

ПРИКАЗИ И РЕЦЕНЗИЈЕ

REVIEWS

THE WORKS OF THE COMPOSER MILOJE MILOJEVIĆ (KOMPOZITORSKO STVARALAŠTVO MILOJA MILOJEVIĆA): *Proceedings of the Scientific Conference held in Belgrade from November 25 to 27, 1996: editor Melita Milin, editor-in-chief Vlastimir Peričić. Belgrade: Institute of Musicology of the Serbian Academy of Sciences and Arts, 1998.*

Less than a year and a half after the Symposium dedicated to the works of the composer Miloje Milojević, Proceedings of the conference were published very thoroughly and professionally. In the introductory article, Nadežda Mosusova summarized the results in the research, publishing and presenting of Milojević's music done so far. Twenty-four full length papers, richly supplied with music examples and documentary sources, comprised almost everything that was published and researched so far about this significant composer.

Milojević, a multifaceted artist of Serbian culture – he was composer, musicologist, ethnomusicologist, music producer, and performer – was the focus of the conference held at the composer's centenary in 1984 (organized by Association of Serbian composers, The Institute of Musicology and the Faculty of Music in Belgrade). The conference held in November 1996 (organized by the Institute of Musicology of the Serbian Academy of Science and Arts) on the occasion of the fiftieth anniversary of Milojević's death, was centered on his work as a composer, since the presence of polydimensionality in his creative work reflects the very core of his creative being.

This was the topic of Katarina Tomašević's study *Miloje Milojević – between the tradition and the modern*, that defined Milojević's creative output as a deliberate synthesis of the stylistic tendencies present within his time. "The origins and cases of Milojević's style polyvalence" (p.6) Tomašević had found in his closeness to Serbian literary Moderna, that considered "the new not necessarily the negation of the old" (p. 11). In the similar direction concluded his presentation *Key opera of Miloje Milojević* composer Vlastimir Trajković – one of the best connoisseurs of Milojević's work – believing that "Milojević's cosmopolitanism have not interfered with Milojević's nationalism, and vice versa" (p.29). Summarizing six key opuses of Milojević's work, Trajković as an important criterion for selection chooses functionally transparent emanation of author's personal style achieved through the process of "responsible listening to music (p. 28). Along that line, with chosen six opuses – op. 2b, op. 34, op. 39, op. 67, op. 51 and op. 56a, as Milojević's reflexions on "spirit of the time", why not add also op. 27, *Rhythmic grimaces*, as typically atypical and, therefore, recognizable sound repercussion of Milojević's expressionism, that also fulfills required criterion on "depth and transparency of an expression" (p. 27)?

Milojević's stylistic orientation was the topic of Roksanda Pejović's thoroughly done study of Richard Strauss' influence on Milojević – *Possible influence of Richard Strauss on Milojević's oeuvre*. With characteristically detailed citations of all available titles concerning the same topic, the author inferred "inspiration by Strauss' paragon" (V. Peričić, *Muzički stvaraoči u Srbiji*, p. 285) on the example of comparison between Strauss' and by Milojević's concept of symphonic poem.

The avant-garde reflections in Milojević's style were discussed in Dragoljub Katunac's paper *The historical and compositional-stylistic position of Milojević's Rhythmic grimaces* and by Biljana Milanović in "*Le balai du valet*": *closeness with the European avant-garde*. Dragoljub Katunac – whose announced monography about Milojević's piano music is soon to be published – had proven that *Rhythmic grimaces* might stand comparison with Schoenberg's *Piano pieces op. 23* (p. 135), while Gordana Krajačić did the pioneer work writing about the piano music for children by Milojević. The third work about Milojević's piano music – *Harmonic language and folklore in the early piano composition's of Miloje Milojević* by Biljana Bulović, launched the new circle of topics: folklore, with unavoidable returns to connections with Mokranjac.

Le Balai du Valet, ballet grotesque from 1923, was the main topic of three papers in Proceedings. With detailed analysis of Milojević's avant-garde, multimedial methods, close to the ones used by Satie and Stravinsky (p.263), Biljana Milanović – "*Le balai du valet*": *closeness with European avant-garde* – considered this work not only as a "sudden eruption of novelty", but also as an opus that perfectly represents its author's heterogenous opera (p. 277). Jelena Šantić observed *Le balai du valet* from the standpoint of an experienced choreographer and ballet-dancer – *The avant-garde play of the subconsciousness – choreographic aspect*, while Vidosava Golubović discussed literary aspects of the text – "*Le balai du valet*" – *Marko Ristić's text for the ballet-grotesque by Miloje Milojević*. Tatjana Marković's paper – *The presence of the Serbian romantic tradition in Milojević's choral works based on folklore*, connects Milojević's works with Serbian composers from Romanticism, through the "traditional Romantic bond of choral music". From this point of view, it is interesting to trace Milojević's treatment of folklore in his later creative period, as it was done by Nadežda Mosusova in *Milojević's treatment of folklore in his last works*. Useful introductions to this text are papers by ethnomusicologists Ana Matović's *The contribution of Miloje Milojević for the preservation of the folk tradition of Kosovo and Metohia* and Dimitrije O. Golemović's *Miloje Milojević as an ethno-musicologist and analyst*, since these studies stress Milojević's work on folklore while stay within "Southern Serbian Lands", that, accordingly to Mosusova, made critical influence on composer's creations (p.178).

Influence of Serbian sacral music on Milojević's work is also one of insufficiently researched fields. That was the topic presented in elaborated study *Milojević's Solemn liturgy of St. John Chrysostom for solo voices and the mixed choir op. 50* by Bogdan Djaković and *Miloje Milojević's "Christmas Song" – sublimation of the religious experience* by Vera Milanković, the former from analytical, the latter from the music reception's point of view.

From thirteen opuses of Milojević's orchestral music, composed between the 1903. and 1921, the only well known is symphonic poem *The death of the Jugović's mother* – the one Milojević had nor even assigned the opus number (later supplied by Vlastimir Trajković). In her paper *Miloje Milojević's orchestral music* Branka Radović emphasized less known and, until now, unknown orchestral works by Milojević, giving review of all orchestral opuses, as "experimental group of works for stylistic interlacing, confrontation, build-up and expression" (p. 46).

Two "vocal symphonies" stand juxtaposed to each other in Milojević's opera (one is epic, *Genesis of Men* for soloists, chorus and orchestra) as cantata, and the other is lyric – *The Feast on the Meadow*, a cycle of five songs, op. 59. Those were the topics written by Dragana Stojanović-Novičić – "*Genesis of Men*" by Miloje Milojević as a musical metaphor of Jovan Ilić's poem - and by Nebojša Todorović – "*The Feast on the Meadow*" in the context of Milojević's late vocal cycles. If we accept Stojanović-Novičić's opinion that stylistic line of the *Genesis* is Wagner-Straussian (pp.118, 120) and Todorović's claim that *The Feast on the Meadow* is "distinctly expressionistic work...realized by the most radical music language" (p. 74), then we have the coordinates of Milojević's style

measured by West European common denominator for the period between 1912 (beginning of the work on *Genesis of Men*) and 1939 (year of the creation of *The Feast on the Meadow*).

Six papers in the Proceedings elaborate on Milojević's works for string instruments. Milojević's unfinished Concerto for violoncello No.1 in G major (1905), whose formal and style analysis were given by Ira Prodanov, "represents the first work of this kind in Serbian music literature for this instrument" (p.302). Melita Milin treated Milojević's cycle works for three violins in *Milojević's cycles for three solo violins*, as an essence for Milojević's construction of suite-cycle forms. Similar approach took Marija Masnikosa in her analytical study *Milojević's "Intima", suite for strings, on the motive re-le-do-mi-la* and Gorica Pilipović in Milojević's string quartet *Rural Motifs*.

Two authors, musicologist Sonja Marinković (*The String quartet in C minor*) and composer Anica Sabo (*Miloje Milojević's String quartet in G major op.11*) used the method of restorative musicology, the one encountered in West-European and American musicology. It might be interesting to note that critical editions of music scores, followed by musicology studies, encompass significant part of publishing activities and music production in the USA.

Alongside the precise and illustrative music examples (done by Slobodan Varsaković), following the majority of works, Proceedings contain Name Index and a very important Title Index that gives an easy access to overview of Milojević's works.

(translated by the author)

Sanja Grujić-Vlajnić
Washington, USA

ЕТНОКАМП "ПЕШТАНИ 1998"

У току протеклих ратних година на простору бивше Југославије и у току политичког осамостаљивања њених некадашњих република у великој мери су замрле и културне везе између њихових центара. С друге стране, покушаји оживљавања¹ традиционалне сеоске песме у Србији јављају се баш у то време и развијају се паралелно са процесом изолације наше земље и све дубљег утапања у заглушујуће звуке разних популарних жанрова (од оних увезених са стране, преко "турбофолка", па до најновијих квазиграндиозних, а веома исплативих лимених творевина, изниклих из домаће филмске продукције).

Отуда се организовање етнокампа у селу Пештани на обали Охридског језера (12 километара од Охрида према Светом Науму, на крајњем југозападу Бивше југословенске републике Македоније) јавља као изузетно позитиван и охрабрујући покушај.

Камп, који је трајао само неколико дана, од 24. до 28. јула, окупио је музичаре из неколико (претежно) балканских земаља, који су позвани да учествују на Етно-акустичарском фестивалу (Етно-АФЕС) у

¹ У дискусијама српских етномузиколога овај израз се често замењује страним терминима *ресџаурација*, *конзервација* и *реконструкција*.