodology and include numerous quotations and reminiscences. Jug Marković's work demonstrates an extraordinary degree of ingenuity on the part of its young author, who boldly embarks on a musical game, deftly combining elements of different influences, but still retaining his authentic compositional expression. According to the

composer's programme notes, the main connective tissue in this eclectic piece is precisely its "stylistic diversity". And indeed, the work features fragments from works by Gustav Mahler, Modest Mussorgsky, as well as various 20th-century authors, whose influences may be heard, standing naturally one next to another, linking up and intertwining with each other. By means of harmonic surprises and effective dramaturgical solutions, the author managed to form a consistent piece that commands the listener's attention despite its broadly constructed musical flow, which unfolds almost without a break. Similarly to Jug Marković's work, Stanko Simić's piece likewise showcased an authentic expression and creative potential. Using a relatively small number of materials, but combining them in striking ways, Simić managed to create an expansive work with a monumental sound. In fact, this grandiosity of sound is also something that connects these two pieces. Simić's multilayered work rests on broad arcs of tension supported by a repetitive layer, primarily in the strings. A special harmonic colour issues from the piano, which intervenes at appropriate places, lending colour to the musical flow. We could hear rather interesting harmonic progressions and dramaturgical solutions, most prominently a quotation from Rachmaninoff's *Bogoroditse devo*, which supplies the work with the necessary contrast. In fact, it produces an anticlimax and, paradoxically, at the same time, constitutes the culmination of the piece. The author himself provided a poetical explication of the work's title, stating in the programme notes that whilst writing the piece, he "contemplated the hidden depths of nature and

man's vital connection to it, in order to hear it through the mediation of thought and achieve a voice of his own – by viewing the skies”.

The 26th International Review of Composers came to a rather successful conclusion, with a gala concert that provided not only the audience, but also the participating composers from Serbia with what is unfortunately a rare opportunity: to hear their orchestral works in a live perfor-

mance. As the Festival's programming director Branka Popović wrote in the festival booklet, this year's call for submissions was answered by almost 400 works, and during the Festival's six days 55 compositions were performed in ten concerts. That piece of information alone is an ample indicator of the import and significance of this unique review of contemporary musical creativity.