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british association for slavonic
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Department of Fine Arts and Music of the
Serbian Academy of Sciences and Arts

Одељење ликовне и музичке уметности
Српске академије наука и уметности

Institute of Musicology of the
Serbian Academy of Sciences and Arts

Музиколошки институт
Српске академије наука и уметности

BASEES Study Group
for Russian and Eastern European Music
(REEM)

Студијска група за руску и источноевропску
музику при Британској асоцијацији за
славистику

Одељење ликовне и музичке уметности Српске академије наука и уметности
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Department of Fine Arts and Music of the Serbian Academy of Sciences and Arts
Institute of Musicology of the Serbian Academy of Sciences and Arts
BASEES Study Group for Russian and Eastern European Music (REEM)

**ПРЕВАЗИЛАЖЕЊЕ ПОДЕЛЕ
НА ИСТОК И ЗАПАД: НОВА ТУМАЧЕЊА МУЗИКЕ
БАЛКАНА**

Међународни научни скуп

Београд, 26–29. септембар 2013.

**BEYOND THE EAST–WEST DIVIDE:
RETHINKING BALKAN MUSIC'S
POLES OF ATTRACTION**

International Musicological Conference

Belgrade, 26–29 September 2013

ОРГАНИЗАЦИОНИ ОДБОР

Академик Дејан Деспић

Проф. др Џим Семсон, члан Британске академије

др Филип Булок, Универзитет у Оксфорду; REEM/BASEES

др Јелена Јовановић, Музиколошки институт САНУ

др Катерина Левиду, REEM/BASEES

др Ивана Медић, Музиколошки институт САНУ; REEM/BASEES

др Мелита Милин, Музиколошки институт САНУ

Проф. др Даница Петровић, Музиколошки институт САНУ

Проф. др Кети Роману, Европски универзитет, Кипар

др Катарина Томашевић, Музиколошки институт САНУ

мр Биљана Милановић, Музиколошки институт САНУ

Срђан Атанасовски, Музиколошки институт САНУ

CONFERENCE COMMITTEE

Dejan Despić, Full member of the Serbian Academy of Sciences and Arts

Jim Samson, Ph.D., Fellow of the British Academy

Philip Bullock, Ph.D., Oxford University; REEM/BASEES

Jelena Jovanović, Ph.D., Institute of Musicology SASA

Katerina Levidou, Ph.D., REEM/BASEES

Ivana Medić, Ph.D., Institute of Musicology SASA; REEM/BASEES

Melita Milin, Ph.D., Institute of Musicology SASA

Danica Petrović, Ph.D., Institute of Musicology SASA

Katy Romanou, Ph.D., European University Cyprus

Katarina Tomašević, Ph.D., Institute of Musicology SASA

Biljana Milanović, M.Phil, Institute of Musicology SASA

Srđan Atanasovski, M.A., Institute of Musicology SASA

CONFERENCE PROGRAMME

Thursday, 26 September

Serbian Academy of Sciences and Arts (SASA)

Knez Mihailova 35

Festive Hall, second floor

9.00 REGISTRATION (Festive Hall Foyer)

10.30 OPENING CEREMONY

Speakers:

Dimitrije Stefanović, on behalf of the Serbian Academy of Sciences and Arts

Dejan Despić, on behalf of the Department of Fine Arts and Music SASA

Katerina Levidou, on behalf of REEM/BASEES

Melita Milin, on behalf of the Institute of Musicology SASA

11.00 KEYNOTE 1

Timothy Rice:

Musical Practice and the Experiential Power of Place

(Coffee break)

SASA, Festive Hall, second floor

PLENARY SESSION

Chair: Katarina Tomašević

12.30 **Melita Milin**

Images of the Eastern Other in Serbian Art Music

13.00 **Katy Romanou**

The Greek Community of Odessa and its Role in the "Westernisation" of Music Education in Athens

13.30 **Ivan Moody**

Turning the Compass

14.00 *SASA Club, Mezzanine*

BUFFET

SASA, Hall 2, first floor

SESSION A

Chair: Melita Milin

- 16.00 **Biljana Milanović**
Beyond the Imagology of the Balkans or Playing with the
Stereotypes in Researching Serbian Music
- 16.30 **Ana Stefanović**
Traditional Vocal Music as a Reference in Contemporary
Serbian Art Song
- 17.00 **Srdan Atanasovski**
The Dream of the East: The Sound of Kaval and Visions of
Serbian Homeland

SASA, Hall 3, first floor

SESSION B

Chair: Rastko Jakovljević

- 15.30 **Danka Lajić-Mihajlović**
Singing to the Accompaniment of Gusle in the Balkans:
Between Particularity and Universality in the Epic World
- 16.00 **Haris Sarris**
The Routes of the Folk Clarinet in the Balkans:
“East” or “West”?
- 16.30 **Jelena Jovanović and Sanja Ranković**
Reception of Serbian Traditional Rural Singing:
“Eastern” and “Western” Borders and Beyond
(The Experiences of Neo-traditional Ensembles
from Belgrade)

SASA Gallery

Knez Mihailova 35

18.00 PIANO RECITAL

Ivana Medić

Piano Music Inspired by Balkan Folklore

Works by Isidor Bajić, Miloje Milojević, Josip Slavenski,
Vasilije Mokranjac, Dejan Despić, Zoran Hristić,
Vojin Komadina and Nataša Bogojević

20.00 Restaurant *Dva jelena* [Two Deer],
Skadarska 32

CONFERENCE DINNER

(optional)

Friday, 27 September

SASA, Festive Hall, second floor

PLENARY SESSION

Chair: Katy Romanou

- 10.00 **Warwick Edwards**
Music, Memory and the Rhythms of Words:
What Balkan Traditions Have to Tell Us About Medieval
Songs of the Mediterranean
- 10.30 **Katarina Tomašević**
Whose are Koštana's Songs? Contribution to the Research
of Oriental Heritage in Serbian Traditional, Art and
Popular Music
- 11.00 **Nevena Daković**
Balkan Film Music Between Mono- and Multi-Culturalism:
Musical Scores for the Films Directed by
Aleksandar Petrović

(Coffee break)
- 12.00 KEYNOTE 2
Danica Petrović:
*South Eastern Europe (the Balkans) Through the Centuries:
On the Paths of Liturgical Music*

SASA, Hall 2, first floor

SESSION A

Chair: Warwick Edwards

- 15.30 **Jasmina Huber**
Concerning the Competition of Various Musical Traditions
in the Holy Land and Their Respective Way into the
Belgrade Synagogue
- 16.00 **Lana Paćuka**
An Interaction Between National and West-European
Musical Elements as Seen from the Example of Serbian
Woman and Her Role in the Musical Life of Sarajevo in the
Late Nineteenth and Early Twentieth Century

(Coffee break)

- 17.00 **Ersin Mihci**
Forging National Music on Both Sides of the Aegean in the Nineteenth and Twentieth Centuries
- 17.30 **Emin Soydaş**
Turkish Music in the History of the Balkans: a Pillar of an Unfounded Paradigm or a Synthesizer?

SASA, Hall 3, first floor

SESSION B

Chair: Katerina Levidou

- 15.30 **Olga Otašević**
Musical Life in Belgrade in Russian–Language Periodicals of Russian Diaspora (Emigration of the “First Wave”)
- 16.00 **Ivana Vesić**
The Role of Russian Emigrants in the Rise of Popular Culture and Music in Belgrade Between Two World Wars
- (Coffee break)
- 17.00 **Iva Nenić**
World Music in the Balkans and the Politics of (Un)belonging
- 17.30 **Dafni Tragaki**
Fragments, Samples, Bits. Digital Music Composition and Place–making

SASA Gallery

Knez Mihailova 35

19.00 ROUND TABLE

Jim Samson, *Music in the Balkans*, Leiden: Brill 2013.

Participants: **Melita Milin** (moderator), **Jelena Jovanović**, **Katerina Levidou**, **Katy Romanou**, **Valentina Sandu Dediu**

Saturday, 28 September

SASA, Institute, Knez Mihailova 36

Hall 1, first floor

SESSION A

Chair: Valentina Sandu Dediu

- 10.00 **Ivana Medić**
Reflections on the Ancient Past: Isidora Žebeljan's Operas
Between Balkan Antiquity and Western Contemporaneity
- 10.30 **Bianca Țiplea Temeș**
Mixing the Poles in Modern Composition:
Ligeti and the Balkan Music
- 11.00 **Ivana Miladinović Prica**
Background of Milimir Drašković's Communication with the
Cultural Other

SASA, Institute, Hall 2, first floor

SESSION B

Chair: Jelena Jovanović

- 10.00 **Vesna Bajić Stojiljković**
Moiseyev Dance Company and the Choreography of
Folk Dance Production in Serbia
- 10.30 **Gergana Panova Tekath**
On the "Own" and the "Common" and Their Representation:
Rethinking the Soviet Model vis-à-vis the Bulgarian
Professional "Folk Choreology"
- 11.00 **Dunja Njaradi**
Dance Performance and the Politics of Affectivity:
State-Sponsored Dance Societies and the Articulation of
National Difference

*Belgrade City Library, Knez Mihailova 56
Roman Hall*

12.00 LECTURE AND DISCUSSION

Darko Tanasković,

University Professor, Islamologist and Linguist

Oriental–Islamic Component in the Serbian Culture

(Towards a Balanced Approach Methodology)

SASA, Institute, Hall 1, first floor

SESSION A

Chair: Ivana Medić

15.30 **Ana Hofman**

Musical No Man's Land: Sound Relocations in a Borderzone

16.00 **Sonja Zdravkova Djeparoska**

Route Russia–Serbia–Macedonia.

Intercultural Communications

(Coffee break)

17.00 **Valentina Sandu Dediu**

Writing About Music in Postwar Romania:

Soviet Sources, Nationalism and Structuralism

17.30 **Nikola Baković**

Between Nostalgic Entertainment and Modernising Culture:

Exporting Yugoslav Music to Economic Emigrants in the

West

SASA, Institute, Hall 2, first floor

SESSION B

Chair: Bogdan Đaković

- 16.00 **Natalia Ramazanova**
Musical and Poetic Versions of the Service in Honour of
Serbian St. Arseny in Russian Manuscripts from the
Fifteenth to the Seventeenth Centuries
- 16.30 **Yulia Artamonova**
Hilandar Chant and a Phenomenon of Double Translation
- 17.00 **Nataša Marjanović**
Church Chant and Choral Composition in Serbian and
Russian Practice in the Nineteenth Century

Ethnographic Museum, Belgrade

(Etnografski muzej u Beogradu), Studentski trg 13

FILM SCREENINGS

Moderator: **Jelena Jovanović**

Authors Harris Sarris and Svetlana Azanjac will attend the screenings

- 19.00 *Warble the Bagpipes*
(30 min.; author **Haris Sarris**,
directed by **Dimitris Kitsikoudis**)
- Pročka – Forgiveness Sunday*
(24 min.; author **Svetlana Azanjac**,
directed by **Slobodan Simojlović**)
- 20.30 *Crossing the Bridge: The Sound of Istanbul*
(90 min.; directed by **Fatih Akin**)

Screening arranged in cooperation with

Goethe-Institut Belgrad

Sunday, 29 September

SASA, Institute, Hall 1, first floor

SESSION A

Chair: Ivana Medić

- 10.00 **Ana Petrov**
“A Representative of Western Culture” or
“A True Slav Artist”? Đorđe Marjanović between Yugoslavia
and the Soviet Union
- 10.30 **Jakša Primorac**
Dalmatian Pop–Music: Slavs Embracing the Mediterranean
- 11.00 **Anita Buhin**
Mediterranean Identity of Yugoslav “Zabavna Music”:
The Example of the Opatija Festival in 1958

(Coffee break)
- 12.00 **Endre Tóth**
From Folk to Rock and from Rock to Folk:
The Influence of Balkan Folk Music on Hungarian Beat
- 12.30 **Nobuhiro Ito**
Chalga and Enka: Parallel Phenomena
on Both Sides of Eurasia
- 13.00 **Manolis Seiragakis and Ioannis Tselikas**
Greek Operetta Between East and West: the Case of *Halima*

SASA, Institute, Hall 2, first floor

SESSION B

Chair: Danica Petrović

- 10.00 **Achilleas Chaldaeakes**
Byzantine Music Between Western and Eastern Social
Ideology: the Case of John Laskaris
- 10.30 **Alexander Vovk**
Greek Koinonika in West–Russian Irmologions from
the Seventeenth and Eighteenth Centuries

(Coffee break)
- 11.30 **Sevi Mazera–Mamali**
Bilingual Anthologies of the Psaltic Art:
Written Documentation of Inter–Balkan Music and
Worship Coexistence in the Eighteenth and
Nineteenth Centuries
- 12.00 **George Smanis**
The Non–Ecclesiastical Music in Byzantine Church Music:
A Window to the East
- 13.30 CLOSING REMARKS

Historical Museum of Serbia

Trg Nikole Pašića 11

- 16.00 Visit to the Exhibition
*Imaginary Balkan: Identities and Memory in the Long
Nineteenth Century*

Curator: **Katarina Mitrović**,
Historical Museum of Serbia

ABSTRACTS AND BIOGRAPHIES

KEYNOTES

Timothy Rice trice@arts.ucla.edu

Musical Practice and the Experiential Power of Place

This conference's title, "Beyond the East-West Divide", suggests that an examination of the spatial dimension in musical ethnography and history may provide a fruitful way to "rethink Balkan music's poles of attraction".

Two phenomenological ideas, "place" and "lived experience", are used to examine what it means to grow up and live with music in the Balkans. The argument is made that East and West are not over there somewhere, but here, in this "place". These "poles" inform the creativity of musicians, scholars, and social activists, who either must reconcile, celebrate, and rethink them in their work or reject and ignore one or another of the poles. Since lived experience is the centerpiece of phenomenological analysis, a three-dimensional model of "lived musical experience" is presented. Place is one of the three-dimensions of "lived musical experience", but time and metaphorical claims about the nature of music are also important dimensions of experience. The workings of the model are illustrated with case studies from fieldwork on music in Bulgaria. It is proposed that the application of such a general model to the myriad case studies presented at this conference, and elsewhere, might enhance the potential for comparative studies of how local musicians, scholars, and activists are thinking about and rethinking the poles of East and West.

Timothy Rice is professor of ethnomusicology at the University of California, Los Angeles. A specialist in the traditional music of southeastern Europe, his publications include *May It Fill Your Soul: Experiencing Bulgarian Music* (University of Chicago Press, 1994) and *Music in Bulgaria: Experiencing Music, Expressing Culture* (Oxford University Press, 2004). He has also written many articles examining

the general nature of research in ethnomusicology. He is a past president of the U.S.-based Society for Ethnomusicology and a co-founding editor of the ten-volume *Garland Encyclopedia of World Music* (1998-2002). He was the editor-in-chief for four years of the journal *Ethnomusicology* and the inaugural director, from 2007-2013, of the Herb Alpert School of Music at the University of California, Los Angeles (UCLA).

Danica Petrović mdmjpet@gmail.com

South-Eastern Europe (The Balkans) Through the Centuries: The Paths of the Liturgical Music

The title of the conference itself poses two significant research questions: the first directed towards a fixed geographical area – South Eastern Europe or The Balkans – and the second aimed at a reappraisal of the music written in this region.

I will start my presentation by giving a personal view of the Balkans, through the lens of my generation, which is somewhat contrasting to the events, their descriptions and interpretations that have been current during the last 25 years.

The liturgical music will be in the focus of my presentation. I will talk about the music in the liturgical practice developed among the Southern Slavs (Serbs, Bulgarians) and Romanians that has been based on the Byzantine – Eastern Orthodox practice. However, I will mention the so called “glagolitic” tradition, i.e. the liturgical singing in Slavonic language preserved among the Catholics in Croatia. I will follow the written sources on the liturgical practice of the Serbian Orthodox Church, which show its Byzantine and Mediterranean roots, and will point to cultural influences which were spreading from the Balkans towards the North-East and the Russian Lands in various periods of time. In the recent times these influences have returned in a new form and with a different content.

The second issue – *rethinking* – is not so complex, given the fact that musicology as a research discipline only developed in this region in the second half of the twentieth century. The local musicians and church singers who knew traditional liturgical chant have been writing down melodies and collecting sources since the mid-nineteenth century. However both in the past centuries and today church music was a subject of research of a very narrow circle of musicologists and liturgy specialists. Therefore many questions within this area of research have to be asked as basic or fundamental questions, and any “rethinking” can only be directed at the new practical views of the current practices of church singing.

Liturgical music is a specific form of traditional and also composed music, strongly shaped by a local church organisation, and above everything else determined by the strict dogmatic and liturgical rules, hymnographic context and language variations. As a specific form of music tradition liturgical music has always been a unique aspect of spiritual and music education. Even today it remains an important aspect of music culture, easily accessible to a wider population throughout the Balkans.

Danica Petrović graduated from the Belgrade Academy of Music in 1970 and obtained the doctorate from the University of Ljubljana (1980). She was Professor of Music History at the University of Arts, Novi Sad (1993-2010) and Principal Research Fellow at the Institute of Musicology of the Serbian Academy of Sciences and Arts, serving as a Director of the Institute between 2001 and 2012.

Petrović’s research interests include Slavonic music manuscripts from the fifteenth to the nineteenth centuries, Greek-Slavonic and Russian-Serbian cultural links in the eighteenth century, and links between Serbian music and European musical traditions of the nineteenth century. Her research has demonstrated the continuity of Serbian music from late medieval times to the present. She has contributed to the complete edition of Stevan Mokranjac’s works,

prepared editions of *Traditional Serbian Orthodox Church Singing* (Barački, Ostojić) and has been working on the complete works of Kornelije Stanković.

PARTICIPANTS

Yulia Artamonova artyulya@gmail.com

Hilandar Chant and the Phenomenon
of *Double Translation*

The Hilandar manuscript collection is probably the richest and the most extensive depository on the Holy Mount. This collection includes books and other sources from the eleventh through the twentieth centuries. The Cyrillic part of the Hilandar collection is the largest one on Athos; it contains about 800 manuscripts.

A comparative study of the Hilandar manuscripts from the seventeenth to the nineteenth centuries has led me to a conclusion that at the beginning of the nineteenth century a significant change in the Hilandar singing tradition occurred. In the nineteenth century, the number of manuscripts in the Slavic language increased. Firstly, some Greek texts were translated into Slavic and written down with a new system of music writing – the so-called “new method” of notation. Moreover, some chants that had only existed as a part of oral tradition were written down using the new notation. This process has been defined as a “phenomenon of double-translation”: both texts and melodies underwent noticeable changes when the language and the type of notation changed. This process can be compared with what happened at the beginning of the era of writing in Slavic, when Greek hymnography was translated into Slavic and provided with music neums of new kind.

In this paper I will examine the phenomenon of *double translation* through a comparative study of Greek, Russian

and South-Slavonic (Hilandar) sources of the same type: a collection of model chants – the so-called “*podobniki*”.

Yulia Artamonova is a musicologist from Moscow, Russia. Her research interests lie in the sphere of the Orthodox chant (both Old-Russian and South-Slavonic). She obtained her Ph.D. in 1998 with a thesis *The Model Chant in the Old-Russian Church Singing from the Eleventh to the Eighteenth Centuries*. She has participated at the 20th, 21st and 22nd International Congresses of Byzantine Studies. As a winner of the Fulbright Scholarship she has worked on the Hilandar collection at the RCMSS/HRL (2004, OSU, Columbus, OH). She is also a board member of ISOCM and a Senior Research Fellow at the Gnesins Russian Academy of Music.

Srdjan Atanasovski srdjanatanasovski@yahoo.co.uk

The Dream of the East: The Sound of Kaval and Visions of Serbian Homeland

During the 2000s Serbian music scene witnessed the flourishing of the so-called *ethno* music, a genre characterized by arrangements of folk tunes in the manner of World Music, with an audiovisual presentation usually featuring images of “traditional” art, costumes, etc. One of the striking features of this genre has been a widespread use of *kaval*, a wooden rim-blown flute originally associated with central and south Balkan mountain shepherds’ communities. Kaval is present in a wide range of musical products labelled as Serbian *ethno* music, including the song that represented Serbia at the 2004 Eurovision song contest. Following the 2004 Eurovision contest, studying kaval became a part of the curriculum of Music School *Mokranjac*, the oldest music school in Belgrade. Since the beginnings of kaval use in Serbia, music scholars and practitioners have related this instrument to the imagined ethos of “the East”, due to its similarity with Middle-Eastern instruments such as *ney*, but also because of the perceived similarity of the music played on kaval to the “Byzantine chant”, as well as to

the system of maqām. Moreover, the artists who played key roles in the (re)introduction of kaval in Serbia were part of the “Byzantine chant” revival movement themselves. However, since kaval purportedly formed part of the musical tradition of Serbian communities in southern Kosovo, in the context of *ethno* music kaval has been typically used in arrangements of folk tunes flagged as originating from Kosovo or Southern Serbia. This disputed land has been constructed as the core part of Serbian homeland by means of various cultural discourses, which became particularly pronounced after 1999, when the governance passed to the United Nations.

I will discuss the dual position of kaval as the emblem of the imaginary East on one hand and as the symbol of inviolability of Serbian homeland on the other. I will investigate different music practices, including grassroots Internet-distributed music production initiatives, as well as the practices of kaval teaching. I will pay special attention to the affective qualities of kaval music-making and music-listening. Examining the place of kaval in everyday life, I will elucidate how nationalism and the notion of “homeland” are being produced and spatially enforced through the intensity of discrete bodily experiences.

Srđan Atanasovski graduated from the Department of Musicology, Faculty of Music in Belgrade in 2009. He is currently a third-year doctoral student at the same department; his Ph.D. thesis is titled *Music Practices and Production of the National Territory*. In 2009 Atanasovski received the Vlastimir Peričić Prize, awarded by the Faculty of Music. He also received an annual award from the National Office of the President of the Republic both for his academic achievement and social engagement. During the academic year 2010/11 he was awarded a scholarship from the Austrian Agency for International Cooperation and a scholarship of Coimbra Group and the University of Graz. He has

participated in international conferences in Austria, Bosnia and Herzegovina, Croatia, Germany, Greece, Holland, Italy, Serbia, Slovenia, Turkey and United Kingdom. He has published papers in journals *Musicologica Austriaca*, *Musicology* and *Musicological Annual*. Since 2011 he has been a Research Assistant with the Institute of Musicology SASA.

Vesna Bajić Stojiljković vesnaetno@gmail.com

Moiseyev Dance Company and the Choreography of Folk Dance Production in Serbia

The well-reputed and famous Moiseyev Dance Company was founded in Moscow in 1937 by its artistic director and choreographer Igor Aleksandrovich Moiseyev. The impact of this company was barely felt in the early years. Following World War Two, however, the impact of the Moiseyev ensemble was immense in every republic of the USSR. After several successful tours throughout the entire Soviet Union and Eastern Europe, all of the states of the USSR formed companies that emulated the Moiseyev model. Moiseyev's company appeared widely throughout the Eastern bloc. Although Serbia was only under the strong influence of the Soviet Union (1843-48) for a short time, many new trends that were established in the years directly contributed to dance choreography in this region.

Since 1948 when Yugoslavia became politically independent from the Soviet Union, many cultural organizations have begun to promote folk dance and music by organizing festivals and other events. That same year the State Ensemble "Kolo" was founded in Serbia, and a year later "Lado" in Croatia and "Tanec" in Macedonia. Although Yugoslavia was no longer under strong Soviet influence, the model for the operation of state professional groups was taken from the aforementioned Russian state ensemble.

However, the Moiseyev approach to folk dance and music material was not directly transposed into these ensembles, as was the case in other countries under Soviet control. At this point it is important to observe to what extent its impact could be seen in the choreographic creations of the authors who were engaged in the State ensemble „Kolo“ since its inception, these being Olga Skovran, Dobrivoje Putnik, Dragomir Vuković and Branko Marković. How are folk music and dance treated? Is there a related choreographic structure? What kind of kinetic expression do they promote? What does its spatial composition look like? In order to consider these questions I will use the method of structural and formal analysis of Moiseyev choreographies and choreographies of folk dance by the authors mentioned, which I have been developing in my doctoral thesis, and will show with video examples in the presentation.

Vesna Bajić Stojiljković completed her master studies at the Department of Ethnomusicology at the Faculty of Music in Belgrade (2006). At the same Faculty she enrolled in PhD studies in 2009. She is a professor of choreology at the Academy of Dance in Ljubljana (2011), as well as the artistic director, choreographer and founder of the Academic Cultural and Artistic Society “Kolo” (2007) in the town of Koper in Slovenia. She is engaged as an associate of the Public Fund for Cultural Activities (JSKD) for folk dance and music groups of minority ethnic communities in Slovenia. She is a member of the International Council for Traditional Music (ICTM), their Study Group on Ethnochoreology and the International organization *Kinetography Laban* (ICKL). Vesna has a variety of interests involving preserving Serbian cultural heritage through traditional dance and music that span across ethnomusicology, ethnochoreology, labanotation and choreography, all of which are included into her Ph.D. thesis.

Nikola Baković laonik.bakovic@gmail.com

Between Nostalgic Entertainment and Modernising Culture: Exporting Yugoslav Music to Economic Emigrants in the West

This paper will analyse the “cultural-entertainment activities for our workers temporarily employed abroad”, organised by the Yugoslav state for the labour emigrants who went to work in the Western Europe in the 1960s and 1970s (so-called *Gastarbeiter*). In the first years of its involvement, the state focused on supporting the big music tours organised by radio stations and republican *Matica* institutions (such as *Večeras zajedno* [Together Tonight] and *Zvuci rodnog kraja* [The Sounds of Homeland]), as well as song and dance concerts by numerous local cultural-entertainment ensembles. These events were supposed to represent the diversity of ethnic traditions of Yugoslavia, presented in the socialist packaging and reflecting the federal character of the state (through the system of republican quotas for performers and repertoire). However, in the early 1970s, the state shifted its support from big folk-oriented events to smaller tours, especially of amateur *Gastarbeiter* cultural troupes. Simultaneously, these activities departed from folk traditions. On the one hand, supporting the migrants’ cultural amateurism not only helped denouncing the accusations of the Yugoslav state commercialising its activities, but also served as a perfect example of the self-management (*samoupravljanje*) successfully applied in a capitalist environment. On the other hand, the earlier insistence on the rural sensibilities of the audience had proved ideologically incompatible with the Yugoslav socialism. Hence, from the early 1970s onwards, the authorities introduced more “modern” and “urban” cultural contents (such as diverse music genres, theatre plays, art exhibitions), in order to “enlighten” and “emancipate” the migrant workers and elevate them to a higher cultural level.

Basing my research on the archival documents of the relevant state institutions, diplomatic reports, press coverage and oral history interviews, I will use the concepts of socialist modernisation and transnationalism in order to contextualise these cultural policies of Yugoslav officials within the framework of emigrant-oriented propaganda.

Nikola Baković studied history at the University of Belgrade and University of Missouri, winning scholarships from the Municipality of Čačak, United States Agency for the International Development, Foundation “Dr Zoran Đinđić” and Open Society Institute. In 2012, he earned his M.Phil. degree in history at the Central European University in Budapest, receiving the Peter Hanak Prize for the best MA thesis. Baković has participated in academic conferences in several European countries and published articles in Serbia and abroad. He is currently employed at the Regional Historical Archives of Čačak (Serbia). His research interests include the cultural history of Yugoslavia, as well as the political and economic migrations from the Balkans after the Second World War.

Anita Buhin anita.buhin@gmail.com

Mediterranean Identity of Yugoslav *Zabavna* Music: The Example of the Opatija Festival in 1958

In Gad Yair and Daniel Maman’s study of the Eurovision song contest, Yugoslavia was included in the Mediterranean bloc together with Italy, Spain, Greece, Cyprus, Turkey and Monaco because they all shared common experiences of sea and history, which helped to create similar cultural tastes for music, dance and sexuality. Geographically and historically Yugoslavia related to several cultural spheres: Dinaric (Balkans), Pannonian (Central European) and Mediterranean zones. Although most of the country was geographically situated in the Balkans, the Dinaric identity was seen as inferior and regressive, represented in music in the form of folk music, later newly composed folk music.

The Central European heritage was not negatively perceived, but it evoked Habsburg and bourgeois heritage. Consequently, Mediterranean identity served perfectly for several purposes.

The promotion of Yugoslavia as a Mediterranean country could not only be seen in the development of mass-tourism, but also in the representation of the motives in the popular music. In that way, songs with maritime themes, motives and styles of the Adriatic region reflected a common cultural discovery of the sea. While numerous music festivals along the coast were followed by millions of listeners and viewers in the whole of Yugoslavia, the production of *zabavna* music was developed mainly in Croatia exactly because of its Mediterranean identity. The Opatija Festival was especially important, considered as an all-Yugoslav musical celebration where all republics and ethnicities, including minorities, were represented. Although in the first years it was an imitation of Western neighbors' ideas, especially Italian because of the success of the San Remo, festivals helped to create specific and recognizable popular music production.

While musicians and composers copied foreign popular songs, performing them in original language or translated, structures that were close to the official policy worked toward the creation of Yugoslav national style of popular music. The final result was the creation of *zabavna* music whose creation was strongly influenced by Italian *canzona*. It did not bring only a certain type of music and style of performance, but also popularity, fashion and glamour with all their positive and negative sides.

The experience of the *zabavna* music artists will offer insider's view of the struggle between ideology and need for entertainment on the example of the *zabavna* music festivals with the detailed analysis of the first Opatija festival as the representative case study.

Anita Buhin was born in 1987. She graduated History and Croatian Language and Literature at the Juraj Dobrila University of Pula in 2011, and in 2012 Central European History on the Central European University with thesis *“Why Do We Need the Comparison with the San Remo Festival?” The Birth of Yugoslav Zabavna Music under the Italian Influence*. She participated in several conferences and seminars (various International Students of History Association seminars, the 4th Congress of Croatian Historians). She has published several articles and reviews on Croatian contemporary history in student and scholarly periodicals (*Epulon – Journal of History Students*, *Carnival – Journal of International Students of History Association*, *The Herald of Istrian Archives*, *Journal of Contemporary History*, *Histria – The Istrian Historical Society Review*). Buhin has also been the editor of several Croatian and international student and scholar journals and volumes of papers (ClioWorld-ClioHres ISHA Reader *East and West: Bridging the Differences*, 2011 – 2013.) Currently she is volunteering at the Centre for Cultural and Historical Research of Socialism on the Juraj Dobrila University of Pula. She is interested in Yugoslav popular culture of the 1950s and 1960s.

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Byzantine Music Between Western and Eastern Social Ideology: The Case of John Laskaris

John Laskaris, is well known in historical and musicological research: he descended from Constantinople where he had relatives and property, but being attracted by the famous justice of the Venetian State proceeded to Crete, where he became active during the period between 1411 and 1418. Among other things, there he founded his own chanting school – one of the oldest relevant evidences for respective musical school – and would teach youngsters the ecclesiastical music, while he used to chant himself in various church services.

As it has already been noticed, Laskaris' motivation to proceed to Crete was not only to make a profit but also due to the policy of Byzantium and mostly of Ecumenical Patriarchate, in order to reinforce and support the Orthodox conviction of the people of Crete, who living under the Venetian rule would face various pressures from the Catholic Church. John Laskaris was a likeable figure to the emperor Manuel Palaiologos the Second and to the Ecumenical Patriarch Joseph the Second as well. At the same time, Laskaris being a scion of a distinguished Byzantine family was of course to the eyes of the Orthodox Greek civilization of Crete, the chosen one to represent the chanting art of Byzantium, the official representative of the liberate Byzantine State and Orthodoxy.

Undoubtedly, the social, professional and musical activity of this Eastern musician par excellence, which developed in a geographical space completely Western ruled, creates exceptionally fertile prerequisites for a general annotation between Eastern and Western musical and ideological dialogue; I will attempt a similar annotation though the present paper.

Achilleas G. Chaldaeakes is an associate professor of Byzantine Musicology at the Department of Music Studies of the NKUA. He teaches at both undergraduate and graduate level at the NKUA, but also at other Greek Universities and Institutes. His personal approach to this particular learning object is determined by an innovation: the study, analysis and comprehension of the theory and history of music through its practical expression. Achilleas Chaldaeakes' published scientific work comprises more than 150 studies (monographs, articles, entries in encyclopaedias, communications in congresses, essays in various collective volumes and scientific reviews, etc.), mostly on various subjects (theoretical, historical, aesthetic, etc.) pertaining

to the field of Byzantine Music. At the same time, he is the director of an artistic group of international renown, the choir *Masters of Psaltic Art*.

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Balkan Film Music Between Mono- and Multi-Culturalism: Musical Scores for the Films Directed by Aleksandar Petrović

The aim of this paper is to analyse the identity construction of the Balkans in the musical scores for the films directed by Aleksandar Saša Petrović. The analysis of musical scores for his films: *Skupljači perja* (*I Have Even Met Happy Gypsies*, 1967, music composed by A. Petrović), *Biće skoro propast sveta* (*Il pleut aussi dans mon village*, 1969, music composed by Vojislav Kostić and Aleksandar Petrović), *Majstor i Margarita* (*Il Maestro e Margherita*, 1972, music composed by Ennio Morricone) and *Seobe* (*Migrations*, 1989, various composers) will demonstrate the interstitial and transcultural character of the music in Balkan film narratives (in the broadest sense). It sketches the wide correlations and structural analogies between music-scape and culture-scape (space of cultural identity) positioned between monocultural/ethnic Other and multicultural (including Russian influence, European optique and popular music) “poles of attraction”.

Musical scores for the films *Skupljači perja* and *Biće skoro propast sveta* support the portrait of exotic, backward, atavistic, ethnic Balkan (Romany population) of mud, geese and moral stalemate. The ethnic Otherness is underlined by original Gypsy and folklore music and songs (and lyrics) that punctuate, comment and accompany the narrative development. *Majstor i Margarita* and *Seobe*, although clearly associated with Russian texts, literature and history, form the other pole of multicultural Balkan music. Ennio Morricone's music is imbued with the Western mode of imagining and using Slavic, Russian music themes

(including the popular *Ryabina*, but also Orthodox church music), while a compilation of original and classical music – – bridging the East-West divide – is assembled for the preserved version of *Migrations* – the film that Saša Petrović did not finish himself.

The imagology and iconography of the Balkans as embodiments of small exotic other but also of an elusive, multicultural, hybridised identity (made through evident coalescing of Slavic, Balkan, Central European Otherness in the film *Migrations*) is emphasised by music scores combining *ethno* sound, Orthodox church music, Russian popular songs and orchestrated classical melodies.

Nevena Daković, Ph.D. is Professor of Film Theory/Film Studies at Faculty of Drama Arts and Chair of Interdisciplinary doctoral studies of Art and Media at the University of Arts, Belgrade. She is the author (*Balkans as (film) genre: image, text, nation*, 2008; *Dictionary of Film Theorists*, 2005) and editor of many books. Nevena Daković publishes widely in the national and international framework (UK, Turkey, Slovakia, Italy, Austria, France, USA), participates at the conferences and is a frequent visiting professor (Oxford, Nottingham, Warwick, Ankara, Ljubljana, Istanbul etc.). Her main research topics include memory and identity and media(ted) memory.

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Music, Memory and the Rhythms of Words:

What Balkan Traditions Have to Tell Us About Medieval Songs of the Mediterranean

The cognitive processes that shape word rhythms in medieval European songs lie almost wholly beyond the day-to-day experience of most who study and perform them today. They are best understood, I would contend, in terms of a performance culture more deeply rooted in the realisation of sound images stored in memory than in the direct reading

of visible notations. In the circumstances, how better to develop an understanding of the processes than through engagement with notationless song traditions that are still current today, or at least have survived long enough to be studied through sound recordings? Orally transmitted songs of the Balkans, in all their diversity, exhibit a range of deep-rooted rhythmic systems with the potential to provide us with vivid insights into how sung word rhythms worked in the medieval West.

Such eastern song traditions, while on the surface diverse, exhibit common underlying rhythmic traits. Characteristically, they project syllables in stable accentual patterns that underpin a multiplicity of durations, not all of which can be easily measured. This suggests an approach to the rhythmic interpretation of twelfth- and thirteenth-century troubadour and other songs transmitted in unmeasured musical notation very different from that usually adopted. Virtually all previous literature on this matter focuses on note durations; virtually none takes the grouping and articulation of syllables as starting point.

The rhythmic behaviour of Balkan traditional songs also provides an explanation for how and why syllables are deployed the way they are in measured vocal music composed, performed, and notated in the West during the fourteenth and fifteenth centuries. While composers at this time often fix particular words in positions of rhetorical, symbolic or expressive significance, the underlying processes that determine where and when syllables fall are arguably intuitive rather than consciously formulated, an observation consistent with the complete absence of any treatment of the topic in contemporary theory. They entail the grouping and patterning of words and syllables in ways that, contrary to the doctrines and expectations of later eras, have little to do with the temporal values of the notes that bear them.

I will illustrate these arguments with recordings of songs from Romanian, Serbo-Croatian, and Greek tradition in conjunction with notated songs from thirteenth-century Languedoc and trecento Italy.

Warwick Edwards is Honorary Senior Research Fellow in Music at the University of Glasgow. His publications include several on words and music in medieval and early modern European song, some with cross references to parallel performance traits in the traditional music of the Balkans and the Mediterranean. Main publications: *Parallel Performance Traits in Medieval and Modern Traditional Mediterranean Song*, *Phrasing in Medieval Song: Perspectives from Traditional Music*, *Burgundian Verse Sung*, etc. A frequent visitor to Romania and other parts of Eastern Europe, he has initiated projects bringing together musicians from east and west. Further info at:

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Musical No Man's Land:

Sound Relocations in a Borderzone

Back in the 1950s, when Trieste was divided into A and B, if one would have imagined the airport of allied forces to be filled out with the Serbian trumpets, that would be characterized as the pure fiction.

This paper engages with the spaces of musical performance as some kind of musical geographies (Wood et al. 2007) – i.e. as material spaces with specific histories, locations, and acoustical context. It focuses on the territories between East and West, the notions which over the course of time change their meanings both physically and discursively, thus enabling dynamic social, aural, and spatio-temporal interconnections. My case study is the musical event *Guča na Krasu* (Guča on Karst), organized at the former military

polygon between Slovenia and Italy, a specific no-man's land which served as a borderzone between two Cold War blocs, two systems and economies (capitalist/socialist), reshaped by the dissolution of Yugoslavia and the EU integrational policy.

Ana Hofman, ethnomusicologist, received her Ph.D. from the Graduate School for Intercultural Studies at the University of Nova Gorica, Slovenia. Currently, she is associate researcher at the Centre for Interdisciplinary Research of the Slovenian Academy of Science and Arts in Ljubljana and lecturer at the Faculty of Humanities of University of Nova Gorica. Her research interests include music in socialist and post-socialist societies with an emphasis on former Yugoslavia, music and cultural memory, music and gender, applied ethnomusicology. She has published a number of book chapters and articles. In 2009 and 2010 she was a co-editor of the International Journal for the Euro-Mediterranean Studies. In 2011 she published the monograph *Staging socialist femininity: Gender Politics and Folklore Performances in Serbia*, Balkan Studies Series, Brill Publishing, which was translated into Serbian in 2012.

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Concerning the Competition of Various Musical Traditions in the Holy Land and Their Respective Way into the Belgrade Synagogue

Starting in the 1940s with the Shoah and continuing throughout the Communist regime, the traditional sacral and spiritual life of the Balkan Jews came to an end. Within this specific sacral and spiritual life that had lasted several centuries the musical soul of the Balkan Jews was encapsulated. Henceforth the following generations were unable to experience the traditional sephardic rite in its proper and alive setting.

In order to understand the new style of musical rendition (*nusach sephardi-yerushalmi*) that took the place of the forlorn liturgical tradition after the downfall of the Communist regime it is deemed to be necessary to look towards Israel. Of particular interest is the first great *Aliah* that laid the foundations for the establishment, character and spread of this new *nusach*, a common liturgical style among Israeli Sephardim.

The development of the liturgical music currently used in the Belgrade synagogue in the last decades has been heavily influenced by foreign traditions (mostly Levantine) that have been brought to Belgrade by modern communication systems. Therefore it is nowadays nearly impossible to speak of a *status quo*, since any current status might be obsolete by tomorrow – at least with respect to the melodies. The great changes within the liturgical music occurred therefore not due to assimilation into the Serbian majority but due to the personal preferences of the religious leadership of the Belgrade Jews. The alterations are precisely the consequence of the musical taste of the local Rabbi and Cantor. Hence it is a conscious process and not a change that lies inexorably in the music itself altering it along subconscious lines.

Jasmina Huber studied music (oboe) at the University of Ljubljana and graduated in 1985. She later moved to Germany, where she lives today. She studied musicology at the Academy of music in Düsseldorf (*Robert-Schumann-Hochschule Düsseldorf*) and Jewish Studies and Yiddish language, culture and literature at the *Heinrich-Heine-Universität Düsseldorf*. In 2013 she received her Ph.D. with *summa cum laude* at the Mannheim University of Music and Performing Arts (*Staatliche Hochschule für Musik und Darstellende Kunst Mannheim*). The title of her dissertation was: *How much change can a tradition tolerate today? Singing and prayer in the Jewish Community Belgrade facing the challenges of today*. Since 2009 she has taught Yiddish and worked

as a Research Associate at the department of Jewish Studies at the *Heinrich-Heine-Universität Düsseldorf*. She also works as an interpreter and translator.

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Chalga and *Enka*: Parallel Phenomena

on Both Sides of Eurasia

Chalga in Bulgaria, along with other types of *pop-folk* popular music, such as *Turbo-folk* in Serbia and *Manele* in Romania, has been a characteristic phenomenon since the 1990s in the Balkan countries. On the other hand we can find similar phenomena in Asia: *Enka* in Japan, *Trot* in Korea, *Dangdut* in Indonesia and so on.

In my presentation I will focus on *Chalga* in Bulgaria and *Enka* in Japan, and make some comparison. The three essential elements of *Chalga*, as argued by Timothy Rice in his book on Bulgarian music, are:

- (a) Bulgarian national folk elements: for example the simulated sound of the bagpipes (performed on the synthesizer), the lyrics in Bulgarian etc.
- (b) The elements of Roma music: the sound of the *darbuka*, the “chochek” rhythm, and Phrygian scale are the typical Roma elements in *Chalga*.
- (c) The Western popular music idioms: for example, the rhythm section consisting of drums and electric bass guitar, the artificial sound of synthesizers etc.

In the case of *Enka* in Japan we find a unique mixture of national folk elements (a) and western popular music idioms (c). And instead of Roma music (b), there are elements of Latin American music, or Russian folk song etc. The colourful visual images that accompany both genres also give us a similar impression.

I will examine the social context of both genres, analyze the structure of the lyrics and music and, finally, I will discuss the relationship between these two genres.

Nobuhiro Ito is Professor of Musicology at Osaka University. He received MA (1987) and Ph.D. (2010) in musicology from Osaka University. In 1992–3, Ito conducted a research on Bartók's ethnomusicological activity and published a book on Bartók in 1997. For the past ten years, Ito has made a research on the music by Roma in Hungary, Romania, Bulgaria and recently published a book on the relationship between village musicians in East European countries and avant-garde music in the twentieth century. His article "Bartók's Slovak folksong arrangements and their relationship to Stravinsky's *Les noces*" recently appeared in *Studia Musicologica*, 53/1-3.

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Reception of Serbian Traditional Rural Singing: "Eastern" and "Western" Borders and Beyond

(The Experiences of Neo-traditional Ensembles from Belgrade)

This paper is based on individual professional experiences of Serbian ethnomusicologists-practitioners, and of neo-traditional ensembles (which perform traditional music in the form that is close to original, with no attempt of stylization) they have been leading: the vocal group "Moba" and the Ensemble of the Department for ethnomusicology at Music School "Mokranjac", Belgrade. The paper focuses on several case studies with comparative analyses of phenomena observed during musical performances and practical, educational work in different European and

non-European countries. We aim to show how Serbian traditional rural singing with its particular local styles is received in other cultural and/or ethnic environments.

Reactions to various types of older and newer Serbian rural singing are dependent on their different formal and chordal features, but also to the structure of the audiences. In some cases, the audience consists of population whose vital traditional and musical idiom determines the parameters of esthetic ideal (as in Greece and Cyprus). On the other hand, it often consists of younger urban population, consisting either of experts (ethnomusicologists) and devotees of neo-traditionalistic esthetics (as in Russia, Poland, Lithuania, France, Georgia), but also of wider, mixed audience, opened to new musical experiences (as in Germany, France, Switzerland).

Despite a generally high level of mutual similarity among different types and genres of Serbian rural vocal tradition (all characterized as belonging to the “Balkan” musical idiom), they nevertheless differ substantially, depending both on the genre and the geographical area that they originate from. This fact becomes obvious when this music is heard by “outsider” audiences. The wealth of Balkan – in this case, of Serbian rural tradition – indicates different levels of ability to communicate with audiences from other cultural settings, but also testifies to its universal expressive value. It might be observed through aspects of traditional patterns, esthetical demands and communicative potentials of traditional music, according to which the actual vocal styles, but also the general attitude towards traditional music have been perceived. Thus we provide another contribution to the thesis that the traditional “East-West” dichotomy is not sufficient to understand all the aspects of Balkan traditions.

Jelena Jovanović, ethnomusicologist, Ph.D., is a Research Associate at the Institute of Musicology of SASA. She is the author and co-author of several books and audio publications. The main areas of her scientific interest are Serbian and Balkan vocal traditions, especially the elements of musical dialects and identities in Central Serbia and in the Romanian part of Banat, the identities expressed within the movement of traditional music revitalization, as well as topics from the field of applied ethnomusicology. She was awarded for her scientific contribution by the Serbian Ministry of Science (2003). She took part in a series of local and international symposia and has been included in work of seminars and summer schools dedicated to performing aspects of traditional music, in Serbia and abroad. She is a member of the Serbian Ethnomusicological Society and one of the founders and leaders of female vocal ensemble "Moba" (1993).

Sanja Ranković, ethnomusicologist, Ph.D., started the Department of Traditional Serbian Singing and Playing at the Music school "Mokranjac" in 1995. She is Head of the department and teaches traditional singing. She authored two traditional music concerts within Belgrade Music Festival (in 2007 and 2010). In 1993, she started a female singing group "Moba", with whom she still performs traditional music at numerous concerts in Serbia and abroad. Since 1998, she has also been teaching traditional singing to the students of the Faculty of Music Arts in Belgrade, at the Department of ethnomusicology. Since 2003, she has been a full-time associate with the National Ensemble *Kolo*, as an expert in traditional music programs. She has delivered numerous lectures, seminars and workshops in Serbia and abroad.

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Singing to the Accompaniment of the *Gusle* in the
Balkans: Between Particularity and Universality in the
Epic World

The focal point of this paper is singing to the accompaniment of the *gusle* (a single-string bowed lute) which is one of the symbols of traditional music in the Balkans. The very genre is a representative example of the world's cultural heritage, universal apropos the character of its narrative and the form of its performance – solo singing to the accompaniment of the instrument. In the course of its long-standing existence in the Balkans region, epic has been shaped into a regionally-specific phenomenon primarily distinctive for its musical dimension whose key determinant is the *gusle* – traditionally the only “epic instrument”, in contrast to other instruments which are multifunctional – and its characteristic performance technique. Through the realisation of the poetic dimension in different languages, the Balkan epic tradition has diversified into ethnic variants. The principle of “creation through performance”, which is characteristic of oral tradition and which is why the epic of the Balkans found itself in the focus of scientific interest, has survived only in the musical dimension up to this day, being still realised as improvisation, in contrast to the poetic dimension which mostly includes defined, written verses.

Historiography-oriented research has revealed various influences which, under many different circumstances, have reshaped the tradition of epic singing with the *gusle* in the Balkans. The aim of this paper is to envisage contemporary epic singing to the accompaniment of the *gusle* as a product of the interaction of specifically formed Balkan traditional cultures with the various influences using a multidisciplinary approach including organological, philological, and ethnomusicological aspects.

Danka Lajić Mihajlović is a Research Associate at the Institute of Musicology SASA. She defended her master thesis *The bagpipes in Vojvodina* (2000) at the Academy of Arts in Novi Sad and obtained her Ph.D. from the University of Arts in Belgrade with the dissertation *Serbian traditional epic singing with the accompaniment of the gusle as a communication process* (2010). The fields of her professional interests include epic tradition, instrumental music, performance studies, psychology of music, and music(s) of the multicultural and multiethnic region of Vojvodina (Northern Serbia).

She published a book *Wedding customs and songs of Montenegrins in Bačka, Podgorica*, 2004.

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Katerina Levidou studied musicology, the piano and music theory at undergraduate level in Greece (University of Athens and National Conservatory). She received a MMus from King's College London (2003, funded by the Onassis Benefit Foundation) and a doctorate from the University of Oxford (2009, funded by the Ismene Fitch Foundation and a Vice-Chancellor's Fund Award). Between 2007 and 2011 she was Junior Research Fellow at Christ Church, University of Oxford (2007-2011). In 2011-2012 she held a Swiss Federal Scholarship at the University of Lausanne, where in 2012-2013 she was External Scientific Collaborator (supported by a grant from the Igor Stravinsky Foundation). Her research interests include Russian and Greek music, modernism, nationalism, emigration, politics, spirituality, identity and aesthetics. Her current projects include: two co-edited volumes of essays on the reception of Greek antiquity in music since the nineteenth century and a monograph on the relationship between Stravinskian interwar Neoclassicism and Eurasianism.

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Church Chant and Choral Composition in Serbian and Russian Practice in the Nineteenth Century

Following the traditional practice of nurturing one-voice church singing, which had lasted for centuries, the nineteenth century witnessed an introduction of the practice of choir singing in the Serbian Orthodox church. In Kornelije Stanković's mid-century work, *Traditional Serbian Church Chant* was written down for the first time in modern notation and harmonized for four-part choir. Although these harmonizations were arranged in accordance with Western methodology and harmonic frameworks, due to the fact that Stanković was a student of Viennese professor Simon Sechter, the original melody and the spirit of Serbian chant was always preserved. This approach to the preservation of the melody and spirit of music was pursued in accordance with romantic ideas prevalent at that time about the preservation of a nation's spirit in the creative work which related to that nation. A similar approach to harmonizations of Serbian chant was inherited by Stanković's successors in the nineteenth century, Tihomir Ostojić and Stevan Mokranjac.

The dynamics of the development of multipart singing in Russian church music was quite different. The first multivoiced forms date from the sixteenth century, while the concept of harmonization of the authentic, *Znamenny Chant* (знаменный распев) came later. Church choral music in Russia in the seventeenth and the beginning of the eighteenth century mainly influenced by Western musical thought. Interest in harmonizing the old Russian chant appeared sporadically during the eighteenth century, but the predominant choral forms were harmonizations of simplified church chant from Kiev. Calls for the "resurrection" of the old chant and preservation

of its spirit in choral music became louder in the mid-nineteenth century and numerous composers started to include the old chant in choral compositions.

My aim is to outline the relationship between church chant and choral composition in the two musical traditions. I'll give emphasis to the issue of the distinction between the use of traditional chant, on the one hand, and the creation of composers' own masterpieces on the other hand, in the field of choral church music. Consideration of this issue leads to an analysis of broader considerations relating to the liturgical, church music and spiritual music in a broader sense.

Nataša Marjanović finished her studies at the Department of Musicology at the Belgrade Faculty of Music in 2009. She has been a Research Assistant with the Institute of Musicology SASA since 2010. She collaborates on the project concerning the publication of Kornelije Stanković's Collected Works, led by Prof. Danica Petrović. She is also involved with the cataloging and digitizing of archival material from the Institute of Musicology. She contributes to the *Serbian Biographical Dictionary* (the project of Matica srpska, Novi Sad). She is studying for her Ph.D. at the Faculty of Philology, University of Belgrade, her topic being *Discussion of music in Serbian documentary literature of the second half of the 19th century*. She is interested in church music and spiritual music of old ages and contemporary time. She leads the choir of the "Holy Trinity Church" in Zemun.

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Bilingual Anthologies of the Psaltic Art:

**Written Documentation of Inter-Balkan Music
and Worship Coexistence in the Eighteenth and
Nineteenth Centuries**

The labeling and recording of bilingual anthology of the Psaltic Art, dating from the eighteenth to the nineteenth century within the area of the Orthodox Balkans as well as the monasteries of Mount Athos, indicate a special relationship between the Greek Psaltic tradition and the rest of the Balkan ecclesiastic music. The recordings and notes in Cyrillic script found on faceplates, rubrics, colophons and on various memos on the page sides of the manuscripts, provide evidence of unambiguous relations between the Greek Psaltic Art tradition which with through the Psaltic Art tradition of Constantinople and Mount Athos profoundly influenced the Psaltic Art tradition of countries such as Romania, Serbia and Bulgaria.

Romanian, Serbian and Bulgarian chanters, music teachers and monks of Mount Athos, mainly working in the monasteries of St John the Baptist, the Cloisters of Karies, Lakkos and Provata, Agios Nikolaos and Zografos, have given special effort to translating and adapting the Psaltic Art into Romanian or Slavic languages. Among them, Nektarios Vlachos, a monk and Protopsaltes Prodromitis (as indicated) occupies a prominent position. The special registration of bilingual music codes (especially in the library of St. Pavlos Monastery as well as in the Monastery of Stavronikita), in catalogs of musical manuscripts, assists in highlighting the extent of the original melourgic engagement.

Of great value is a record of the names of Byzantine and Post-Byzantine melourgon (composers) as well as the code writers in Cyrillic. Many Serbian or Romanian names in the “original description” have been listed, translated into Greek.

Elements from the entire psaltic repertoire recorded in bilingual musical manuscripts of the eighteenth and nineteenth centuries in the Balkan region, clearly suggest a coexistence and collaboration among the orthodox peoples concerning their ritual worship life and certainly their liturgic music.

Sevi Mazera Mamali Ph.D. was born in Volos, Greece. She graduated from the Music Department of the Aristotle University of Thessaloniki. She holds a Ph.D. in Byzantine Musicology from the University of Athens, written under the supervision of Prof. Gr. Stathis. Her thesis *The Megalynaria Theotokia of Psaltic Art* was published as No. 16 in the series *Meletai* of the Institute of Byzantine Musicology, Athens. She teaches University courses at the Higher Ecclesiastical Academy "Vellas" of Ioannina. She holds a Diploma in Piano, a Diploma in Byzantine Ecclesiastical Music and Graduate Degrees in Music Theory, Counterpoint and Fugue. She has appeared in solo recitals and chamber music concerts in Greece as well as abroad (U.S.A, Spain, Germany, Italy, Egypt, Bulgaria). As a soloist she has played with orchestras in tributes to Greek and foreign composers. She is a founding member of the Music Ensemble IAMVOS.

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Reflections on the Ancient Past:

Isidora Žebeljan's Operas Between Balkan Antiquity and Western Contemporaneity

Isidora Žebeljan (b. 1967), one of the most distinguished contemporary Serbian composers and the youngest Fellow of the Serbian Academy of Sciences and Arts, has written four operas, all of which have already been performed, some of them multiple times: *Zora D* (premiered in Amsterdam, 2003), *Eine Marathon Familie* (*The Marathon Family*; Bregenz, 2008), *Simon, der Erwählte* (*Simon, the Chosen One*;

Geselkirchen, 2009) and *Due teste e una ragazza* (*Two Heads and a Girl*; Siena, 2012). Although all of these operas have been commissioned by international festivals and opera houses, with their plots inspired by stories and legends reaching as far as India, Žebeljan has (at least partially) based them on the folklore tradition of her native land. A classically trained composer, who once listed Prokofiev as her main musical influence, Žebeljan has nevertheless stated: “The basis of my musical language is a merger of the yearning for the beautiful, angelic, divine melodies on the one hand, and the ritual, demonic, exhausting, crazy energy of the pagan dance and the Gypsy melancholy, which my forefathers have absorbed through the centuries of constant nomadic migrations across the Armenian mountains, Romanian and Serbian swamps, puddles and podzols.” She has also spoken of her fondness for the most archaic layers of Serbian traditional singing, which she had heard and absorbed as a girl in the village of Perlez in the Central Banat, where her father's family originated from: “I would be awoken by the ear-bursting singing of the choir, whose only members were the Perlez villagers, the scorched old men. Their coarse throats and voice chords would emanate a song so frighteningly powerful, as if it was being sung at the Golgotha itself... My operas *Zora D*, *The Marathon Family*, *Simon*, *the Chosen One*, have emerged from the reflections on these musical memories...”

Despite the composer's acknowledgement of these influences, the extent of their actual impact on her, essentially Western creative methodology, has never been investigated. Thus, my aim here is to analyse her operas and to determine where these influences can be found; and, if found, whether they truly influence and modify her Western training, or they merely provide melodic and harmonic enrichment of her musical language, without influencing her basic compositional procedure on a deeper level.

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Ivana Medić has published two books and over thirty journal articles and chapters in edited books. Her research interests include Russian and Soviet music, total artworks, Stockhausen, theories of avant-garde, piano music, Balkan music etc. In recent years she has taught a variety of modules on music theory, history and aesthetics at the University of Manchester (2006-2012) and the Open University (2011-2012). She is also a pianist and bass guitarist, specialising in contemporary music.

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**Forging National Music on Both Sides of the Aegean
in the Nineteenth and Twentieth Centuries**

The victory of the Dardanelles Campaign fought between the Ottoman Empire and the Western Powers from 1915-16 became a crucial moment in the collective memory of the Turkish nation. It is perceived as a decisive battle in which all ethnicities of the Empire gathered together under one flag to fight the imperialist aspirations of the enemy. Today, the so-called Canakkale song forms part of the commemorative symbolism which the Turks use to remember the brave soldiers who were willing

to sacrifice themselves for posterity's sake. In this way the Canakkale Song gained a new, important role within the Turkish folk music repertoire. Given the fact that anonymous folksongs are travelling objects and have no original version, this shift was only possible because mediators transformed these folk songs by giving them a new meaning and authority to fit a certain national image. I will trace the Canakkale song's development throughout the twentieth century and show how the Canakkale song was gradually standardized, imbued with a new meaning and appropriated by Turkish institutions. The idea of this talk is to reconsider the Canakkale song from a transcultural perspective. Different versions of the Canakkale song and its melody were commonly sung in Greece yet hardly perceived by the Turkish public. I will make use of various Turkish, German and U.S. sources and recordings to exemplify that the Canakkale song, like most popular songs and melodies of that time, was not only known among the Ottoman community, but also among many other ethnicities in the bigger cities of Asia Minor as well as Istanbul. In spite of the catastrophic and chaotic events during World War One and its aftermath, this melody remained well-known and popular among former Ottoman-Greeks who lived in New York in the 1920s. The objective of my talk is not to find out true nor original versions of the Canakkale song by going back to the first available historical sources, but to contextualize its transcultural aspects in the national identity discourse.

Ersin Mihci graduated from Heidelberg University with an M.A. in musicology and Spanish. In October 2012 he was accepted to the Graduate Programme in Transcultural Studies (GPTS) at the Cluster of Excellence Asia and Europe in a Global Context. He is working on his Ph.D. thesis *Forging national music on both sides of the Aegean in the 19th and 20th century*, which focuses on how eminent music genres in Greece and Turkey contributed to the construction of

national identity. His main research interests center on music as an expression of national identity at the intersection of Asia and Europe. His recent work incorporates different approaches to concepts like culture, civilization and authenticity and reflects upon the boundaries they have created – and how those can be overcome.

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Background of Milimir Drašković's Communication with the Cultural Other

The work of Milimir Drašković and those who shared his ideas (Miša Savić, Miodrag Lazarov Pashu, Vladimir Tošić, Miloš Raičković) during the 1970s and 1980s was radically innovative on the Serbian art stage. Their experimental works of minimal, electro-acoustic and meta-music, performance/video/conceptual art were dismissed as *a-national* creation that owed too much to the West and the USA (American minimalism) and was rooted too shallowly in the Balkans. Also, their activity within the *Ansambl za drugu novu muziku* [Ensemble for Different New Music] was linked to a number of incidents and confrontations with the Belgrade artistic establishment.

In the early 1990s, however, having reached the pinnacle of reductionist pattern, Drašković broadened his aesthetic discursive field and composed pieces in which "the cultural Other" was established as the area of an ideological escape from "Western rationalism" (Hal Foster). On the one hand, he delved deep into the Balkan musical past and brought ancient models back in a manner that opened new possibilities for work. As the result of the artist's need for escapism and of his disagreement with stereotypes about the Balkans and the Byzantine Empire as the non-European "Other", a cycle *Octoechos Berlin-Beograd* (1992-1996) was born, fusing Serbian Orthodox Chant melodies (*Octoechos* notated by Stevan Mokranjac) with improvisation and a jazz ensemble.

Another expression of his social engagement and harsh critical actions, i.e. conducting of reflexive “ethnographic mapping” of late capitalist world, was his performance *Iz novog sveta – nedovršena simfonija* [From the New World – – Unfinished Symphony], which the author, together with composer and instrumentalist Miloš Petrović, performed in the Ethnographic Museum in Belgrade on April 30, 1999, during the NATO bombing of Serbia. This was a symphony for the audio tape, a sort of hallmark of a *new world*, technology, mass techno-media representation, the spirit of the time...

Considering those works, we will see in what manner music has transcoded ideological codes, or how the establishing of discursive connections between various cultural, artistic and social practices has made Drašković’s music political. A further question is to what extent the society has understood him, since it was both the composer and the listener who needed to comprehend the discursive *width* and the historical *depth* of those connections and representations.

Ivana Miladinović Prica graduated from the Department of Musicology of the Faculty of Music of the University of Arts in Belgrade where she is currently working on her Ph.D. thesis *Effects of American Experimental Music in the Field of Contemporary Art and Theory*. She works as a teaching assistant at the Department of Musicology and is involved in a scientific project *Identities of Serbian Music in the World Cultural Context*. Also, she has been involved at the interdisciplinary master studies of the Department for Theory of Arts and Media of the University of Arts in Belgrade. She is the author of the book *From Noise to Silence: The Poetics of John Cage’s Early Work* (Faculty of Music, Belgrade, 2011).

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Beyond the Imagology of the Balkans or Playing with the Trap of Stereotypes in Researching Serbian Music

The starting point of this text is the experience of researching Balkanism and Orientalism in Serbian art music of the first half of the twentieth century. The internalization of Western stereotypes related to the Balkans had a strong impact in the area of constructing, representing and negotiating collective identities in changeable geopolitical and historical context of Serbian music. Within that frame I offer a typology of different essentialist images about the region, their “nesting” variants as well as creative reactions to stereotypes that can be found in both musical and textual discourses of local composers.

One of my aims is to examine how and why the categories of East and West have been imagined in Serbian music. The analysis of different cases from the turn of the centuries until the eve of the Second World War show that some modern composers tried to deconstruct the old images of the region in order to overcome its liminal position and to find a new sense of collective identities in European value rankings. Their perceptions of different concepts, such as East, West, Orient, or Slav and Ottoman, Christian and Muslim, modern and pre-modern, indicate that they did not always consider them as opposites. Why do we still try to research them in the terms of binary structures? Is it possible to escape the trap of such stereotyping? Bearing in mind some recent theoretical considerations of Gordana Đerić, Milan Subotić, Mitja Velikonja and other scholars I will try to observe these questions and to give answers by stressing the importance of historical contextualization that is often absent from the researches of such narratives.

Biljana Milanović is a Research Assistant at the Institute of Musicology in Belgrade. Her research interests include Serbian musical heritage, musical-dramatic works, musical modernism in different cultural and interdisciplinary contexts, theoretical problems in musical studies of collective identities, nationalism, ethnicity, Balkanism and Orientalism. She is the author of a monographic work about the composer and writer Milenko Paunović (*Milenko Paunović – Two Modalities of Creation*, unpublished). She also prepared the edition of the score *The First Yugoslav Symphony – At Lipar* (2009) by the same composer. With a group of the authors from Serbia and Greece she contributed to the book *A Patch to Western Music History. Serbian and Greek Art Music* (2009). She has been a member of the editorial board of the journal *Muzikologija* since its foundation (2001), a member of the Management Board of the Musicological Society of Serbia since its foundation (2006), vice president of Musicological Society of Serbia (since 2012).

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Images of the Eastern Other in Serbian Art Music

Whereas ethnomusicological insights into traditional and popular musics of the Balkan peoples are able to uncover complex interrelationships among them and reveal different degrees of permeability to influences from neighbouring regions, especially from the East (Byzantium, Ottoman empire), a comparatively recent phenomenon of art music from this region offers much less material for reflecting on East-West relationships. Discussions on those issues usually tend to be shifted to the topic of those countries' peripheral status in relation to Western nations. A unique West-European creation, art music began to penetrate the cultures of the Balkan states as soon as they were (re)founded – after the liberation from the Ottoman power (in the nineteenth and early twentieth centuries), as part of the processes of westernization and modernization.

Often referred to as the crossroads between the West (Western and Central Europe) and the East (mainly Anatolian peninsula), the Balkans cannot be observed as such in the field of art music, since Western art music and Ottoman classical music are representatives of two very different systems of musical thinking which developed separately.

However, art music of Balkan countries – more precisely, its large part that is nationally oriented – does display certain specific features of Eastern origin, but those originate in traditional and popular musical repertoires. During the lengthy exposure to Ottoman influences, Eastern elements penetrated into native popular musics, later finding their way into domestic art music genres through different composers' approaches to those repertoires. Such transpositions will be explored on typical examples from Serbian art music. Vocal genres (art songs, choirs) which dominate in the Serbian art music repertoire, will be observed, but also stage works (operas and ballets) in which one may find numerous examples of introducing Eastern elements with the purpose of characterizing oriental atmosphere or characters. Special attention will be paid to different folk music traditions of the Balkans, including the Turkish, which have inspired Serbian composers to bring them together in works in the form of suites (usually instrumental), in which the Balkan nations as bearers of those different traditions, are represented as peacefully coexisting (The sudden appearance of a number of works by Serbian composers inspired by Balkan musical traditions, after the founding of Yugoslavia in 1918 and during the two following decades, is a noteworthy fact that deserves a special commentary). An attempt will be made at revealing the images of the East (Ottoman empire / the Turks) and the Self (Serbian ethnic identity), as projected in all those works.

Melita Milin is Principal Research Fellow at the Institute of Musicology, Serbian Academy of Sciences and Arts, in Belgrade. She is leader of the Institute's main project *Serbian Musical Identities Within Local and Global Frameworks: Traditions, Changes, Challenges*, and has worked on three international projects. Her research focuses on the twentieth-century Serbian music and its relations to European developments. It includes the topics of musical nationalism and modernism, as well as those of musico-political relations and different aspects of constructing musical identities. A particular consideration is given to the oeuvre of Ljubica Marić, a prominent Serbian twentieth-century woman composer.

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Turning the Compass

While conventional historical narratives have usually posited East and West as recent traditional geographical demarcators of identity in the arts, almost no attention has been paid to the construction of a Southern, as opposed to a Northern identity. This has to do in part with the political history of the twentieth century, and its opposing ideologies, in part with religious-cultural divides (Greek-Slavic/Latin, Hellenic/Roman, Orthodox/Catholic/Protestant), and in part with the conventional image of a "central" European musical tradition surrounded at greater or lesser distance by "peripheries". In addition, the East/West divide has obscured the potential to discover and assess common features of the search for a Southern identity, or Southern identities, along a line stretching from Portugal to Greece, and including Spain, Italy, Croatia and Serbia, along the Mediterranean, a cultural common denominator.

As part of an extended new research project investigating Southern European identities, and their intersections with other identities, especially those of Eastern Europe, this paper

looks at parallels and differences between the simultaneously nationalist, cosmopolitan and modernist projects of the Yugoslav Josip Slavenski (1896-1955), the Portuguese Luis de Freitas Branco (1890-1955) and the Italian Gian Francesco Malipiero (1882-1973), all three undertaken within the context of profound political changes which would themselves have a huge impact on these very ideas.

Slavenski's repositioning of the cultural heritage of the Balkans in such works as *Balkanofonija* (1927) and *Simfonija Orijenta* (1934), Malipiero's search for an identity rooted in pre-19th century Italian art as represented by his series of *Sinfonie* (1933-69) and Freitas Branco's attempts to construct a Latin symphonism over the course of his four symphonies (1924-52) represent very specific conceptions of the national identity of music at a time of deep international uncertainty; the present paper represents an initial attempt to understand the cultural contribution made by different Southern identities as part of the context of what was so memorably described by cultural historians Peregrine Hordern and Nicholas Purcell as "The Corrupting Sea".

Ivan Moody is a composer, musicologist and Orthodox priest. He is Professor of Orthodox Church Music at the University of Eastern Finland and affiliated with CESEM – Universidade Nova, Lisbon. He is also Chairman of the International Society for Orthodox Church Music. Recent compositions include *Sub tuumpraesidium*, commissioned by the English Chamber Choir, a concerto for bass clarinet and ensemble for the Lisbon Contemporary Music Group, and *Simeron* for vocal trio and string trio, commissioned by the Goeyvaerts Trio and recorded for CD in July 2013. He is currently working on an extended composition for the Italian ensemble De Labyrintho. Recent publications include articles on Gubaidulina's *St John Passion*, on Lutoslawski and Rachmaninov, and on vocal identity in early music.

He is currently completing an article on the work of Ivan Spassov and a book on modernism and Orthodox spirituality in contemporary music.

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World music in the Balkans and the politics of (un)belonging

The tropes of East and West in the discursive formations centered on ethnic and folk music have taken various historical forms, with the ever-changing and complex relation of Orientalism and Occidentalism *qua* Balkans.

The contemporary discourses on world music in Serbia and in the wider space of shared popular culture of former Yugoslavia often rely on a rich elaboration of “Eastern” and “Western” elements of musical style, tradition and history that serve as an important axiological and aesthetic point of reference. During the early phase of development of Serbian and regional world music/ethno scenes in the mid-1990s, the idea of “East” vs. “West” was frequently evoked in terms of musical sound, but also in the context of bringing out the histories and divergent strains of musical traditions in the process of redefining the ethnoscapas (Appadurai), with a resulting conceptual tapestry of intertwined “Eastern” and “Western” features that is by no means univocal.

Certain strains of the (loose) world music network of the Balkans exemplify how the binary East–West is being debated, negotiated or even deconstructed and, moreover, how a strategically non-essentialist, but at the same time “thick” identification and sense of belonging is being created and offered as an alternative to more conservative or exclusive concepts of ethnic cultural identities in the region. This can be observed in the revival of musical traditions and genres that historically did rely on the blending of Eastern (Oriental) features and local musical styles.

Revivals and newly formed fusion scenes like Bosnian *nova sevdalinka* (new sevdalinka song), Serbian *vranjska pesma* (the song of Vranje), or the cultural events like Belgrade's *Ethno Fusion fest* with a proclaimed tendency to draw parallels between Balkan and South Mediterranean musical heritage, all share a common trait or at least an important structural homology: namely, a goal to differently inscribe common poles of the triad Eastern–Western–local and to remove the whole debate from the essentialist discourses that often dominate the public sphere of former Yugoslavian nation-states. The very idea of the “bridge between East and West”, therefore, takes a different (political) form, where the musicians as social actors refuse to be caught in the imago of the Big Other, but instead propose a different, dislocated reading of a common cultural habitus, in favor of a possible, newly-imagined Balkans.

Iva Nenić graduated in ethnomusicology at the Belgrade Faculty of Music in 2004 and obtained an M.Phil. in Theory of arts and media from the University of Arts in Belgrade in 2009. She works as a teaching assistant at the Department for Ethnomusicology at Belgrade's Faculty of Music and at the Department for Interdisciplinary studies of the University of Arts. She collaborates as a lecturer, mentor and a consultant on regular basis with several non-governmental and state academic institutions, such as Belgrade's Open School, Center for Women's Studies in Belgrade and Faculty of Political Sciences, among others. Her research interests cover theory in ethnomusicology, gender studies and critical cultural theory. Besides writing papers, book chapters and lexicographical entries in Serbian and foreign journals and edited volumes, she has translated books and articles belonging to the field of ethnomusicology and philosophy. Her doctoral research focuses on identification in music, female instrumental musicians, gender and post-traditional musical practices of Serbia.

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Dance Performance and the Politics of Affectivity: State-sponsored Dance Societies and the Articulation of National Difference

Dance and movement are beginning to occupy an increasingly important place in the social sciences. Under the influence of dance studies, the (problematic) relation between representation and materiality, embodiment and discourse seems to provide the most compelling perspective for the analysis of embodied social interaction (Desmond 1997:2). Anthropologists are also aware of performing aspects of ethnography where the live body of ethnographic research is “a contingent formation of space, time, [and] materiality” (Lock and Farquhar 2007:1). My own investment in dance research, however, is oriented towards understanding dance as “the structure of feelings that is generative of national difference” (Martin 1998:107). National and ethnic difference can be understood not only as symbolic but also as affective difference which Muñoz describes as “the ways in which various historically coherent groups 'feel' differently and navigate material world on a different emotional register” (Muñoz 2000:70). Sunaina Maira (2008), for instance, uses the similar framework to discuss the popularity of the belly dancing in the U.S. She argues that belly dancing is a site for performing the imperial feelings of the present moment – a structure of feelings that underpins the current post-9/11 situation marked by deep anxieties and tensions between the United States and the Middle East. In this paper, I will be writing about *čoček* dance in the political moment which is no less imbued with tensions and anxieties. This paper is a result of the preliminary research on the politics of representation and performance in the KUD (Kulturno-Umetničko Društvo) “Mladost” from Subotica, Serbia. Generally, the paper will discuss the affective “work”

of dance and choreographing process in creating and articulating national differences, especially in this KUD which performs the dances of different ethnic and national groups in Serbia. The other aspect of my research will turn to čoček and the way it is choreographed and performed by this KUD. The inquiry about čoček is set here to tease out the relations between institutionally framed and state-sponsored discourses and practices of čoček and its life in media and popular culture. Čoček enjoys an increasing popularity and has an increased visibility in the trans-regional discourses of Balkan societies. Therefore, it is good for understanding “the local spaces of everyday life” (Wigen 1999:1199) as they endlessly challenge normative boundaries of the nation-state.

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Musical Life in Belgrade in Russian-Language Periodicals of Russian Diaspora (Emigration of the “First Wave”)

Russian emigrants emigrated from Russia in the wake of the October revolution for political reasons. They inhabited almost the entire world, including many European countries, United States of America, Canada, China, Japan, even some African and South American states. The emigrants were well organized, and established different societies which gathered

Russian refugees in almost all countries. They wanted to maintain Russian culture and customs outside the borders of their native country.

By 1921, between 30,000 and 70,000 Russians arrived to the Kingdom of Serbs, Croats and Slovenes. Many of them graduated in science or arts, which helped elevate the culture and science in Serbia after the First World War.

Many Russian-language periodicals were printed in the Kingdom of SCS (later, in Yugoslavia), with Russian editors and contributors. Belgrade was among top seven cities regarding the number of Russian-language periodicals (around 110); but, when compared to the actual number of residents, Belgrade is certainly the city with the highest number of Russian-language periodicals. The National Library in Belgrade preserves 47 periodicals of that kind, which were printed in 1920s and 1930s. Several others can be found in some private collections. (Certain societies had archives, some of which were taken to Russia (i.e. USSR), but they have not been examined detailedly.)

It is often pointed out that “in Western countries Russians did not find such a pleasant combination of factors which made life easier for Russian diaspora, like the one they found in Yugoslavia”. Russian emigrants in Yugoslavia acted in two ways: as a part of their native country (by preserving their own language and culture), and as an integral part of the new community, hence their legacy is interesting for both Russia and other countries in which they contributed.

Russian emigration in Yugoslavia has not been subject of frequent research in Serbia. While there are significant contributions dealing with the emigration on global level or dedicated to several important figures (for example, several years ago a conference about Yuriy Rakitin was organized at the Faculty of Drama Arts in Belgrade), contributions concerning musical life are not numerous (prof. Nadežda Mosusova is the only scholar active in this area).

In this paper I will analyze the primary sources – Russian-language periodicals of the first wave emigrants, and will try to reconstruct image of the musical life in Belgrade of that time.

Olga Otašević (née Jokić) graduated in musicology at the Faculty of Music in Belgrade in 2009. She is currently pursuing doctoral studies at the same Faculty. She has participated at several international conferences in Serbia and abroad, and published several papers. At the moment she is involved with the project of creating the *Annotated catalog of articles on music in Russian-language periodicals of Russian diaspora*; the project is hosted by the State Institute for Art studies in Moscow. Her research interests include Russian music and the influence of Russian musicology in Serbia.

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An Interaction Between National and West-European Musical Elements as seen from the Example of Serbian Woman and Her Role in the Musical Life of Sarajevo in the Late Nineteenth and Early Twentieth Century

In the history of Bosnia and Herzegovina, the late nineteenth and early twentieth century will be remembered for the substantial socio-political and cultural changes, which left their mark on all aspects of social and cultural activity. The departure of Ottoman Empire and arrival of Austro-Hungarian Monarchy resulted in a socio-political turmoil, which inevitably affected the development of the city of Sarajevo and of Bosnian and Herzegovinian cultural and musical life. The musical life of Sarajevo was completely transformed – the centuries-long established traditions were replaced and suppressed by new, West-European art achievements. Such trends resulted in an emergence of specific forms of musical activity marked with the parallel tendency toward nourishing the national values on the one

hand, and getting closer to new European guidelines on the other. Examples of the musical interaction between different cultural customs certainly include that of artistic activities by Serbian women, who got actively involved with Sarajevo musical life at the period. Inspired by ideas of women emancipation and independence brought about by the influx of West-European culture, Serbian female artists became the first women in this region who started joining contemporary trends, while striving to preserve national roots.

By establishing female charity, support and enlightenment associations, where music played a significant role, they attempted to preserve elements of national integrity and, at the same time, to approach West-European life and cultural values. The same tendency is also evident within their professional musical activity, which united national and pro-European elements.

The paper is based on archival research which provides reliable data on the main achievements and participants in Sarajevo musical life in the Austro-Hungarian period, as well as on the press of the time, which complements insights obtained through archival work.

Lana Paćuka (née Šehović) graduated in Musicology from the Music Academy Sarajevo, where she also obtained an M.A. in 2010. She is currently a Ph.D. student at the same institution; her doctoral thesis is titled *Musical life in Sarajevo in period of Austro-Hungarian rule (1878–1918)*. Since 2007 she has worked as a Teaching Assistant at the Department of Musicology, Music Academy Sarajevo. She is also a collaborator of the Institute of Musicology. Several times she was part of organisational committee of International Symposium „Music and Society“. She is involved in project *Fundamental investigations of music in Bosnia and Herzegovina* which resulted with the first *Alphabetic lexicon of musicians in Bosnia and Herzegovina – artistic music*.

She presented her papers at the meetings and symposiums organized by Musicological society of FB&H, IMS, ICTM.

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On the “Own” and the “Common” and Their Representation:
Rethinking the Soviet Model vis-à-vis the Bulgarian
Professional “Folk Choreology”

In 1951 the Party decreed the formation of the first Bulgarian State Ensemble for Folk Songs and Dances in Sofia, whose first director was the talented composer and conductor Philip Coutev. The model adopted was identical to the one used in the Soviet Union. As a result, the Ensemble was structured from the very beginning in three sections: chorus, orchestra and the dance troupe. The first performers were recruited from the countryside, because they were well versed in passing on folklore heritage from generation to generation. Very soon, though, the professionalization and the directing of traditional dances for scenic performances led to the establishment of the specialized State Choreographic School in Sofia. It too was modeled after the Soviet traditions and operated alongside the other two Secondary Specialized Schools for “folk singers” and “folk musicians” in the towns of Kotel and Shiroka Luka. Later, on University level educational institutions emerged, where directors and managers of professional and amateur ensembles and theaters received their qualifications. The “Folk Choreography”, based on “processed” and “composed” folk music became the centerpiece of the so called large scale “popular artistry” in Socialist Bulgaria. Gradually professional dance ensembles were set up in most municipal towns. Thus in 1989 – the year of the transformation of Bulgarian society – a relatively small country such as Bulgaria had 19 state ensembles for folk music and dances, each numbering some 80 to 100 full-time performers, all with a very well structured and extensive educational background

This paper will focus on the training and performances of the dance troupes of the aforementioned state ensembles and will seek out the Soviet influence on the phenomenon, i.e. the “professional” folk choreography in Bulgaria. Moreover, special attention will be paid both to the political paradigms and the corresponding instrumentalizations of Bulgarian folklore, and to the aesthetic contribution for the emergence of a new format of dance.

Based on my professional involvement with the State Ensemble “Philip Koutev”, I will comment on the cultural and communicative memory, which is maintained, created and passed on by such a collective. Since I have spent my adolescence in Moscow, progressed through all the levels of education in “folk choreography and direction” in Bulgaria and supplanted my qualifications and research aptitudes in Central Europe, I will attempt to view the Bulgarian dance images of the “specific” and the “universal” both from within, as well as from without. Their complex communicative matrix will bypass the standard differentiation between East and West and will make the notion of “Balkan” more complex.

Gergana Panova Tekath graduated in Dance Pedagogy, Choreography and Ethnochoreology (Bulgaria), and Kinetography and Communicative Sciences (Germany). She completed her Ph.D. in Cultural Anthropology and Philosophy *summa cum laude* and received an award for the best dissertation in 2004 from the Dortmund University. Her thesis was titled Dance after Perestroika. East-West European Communication through Bulgarian Folk dances. In 2011 she habilitated in Ethnochoreology and Communication in Sofia. Between 1988 and 1993 she performed as a Soloist Dancer of the National Ensemble for Folk Songs and Dances “Philip Koutev”, Sofia, Bulgaria. Since 1994 she has conducted over 300 seminars and summer academies in Bulgarian and international folk dances, in Europe, Asia and America. She is a Senior Fellow for

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“A Representative of Western Culture” or
“A True Slav Artist”? Đorđe Marjanović between
Yugoslavia and the Soviet Union

During the 1960s, 1970s and the 1980s Yugoslavia claimed to be more open to the Western culture in comparison to other socialist countries. Yugoslav popular music scene was characterized, on the one hand, by composition and performance that was recognized as “typical”, “expected” or even “appropriate” for Yugoslavia, and, on the other hand, by music labeled as being under “foreign”, “Western” and “inappropriate” impact. Rock and roll reached Yugoslavia via foreign radio stations and rock and roll records were brought in from the West. The end of the 1950s featured the first rock and roll influences, and in the 1960s a large number of bands emerged on the Yugoslav music scene and became enormously popular with the younger generations. Rock bands drew the public’s attention, which was followed with the appearance of first rock music magazines, radio and TV shows. Rock and roll influences also reached so-called “schlager” singers, most notably Đorđe Marjanović (1931), who released his first solo album in 1959 and attracted a great number fans by taking part in popular Yugoslav music festivals. In 1963 he performed in the Soviet Union for the first time, becoming increasingly popular, but also criticized in the following years.

I will discuss the twofold and ambiguous reception of Đorđe Marjanović’s performances in both Yugoslavia and the Soviet Union since the inception of rock and roll in Yugoslavia

in the 1960s until the present day. Today, famous, respected and known as a “legend” of Yugoslav “schlager” scene, Marjanović was criticized in Yugoslavia as a “social phenomenon” that could not be “an idol” to the young due to “his suspicious voice and behavior”. Marjanović’s performances included spontaneous movements, dancing and coming down from the stage to the audience, the actions that were ecstatically adored by the audience. This type of performer’s behavior was sometimes publicly marked as “European”, but mostly construed by the critics as a “Western import”, and an example of “bad taste” that represented “a step towards anarchy and undermining of the socialist values”. However, in the Soviet Union, the same behavior brought Marjanović the recognition for being both “a true Slovene artist” who had “heart and soul” and a performer who represented “a window to the West”. In contrast to his reception in Yugoslavia, in the Soviet Union the “Western” quality in Marjanović’s performance was something that the singer was highly praised for.

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Dalmatian Pop-Music:

Slavs Embracing the Mediterranean

Dalmatian popular music, and to some extent Dalmatian traditional music, represent a specific art phenomenon, which has existed for a long time, in manifold forms and various contexts. Here, I will draw attention to two features of this music: a) its music structure, that embodies a distinguishing “Mediterraneanism”, and implies high expectations of performing with a “deep Mediterranean passion”; and b) its linguistic dimension, since the texts are written in various local Dalmatian dialects of Croatian language, permeated by numerous Italian loanwords, still they are for the most part intelligible in the wide areas of the former Yugoslavia. Specific musical traits of Dalmatian popular music (as well as traditional music, such as *klapa* singing) in this geographical space are clearly recognizable: they are fairly similar to or inspired by various popular musics of the north-western Mediterranean and Latin America; however, primarily by different Italian musics. Moreover, their continuous success and popularity in the former Yugoslav countries from the nineteenth century until today, regardless of recent wars, testifies about specific permeation of Dalmatian music’s identity and aesthetic features. For Croats, this music is at the same time an expression of particular local and regional music identities, as well as an identifier of a common national music identity. Still, for inhabitants of other post-Yugoslav countries, Dalmatian popular music often carries somewhat exotic and nostalgic meaning, since it includes remembrances of youth leisure and summer holidays spent in Dalmatia in the socialist period. Therefore, we should not be surprised that it recently penetrated to other regions of the Eastern Adriatic Coast (Istria and Kvarner in Croatia, and maritime areas of Montenegro and Slovenia),

where it became one of the most popular music expressions and trademarks. For tourists from various parts of the world who visit Dalmatia and other parts of Croatia, it often represents merely one of the well-packed commercial “tourist musics”. All in all, Dalmatian popular and traditional music probably represent the most known and influential musical encounter of Slavic peoples with popular musics of the Romance-speaking areas of Northern Mediterranean and Latin America. Certainly, this music is commonly perceived as such by the inhabitants of Dalmatia and Croatia, but also by the inhabitants of other countries that once formed Yugoslavia. In that cultural environment, it possesses a specific role and meaning, which in far wider geographical and virtual spaces play music expressions such as Italian *canzone*, Greek *rebetiko*, and Portuguese *fado*.

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Various Musical and Poetic Versions of the Service in Honour of Serbian St. Arsenie in Russian Manuscripts from the Fifteenth to the Seventeenth Centuries

Saint Arseny Serbian is one of the Slavic saints revered both in Serbia and in Russia. The first Church Service for Arseniy was written probably soon after his death (1266). The author of another Service – dissemination – was Archbishop Daniel II (1324–1337).

J. Trifunović published the list of the Serbian sources including the church service to St. Arseniy in his *Notes of the Work on Serblyak* (1970). This list was supplemented by E. Chishkovskaja with the Menaion of Serbian origin, dated from 1388 and kept in Russia.

The Church Ordinaries should be added to this list. They contain a list of hymns, indicating their place in the Service. Three Serbian Church Ordinaries are kept in the National Library of Russia. The same service composition as in the Serbian Menaion is used in one of them. Since the fifteenth century this composition had been disseminated in Russian manuscripts. It should be emphasized that, initially, Saint Arseny's memory day was a small celebration of the Church calendar. The Service of Saint Arsenius was not mandatory in Russian liturgical worship.

Many Menaions include the instruction: his Service is sung if "razsudit predstatel". The new composition of the Service appeared and was distributed in Russian manuscripts since the 1580s. The chants of the early version are supplemented with the Small Vespers and Litia chants. This celebration in the honor of the Serbian saint was assigned for the great feasts. Its earliest version was found in the manuscript with znamenny notation – Sticheraria – from the Cyril-Belozersky monastery's collection of the National Library of Russia. It is important to note that the composition of the

Service introduced for the first time in the Russian znamenny manuscript, can be found in all editions of Serblyak – – the collection Services of Serbian saints (1761, 1765, 1861).

Another version of the Service also appeared at the end of the sixteenth century; it was found in the Trefologion book (without notation). The other sticheras in the Small Vespers appeared here. They were borrowed from the Service in honor of Russian saint Stefan Permsky. As a result, the total glasovaya composition differs from the composition of the great Service from znamenny Sticheraria.

There is one more musical and poetic version. It is written in Stihirare also having znamenny notation. This Sticheraria from the mid-seventeenth century is preserved at the State Library of Russia. The Small Vespers included in the Sticheraria was completely borrowed from the Service to St. Sava Serbian. Moreover the one and the same text here is sung twice in different glas at the beginning and at the end of Litia. This creates an interesting poetic circular composition, which is open at the level of musical text.

Natalia Ramazanova, musicologist, the candidate of Arts (1987), the doctor of Art (2004), and laureate of the prize in the memory of Metropolitan Makarij (2005). She graduated in musicology from the Institute of Art in Vladivostok and completed postgraduate study at the Leningrad (St. Petersburg) State Conservatory in 1986. She is a curator of music funds and a scientific worker at the Manuscripts Department of the Russian National Library, where she has been a leading researcher since 2005. She is also a professor at the department of the Old-Russian singing art of St. Petersburg State Conservatory, lecturing of musical paleography. Natalia Ramazanova is an author of two monographs, two Catalogs of the Old Russian music manuscripts collections of the Russian National Library and more than 70 scientific articles.

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The Greek Community of Odessa and its Role in the “Westernisation” of Music Education in Athens

Athens, the capital of the Greek nation-state, began to resemble Western European cities around 1870. It was after that year mainly, that Greeks from affluent Greek communities of European cities came to Athens to work for their homeland's progress contributing either with their wealth or their knowledge.

Greek musicians, who having studied in the best music schools of Europe, were aware of the great distance that should be covered in order to bring music education and musical life to “European” standards, were nonetheless committed to act for that aim. Some of those educated Greeks were active in Russian cities' Greek communities that flourished up to the Soviet Revolution.

Alexandros Katakouzenos, Anastasios Maltos, Ioannis Proios and Antonios Sigalas had all been active in Odessa, the important port at the Black Sea, before coming to Athens around 1900. All of them published collections of songs for school children, where Russian tunes appear side by side with German, Italian and traditional Greek (both church and secular) melodies. Katakouzenos and Maltos have affected profoundly the directions music education would take in Greece. Their work and activities determined the essence and the quality of "Westernisation", which resulted from their experience of music education in Odessa.

Alexandros Katakouzenos was called from Vienna to Odessa in 1861 in order to direct the polyphonic Greek Church choir of the city. In 1870 Olga, the Russian Queen of Greece (1867-1913), invited him to Athens where he formed and conducted the choir of the royal chapel; he also taught and served as director of the newly established Conservatory of Athens, while his songs were popular among children.

Anastasios Maltos had studied literature and music in Munich, Leipzig and Zurich; he published the first translations into Greek of Western music histories. He also published two collections of songs for school children, one of them, introduced with instructions in staff notation and choral training. Equally important, Maltos was responsible for the important publishing enterprise "Maraslis Library", initiated in 1897, that included several musical works among its 118 high quality editions, financed by Gregorios Maraslis, the wealthy Greek who was mayor of Odessa during nineteen years.

Katy Romanou researches the music of the Greeks in the Christian era. Aiming at a faithful image of this multi-cultural people in all phases and transformations of its diaspora, she defies the partition of Greek music into non-communicating fields of research, a fact reflected in a majority of her writings and especially in her principal books in Greek (*Wandering National Music*, 1996 and *Greek Art Music in Recent times*, 2006) and in her 2010 English translation of *The Great Theory of Music* by Chrysanthos from Madytos. Katy Romanou is a faculty member of the European University of Cyprus. She has taught at the University of Athens, as well as several music conservatories in Greece. She has been a music critic in the Athenian newspaper *He Kathemerine*. In 2009 she edited a work of collaboration with Serbian musicologists: *Serbian and Greek Art Music. A Patch to Western Music History*.

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Writing About Music in Postwar Romania: Soviet Sources, Nationalism and Structuralism

Romanian musicology lacks a thorough discussion of the directions that have defined it in the past sixty-five years, and of the ways in which communist ideology on the one hand and western trends of thinking on the other have influenced it. There is one exception which takes into account

musical criticism: the volume coordinated by Laura Vasiliu, *Muzicologia și jurnalismul (Musicology and Journalism)*, Iași: Artes, 2007).

The less frequently covered zone is that of **translations** and the situation has not changed much to this day. Romanian musicologists used to catch up with the stage of world research in various fields (from historiography to aesthetics or Byzantinology) through their own efforts. Reading sources in the original languages certainly had its advantages, but made it more difficult especially for young researchers to have continuous access to new developments, as well as for musicology to be properly taught as an academic discipline. The fact that only a few foreign titles were available in Romanian translation under communism led to a focus on Romanian music, which was also encouraged by the nationalism of the communist government. Stimulation (especially of a financial nature) was given primarily to collections and transcriptions of local folklore, studies on the history of Romanian music, monographs of (more or less important) Romanian composers. If there were any translations at that time, they came mostly from the Soviet zone. I hereby propose a short case study of the monograph *Bach* by Gheorghii Hubov (published in Bucharest in 1960), which has been cited by Romanian musicians as the main source in the study of Bach's music for decades. I would also like to suggest a few other topics for discussion:

1) The nationalist spirit in historiography and folklore, reflected through the glorification of a few important Romanian musicians. A special situation is related to the activity of retrieving Byzantine music, precisely due to the nationalist spirit: communist officials forbade everything that could be related to the sacred, but were sensitive to the ethnic argument of "roots", of the "multisecular" traditions of the Romanian people.

2) The escape from ideology by means of taking refuge in structuralism: from the Russian formalists (Roman Jakobson), through Claude Lévi-Strauss, to Romanian composers and musicologists (Ștefan Niculescu, *Reflecții despre muzică* [*Reflections on Music*], Bucharest: Editura Muzicală, 1980; Anatol Vieru, *Cuvinte despre sunete* [*Words on Sounds*], Bucharest: Cartea Românească, 1994). An important part of musicological research focused on the analyses of scores, avoiding references to the historical, social or aesthetic contexts of the respective scores, whichever age they came from (from Renaissance until the present time), in order to pass the censorship. Many other aspects can be the object of such research: the predilection for certain themes or the authors' different styles, ranging from rough to elevated, from mazy to clear, from negligent to pedantic, from romantic to objective.

Valentina Sandu Dedi graduated in musicology from the National Music University of Bucharest in 1990 and obtained a Ph.D. in 1995. She has been teaching at the same institution since 1993, as Professor of musicology and stylistics. She wrote over 30 studies, 300 articles, and 7 books (see *Rumänische Musik nach 1944*, Pfau Verlag, Saarbrücken, 2006; *Alegeri, atitudini, afecte. Despre stil și retorică în muzică* [*Choices, Attitudes, Affects. Style and Rhetoric in Music*], Bucharest: Ed. Didactică și Pedagogică, 2010). She has authored series of programs for Radio Romania. She also plays the piano in chamber music (CDs released in Romania with Aurelian Octav Popa, in Germany/ Neos with Dan Dedi, and in Boston/ Albany with Ray Jackendoff). Valentina Sandu-Dedi was a fellow of *Wissenschaftskolleg zu Berlin*. She is Deputy Rector of *New Europe College*, Bucharest, and received the *Peregrinus-Stiftung Prize* of Berlin-Brandenburg Akademie der Wissenschaften in 2008.

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The Routes of the Folk Clarinet in the Balkans: “East” or “West?”

Underlying the dominant cultural historiographical model of a divide between “East” and “West”, one may discern the ways in which those who acknowledge this separation perceive the world, namely a “top-to-bottom” perspective. Sometimes, musical practice comes to redefine such stereotypes, though.

The case of a folk instrument quite widespread in the Balkans, the clarinet, as well as the instruments associated with it (such as the violin, the *santouri* dulcimer, the *laouto* lute etc.) is suitable for revisiting the East-West question. In this paper the analytical tools of modern organology and of network analysis are combined in order to examine the diffusion of the clarinet in the Balkans, which took place during the nineteenth and early twentieth centuries. This was a rather transitional period, marked by the collapse of the Ottoman Empire and the spreading of Western ideas and urban culture. At the same time, the area was destined to experience a series of wars, the reverberations of which are still felt today. By examining musical practices, playing techniques and local repertoires, a very interesting phenomenon emerges: namely, how did one musical instrument, which was introduced in the mid-eighteenth century in Western Europe, become the main solo instrument of many musical traditions of the Balkans in such a short time?

The paper will analyze issues such as the way the tradition of the old, “agricultural” instruments (such as the flutes, the *gaida* bagpipe and the *zournas* shawm) was administrated by the new instrument; how the vocal, antiphonal repertoire was transformed by its orchestration, which in most cases meant that it was scored for the clarinet; finally, how the urban

repertoire of Western origin spread in a vast geographical area, following the networks of professional popular musicians.

By attempting a “bottom-to-top” examination of various musical traditions of the Balkans, and by using an emblematic instrument, the clarinet, as a tool in order to penetrate in the Balkans of the nineteenth and twentieth centuries, I will address a key question relating to the conference theme: what do the notions of “East” and “West” mean in the context folk music of the Balkans? And, furthermore, what’s between them?

Haris Sarris is currently a faculty member at the Department of Traditional Music of the Technological Institution of Epirus, Greece, where he teaches ethnomusicology, organology, and research methodology. He is an Editorial Assistant for the *Journal of Interdisciplinary Music Studies* (JIMS) and a scientific collaborator of the journal *Polyphonia*. He holds a B.Sc. Degree in Music Studies and a Ph.D. in Ethnomusicology from the Faculty of Music Studies of the National Kapodestrian University of Athens, Greece. His thesis is an organological ethnography of the *gaida* bagpipe in the Evros region of Greek Thrace. He plays the Cretan *lira*. He has studied the accordion, harmony and counterpoint. His research interests include the music traditions of the Balkans and the Aegean focusing on musical instruments, repertoire, and ethnographic film.

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Greek Operetta Between East and West:

The Case of *Halima*

Greek operetta of the first half of the twentieth century is probably the performing art that the crossing paths between East and West are more evident. These paths are even reflected in the history of the genre in the Greek area: in the current bibliography the starting point of Greek operetta is considered the production of a French operetta (*Mamzelle Nitouche*) in a Greek translation in 1908. Nevertheless, two years earlier, an original Greek operetta (*Pharaoh-Pasha*) was performed – not to mention the production of the Armenian operetta *Leblebiji Hor-Hor Agha*, nineteen years earlier (1889) in Greek adaptation. Since 1906, the genre developed rapidly and a mass production of Greek operettas was staged in Athenian theaters, leaving aside the oriental character of the two aforementioned works and featuring primarily a combination of cosmopolitan and Greek nationalistic elements.

September 1926, the date Theofrastos Sakellarides produced his *Halima* (a synonym of *One Thousand and One Nights*), could be considered as a turning point in the history of Greek operetta. Its oriental style had a great impact in operetta composers and librettists, since a large number of operettas following *Halima* based their plots on oriental topics.

Operetta became the vehicle for composers to discover exotic places and enrich their music vocabulary with Eastern elements. In the present essay we will examine the causes that made Sakellarides turn to the Eastern world; the ways Eastern and Western elements were combined and expressed in *Halima*; how a Greek composer, who represented an “exotic topos” for the rest of Europe, managed to create a more

“exotic” world in order to define a “Western” Greece as compared to the “Eastern” Others; how “orientalism” is reflected and related to the similar works by Western composers of this period; and, finally how the success of *Halima* affected the output of composers of more “serious” music on the one hand, and the urban pop music of the time on the other.

Manolis Seiragakis is a Lecturer at the Department of Philology at the University of Crete. His main field of study is the history of the Modern Greek Theatre, specifically the history of acting, the function of the incidental music on staging, various species of popular theatre entertainment like the Greek Shadow Theatre and, finally, recent and contemporary performances of ancient Greek Drama. His thesis on the light musical theatre (Theatre Revue and Operetta) in Athens during the Interwar period was published in two volumes in 2009. During 2013 he plans to publish books on two significant persons of Greek Theatre, Napoleon Lambelet and Constantinos Christomanos.

Ioannis Tselikas studied harmony, counterpoint and fugue at the Atheneum Conservatory, piano at the National Conservatory, and oboe at the Athens Conservatory. He also studied musicology at the University of Athens, receiving his Bachelor’s degree. He is currently a Ph.D. candidate at Boston University writing his dissertation *Nikos Skalkottas, An analysis of his chamber music for winds and piano*. As a founding member of the Hellenic Music Centre, he also works as an editor of Greek classical music scores, including works by Mitropoulos, Samaras, Kalomiris, and others. During 2006–2008 he was a facilitator for courses the Music Education Distance Program of Boston University. As an oboist he has appeared as a soloist or as a member of a larger ensemble in several auditoriums in the United States and in Greece, including Carnegie Hall, and the Athens Megaron. Since 2008 he is the program coordinator and professor of theory and history at the Music department of Hellenic American University.

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The Non-Ecclesiastical Music in Byzantine Church Music: A Window to the East

After the fall of the Byzantine Empire and the establishment of a multinational Empire, the Byzantine church music was found to be a component of a multicultural alloy created in what was once called the cradle of Byzantine civilization.

In the broad time frame of an ongoing restructuring of the geographical boundaries of the Ottoman Empire, this development led to the conscious acquaintance with the inside and outside of the empire's musical cultures that gradually became the musicians' antipodes, defining the concept of non-ecclesiastical music.

Dominant musical art was that of Arabo-Persian, transferred as an integral cultural element of Muslim people who migrated from the interior of Asian continent. This music tradition which gradually became the artistic Ottoman music, later to be identified as the classical Turkish music, was systematically nurtured at the Ottoman Court.

Due to the common tradition in the same geographical area and historical continuity in the use of technical elements, such as musical instruments and tropical theoretical system, this music inevitably attracted the mystics of church music. Thanks to the affinity for its modal system, the Ottoman music inspired a large number of Greek musicians from Constantinople and the major urban centers to get involved with it, and they emerged as leading composers, performers and instrument makers among many other foreign contemporary artists. In the history of church music more than sixty great music teachers and noble Phanariots are known as expert instrument performers and theorists of Ottoman music.

Working on non-ecclesiastical music did not simply involve theoretical and practical learning. From the early eighteenth century, leading theorists and music teachers began to work on the theoretical system itself either as autonomous or in opposition to that of the Byzantine church music. In the early sixteenth century, the Byzantine notation had been used to record a Persian song of the era. With the discovery of music printing in 1820, a strong publishing activity developed in the field of secular music collections.

This paper aims to show an opening of church music tradition vectors in the Eastern musical culture through the culture of the Ottoman music as non-ecclesiastical noble art.

George Smanis was born in Nafpaktos, a scenic town in Western Greece. He is a professor of Music in Primary Education. He graduated in Musicology School at the Athens University and received a doctorate of Byzantine Musicology at the Athens University. He has combined classical studies in European music with parallel studies in Byzantine and Turkish music. He has participated at various conferences in Greece and abroad. His research on the relation between the Byzantine and Ottoman music was funded by the State Scholarships Foundation of Greece. He is also a Chief Chanter in a central Orthodox church of Athens. He is a member of Byzantine Choir “The Masters of Chanting” conducted by Achilleas Chaldaeakes, Professor of Byzantine Musicology at Athens University; the choir has made a number of studio recordings and performed in Greece and abroad.

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Turkish Music in the History of the Balkans:

A Pillar of an Unfounded Paradigm or a Synthesizer?

The “East” side of the “East-West” paradigm that shaped much of the discourse on Balkan music has also embodied its own dilemmas, like making reference to Arabic or Persian music instead of Turkish. Putting aside the arguments directly

related to ideological issues, it should be out of question that the long Ottoman rule left a significant impact, in one way or another, on the music of the Balkans. There have been natural interactions among the ethnic communities, but what was the place or influence of Turkish music, if any, within the peninsula as a whole, considering at least the presence of Turkish people who lived there and performed their own music? The answer may be found by looking at the essential elements of Turkish music that existed in the Balkans throughout the Ottoman period and to what extent they were disseminated. While Turkish art and religious music were performed in the Balkan cities, as in the other centers of the Ottoman state, numerous Turkish folk songs (*Rumeli türküleri*), which mostly had an urban character, were originally composed throughout the territory. One of the famous but extinct plucked lutes of Turkish people, *kopuz*, was especially associated with the Rumelia region, and moreover, Ottoman military music was not confined to campaigns and battles, but it was also performed in the local courts and fortresses of the Balkans. Through exploring the status of these genres by referring to the relevant information from the original sources, this paper will try to describe a general outlook and discuss the situation of Turkish music in the history of the Balkans with regard to the so-called paradigm.

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Traditional Vocal Music as a Reference in Contemporary Serbian Art Song

The article examines the relation between musical tradition and contemporary compositional poetics in Serbian art song created in recent ten-odd years. Hence, a special relation between “Eastern”/Balkan inheritance and “Western” compositional practices, the relation which has characterized Serbian music throughout the twentieth century, is considered in contemporary, post-modern context and within a particular genre framework. Serbian art song “evokes”, in different ways, within a wide time scope of musical modernism, fundamentals of traditional vocal forms.

However, art song by contemporary composers is also specific, owing to the fact that, by means of a twofold relation towards folklore vocal legacy, it serves as a deflection point of duality of modern and postmodern musical thought, and consequently, the duality of referential relation towards older layers of Serbian music. On the one hand, this relation is in a modern way established as generic relation and, as a rule, it is directed towards a “deeper” tradition, primarily towards those folklore patterns which support ritual or magical function of music. In that case its “evoked” elements have a structural status within the work, and represent a consequence of architextual bonds established in distant moments of musical history. On the other hand, when folklore patterns from the near past are evoked, they appear in postmodern way, as an intertext, or, more precisely, as a stylistic quotation, where they appear in discordance with actual context and become subjected to ludic, i.e. ironic re-evaluation. Obviously, in contemporary Serbian Lied one can observe a borderline status of the reference itself, as well as of referential relationships. This problem area is separately examined through examples taken from three works:

Dve tužbalice (1997) for soprano, viola and piano by Đuro Živković (1975), *Rukoveti* (2000) for soprano and orchestra

by Isidora Žebeljan (1967), and *Da su meni oči tvoje* (2008) for soprano, flute and piano by Ivan Brkljačić (1977). In the first work, a folk lament of Montenegrin origin constitutes the reference, in the second – an urban song from Vojvodina dating from the nineteenth century, and in the third, one finds both the popular *sevdalinka* of Bosnian-Herzegovinian origin and its artistic equivalent embodied in a Serbian art song from the beginning of the twentieth century. Complex relations which traditional references, formulated in such a way, establish with a wide spectrum of poetics from the Western musical history (which, from a postmodern point of view, itself acquires the status of a reference), are examined in this article.

Ana Stefanović, musicologist, received her M.Phil. degree from the Faculty of Music in Belgrade. She received her Ph.D. in musicology at the University Paris IV Sorbonne. She is employed as Associate Professor at the Faculty of Music in Belgrade. She also works as associate researcher at University Paris IV Sorbonne (research team: *Patrimoines et Langages Musicaux*), and collaborates with *Centre de musique baroque de Versailles*. The main areas of her research include the relation between music and text in opera and lied, as well as the questions of musical style and style analysis. She is the author of a large number of articles published in musicology and music theory journals and in edited books. She published a book: *La musique comme métaphore. La relation de la musique et du texte dans l'opéra baroque français: de Lully à Rameau*, Paris, L'Harmattan, 2006. She is also the author of the *Anthology of Serbian Art Song (I-V)*, Belgrade, UKS, 2008.

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Mixing the Poles in Modern Composition:

Ligeti and the Balkan music

As a Transylvanian born, Ligeti witnessed until 1945, i.e. before moving to Budapest, a model of cultural exchange among Romanians, Hungarians, Germans, Slovaks, Jews, and other ethnic groups. Thus he became familiar with the richness of the folk music of the region, turning, from a very young age, into a “polyglot” in terms of musical idioms. The impact of the Romanian folk traditions was very strong and Ligeti had the chance to study in depth this heritage in 1949–50, when he returned to Romania and spent nine months in Bucharest, but also in Cluj, where he had started his musical training. In Bucharest, Ligeti transcribed and studied folk music from across the entire Romanian territory, at the Folklore Institute, a fact that had visible consequences during the first stage of his career as a composer (writing ethnic music, demonstrating in a few pieces a strong idiomatic resemblance to the Romanian folk heritage), but also in the last stage, when Ligeti engages with cross-cultural influences, leading to an original interplay of musical cultures.

The abundance of references found in his late manuscripts kept by the Paul Sacher Foundation in Basel, more often than not bears relevant annotations of the rich aural source of folk music from Romania and the Balkan region: “sound of Romanian folk instruments”, “bocet” (lament), “bucium” (Romanian alpenhorn), “hora lungă”, “mociřița” (a song from the Maramureș region), “călușari” (traditional dance from the Oltenia region), “Romanian folk wedding songs”, “Balkan aksak dance”, “*Doppelflöte* (Herzegovina)”, “Bulgarian piece”, “music from Yugoslavia”, “Macedonian dance”. He subtly incorporated into his music all these references in a discourse relying exclusively on Western composition techniques. The sonorous outcome is no longer ethnic music, but an art

nurtured from the aesthetics of allusions. Ligeti's description of his Horn Trio confirms how the poles can be mixed in composition, defining the language as representing "the folk music of certain non-existent peoples, as if Hungary, Romania, and the Balkans were located somewhere between Africa and the Caribbean". One could detect closeness to Kagel's or Berio's music, except that Ligeti "melts" all the references into an unrecognizable folkloric mash-up, approached from the angle of the Western tradition in modern composition. In his case, one can not speak of a multi-layered collage, palimpsest, nor of intertextuality. The multiple influences are filtered, the folkloric idioms deconstructed, giving way to an original manner of playing with traditions and musical geographies.

Bianca Țiplea Temeș is Reader Ph.D. of Music Theory at Gh. Dima Music Academy in Cluj, Romania. Since she also holds a degree in Business Management, she combines her academic career with her job at the Transylvania Philharmonic (where she is currently the Head of the Artistic Department), and with the position of a temporary Supervisor at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her books have been published in Romania, her articles in leading journals in Spain, Lithuania, Switzerland, Czech Republic, and the U.S.A., while she participated in conferences in Germany, Austria, Lithuania, Ireland, Italy, Hungary and England. Since 2010 she has been Visiting Professor at the University of Oviedo, at Istituto "Mascagni" Livorno, and has been awarded an Erasmus Grant at the University of Cambridge. She received a research grant from the Paul Sacher Foundation in Basel, and obtained a DAAD Scholarship at Humboldt University, Berlin.

Katarina Tomašević katarina.tomashevic@gmail.com
*Whose are Koštana's Songs? Contribution to the
Research of Oriental Heritage in Serbian Traditional,
Art and Popular Music*

In the well-known documentary film *Whose is this song?* (2003) by Bulgarian anthropologist and filmmaker Adela Paaeva, one of the stories about the “national” variants of the famous Balkan tune/song was recorded in the region of Vranje (nowadays Southern Serbia). According to the testimonies of film-participants, the origins of this song (with initial verses “Ruse kose, curo, imaš” / “Girl, You Have Blond Hair”) are unambiguously associated with the name and repertoire of Koštana (Malika Eminović), the famous Gipsy singer and dancer who over a century ago inspired the writer Borisav Stanković (1876–1927) to create his eponymous drama (first performance: Belgrade National Theatre, 1900). Stanković’s *Koštana* – “scenes from Vranje, with singing”, marked a milestone in the stylistic development of the Serbian realistic drama at the turn of the nineteenth and twentieth centuries. Having been interpreted by the most prominent actors and directors, *Koštana* became one of the most popular pieces in the history of Serbian (and Yugoslav) theatre, TV and film of the twentieth century. Today, as ethnologists such as Sanja Zlatanović suggest, the contemporary image of the “old Vranje’s’ urban culture” is completely (re-)constructed according to the image created by means of Stanković’s literary opus.

On the other hand, *Koštana* entered the modern European opera history with the eponymous operatic work by Petar Konjović (1883–1971). Based on Stanković’s play, having had its premiere in Zagreb and in Belgrade in 1931, it was the first Yugoslav/Serbian opera performed abroad (Brno, 1932; Prague, 1935). As an explicit advocate of the “national idea” in Yugoslav/Serbian music between the two World Wars, the

composer whose vocal style emerged from the legacy of Slavic realistic opera as established by Mussorgsky (1839-1881) and Janáček (1854-1928), with his opera *Koštana* Petar Konjović greatly contributed to the affirmation of South Serbian folklore as the basis for one of many equally important Serbian/ Yugoslav/ Balkan art music identities in the first half of the twentieth century. “We, the Balkan peoples, are largely Oriental in spirit (...). What is typically *ours* includes Slavic, and Oriental, and universal nuances, too”, stated Konjović before *Koštana*'s Brno premiere. This composer's statement will be a starting point for my attempt to answer the question posed in the title: *Whose are Koštana's songs?*

In the first step, we will focus on important historical and geo-strategic position of the Vranje region as the crossroads between the East and the West, from ancient to modern times. Starting from the historical facts related to the musical practices of the region, special attention will be paid to the role of Roma musicians in the processes of foundation/transformation of the Balkan/Slavic/Serbian music identities. Following the steps of “*Koštana's songs*” – from the oldest records in the collections of Serbian ethnomusicologists (Vladimir Đorđević), via the early examples of artistic elaborations (e.g. Petar Krstić (1877-1957), music for B. Stanković's play from 1907), solo-songs (a collection *My country*, the beginning of the 1920s) and the opera by Petar Konjović (1931), to many various genres of recent and contemporary popular culture – my aim is to use this case study to point to the specific stratification and complexity of the Balkans' musical heritage.

Based on an understanding of *tradition* as a “living” heritage, the theoretical aspects of this study will focus on the necessity to overcome ideologically and politically burdened views on the role and contributions of the Islamic/Ottoman/Oriental culture in the emerging processes of common artistic, and, especially – musical heritage of the Balkan peoples/nations as constitutive parts of European cultural frame.

Katarina Tomašević, Ph.D., is Senior Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts in Belgrade. Author of the book *Serbian Music on the Cross-Roads between East and West? On Dialogue between the Traditional and the Modern in Serbian Music between Two World Wars* (Belgrade 2009), she published numerous articles in the country and abroad and served as editor-in-chief of the international journal *Musicology* (edition of the Institute of Musicology SASA, 2006–2010).

Endre Tóth toth.endre.1@gmail.com

From Folk to Rock and from Rock to Folk:

The Influence of Balkan Folk Music on Hungarian Beat

The beat movement broke into Hungary in the 1960s and the *Illés* (actually *Illés együttes*, i.e. “Illés ensemble”) was one of the most popular groups during this period. The band initially played songs by foreign bands (The Beatles, The Kinks, The Animals, The Pretty Things, The Shadows etc.), but from the second half of the 1960s they began to play their own music in Hungarian language with an individual musical manner, thus creating a unique style. Beside the Hungarian folk tunes and forms, a particular Southern Slavic influence (Serbian and Croatian traditional folk music) also appeared in the music of the *Illés*. In 1968, when they presented a great hit *Amikor én még kisserác voltam* [When I was still a little boy] – – one of the most significant Balkan-influenced songs – they received the funny nickname “Hungarian State Folk Beat Ensemble” after the Hungarian State Folk Ensemble. With the absorption of folk music the group could open a new chapter both in their own history and in the history of Hungarian rock music.

But was the choice of Balkan folk elements conscious? Why did a beat/rock group choose folk music as a fundamental of their compositions?

Did such a change of style have aesthetical, political or purely musical goals? I would like to present a small, but very important piece of the history of Hungarian beat/rock music, which made deep impression not only on the audience but also on the domestic intelligentsia, such as politicians, musicologists, writers and artists. Moreover it also influenced the Hungarian *táncház* (dance house) movement. I try to cast light on the influences of this whole phenomenon and discuss the sources, with the chief method of investigation being the oral history.

Endre Tóth was born in 1986 in Nyíregyháza, Hungary. After attending the Piano Department of the Secondary School of Arts in Nyíregyháza, he continued his studies at the Musicology Department of the Liszt Academy of Music in Budapest. After receiving his degree in 2010 he was admitted to the Doctoral School of Liszt Academy. His dissertation will focus on the early history of the Hungarian Dance House movement (1972–1981) and the formation of its repertoire. Between January and September 2012 he worked as Research Fellow at the Doctoral School, and in October 2012 he was elected President of the Doctoral Students' Council. He regularly publishes articles on various aspects of music in printed and online journals, and occasionally works as presenter at concerts and other musical events. Endre Tóth is a frequent contributor to different projects of the Institute for Musicology of the Hungarian Academy of Sciences.

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Fragments, Samples, Dits.

Digital Music Composition and Place-Making

My presentation addresses the composition and production of "Balkan-beat"; these are seen as processes of place-making in the context of contemporary musical techno-culture. Based on the examination of digital compositional techniques employed by DJ Shantel, the presentation aims to provide

a cultural critique of computer-based composition, especially of techniques of sampling and remix, in order to explore the ways that “Balkan”/“oriental”/“Mediterranean” hyper-exoticism is produced in the digital music studio. Sampling “local”/ “traditional” music from the past is here investigated as a phenomenon of sonic fragmentation where musical samples are transformed into layered fragments signifying bygone places and histories. The diverse musical fragments are mixed as interpolated objects within the flow of the musical text that emerges at the interface of the musician with the sophisticated software. This is a pixelated musical world emerging on the producer’s computer screen. It is a digitally invented audiotopia constituted by hybridities made in the diasporic imagination of DJ Shantel mediating unprecedented, ephemeral encounters of, for instance, electronica with Balkan brass ensembles in an attempt to remix a rebetiko hashish-song. The musical fragments become simulations of past, which is reproduced, edited and elaborated in the digital music studio, where it is transformed into a sonic product for the dance-floor.

The investigation of place-making techniques generated in the digital music studio raises questions regarding the politics of hybridity and creativity and the production of affect. Sampling and remixing are compositional techniques based on appropriation that involve the production, control and stereotypification of difference (in this case of the “ethnic”, the “local”, the “Balkan”, the “Western”, the “oriental”). Which past is selected for sampling and why? And, how is the sampled musical past redefined and sensed in the context of its electronic music afterlife? At the same time, as products of intentionality they involve processes of creativity, improvisation and experimentation. As such, they invite us to reconsider the “political” in association with the creative production of affective experience – here of “structures of feeling” and sensibilities of the “Balkan” in the realm of an imaginary musical world that is taking place within the enlarged, postcolonial Europe. More than a product

of blissful pluralism, or a postmodern phenomenon of pastiche, the negotiation and invention of musical places in the digital music studio encapsulates the neo-liberal notions of difference and sameness, within the enlarged, yet increasingly fragile, postcolonial Europe.

Dafni Tragaki studied ethnomusicology at Goldsmiths College, University of London. She is a lecturer in Anthropology of Music at the Department of History, Archaeology and Social Anthropology, University of Thessaly, Greece and the author of *Rebetiko Worlds. Ethnomusicology and Ethnography in the City* (Cambridge Scholars Publishing, 2007). She has edited the collection of essays entitled *Empire of Song. Europe and Nation in the Eurovision Song Contest* (Europe: Ethnomusicologies and Modernities. Lanham, Maryland: Scarecrow Press, forthcoming). Her research focuses on music and cultural theory, popular music and politics, sound, media and the city. She is currently editing a collection of essays on popular music in Greece to be published by Routledge (Global Popular Music Series).

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The Role of Russian Emigrants in the Rise of Popular Culture and Music in Belgrade Between Two World Wars

Russian emigrants created one of the most prominent ethnic groups in Belgrade after the end of World War One, in terms of their involvement with the fields of politics, science, culture, music and journalism. Russians took part in different areas of social life in Belgrade very intensively throughout the 1920s and 1930s; this has been well documented by the research conducted within several scientific disciplines (history, history of art, musicology, sociology etc.). Previous musicological investigations focused mostly on the activities Russian artists that were related to the high-art music practice

of that period including opera singers, directors and designers. Still, many Russian artists who were active in the popular/commercial music practice in Belgrade of that time were marginalized in the existing research. Therefore, by using the available historical sources (archival documents, newspaper reports and published memoirs), I will attempt to reconstruct the extent and diversity of activities of Russian emigrants in the field of popular music and theatrical performance. Through the collection, classification and analysis of the data from the mentioned sources and their comparison with the existing data on the cultural production and consumption in Belgrade in the interwar period, I will try to provide an insight into the role of Russian artists and musicians for the processes of transformation and differentiation of Belgrade's urban culture. I will assess in detail, on the one hand, the possible factors that influenced the participation of Russian emigrants in the emancipation of popular culture in Belgrade, and, on the other hand, the effects of their activities on the diverse local sociocultural phenomena.

Ivana Vesić graduated in musicology at the Belgrade Faculty of Music in 2007. With her M.A. thesis, *Between poetics and politics: music production in Serbia between two world wars and its role in the creation of social reality* she applied theoretical concepts of the French sociologist Pierre Bourdieu to the research of material, cultural and social conditions of high-brow musical production in Serbia during that period. She also completed Master studies of Sociology at the Faculty of Philosophy, Belgrade, with her M.A. thesis titled *Production and promotion of ethno-music in Serbia. Social and cultural transformation on the examples of the work of media corporations RTS and B92*. She is currently writing a Ph.D. thesis *The construction of Serbian musical tradition between the two world wars: the influence of ideological divisions in Serbian political and intellectual elite*. She investigates the construction of Serbian musical tradition in this period in the context of wider social processes and ideological conflicts.

She has participated in several international conferences and published papers and reviews in journals and edited books.

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Greek Koinonika in West-Russian Irmologions from the Seventeenth and Eighteenth Centuries

It so happened that, due to their geographical position, the West-Russian lands were historically open both to Western and Eastern influences, thus playing role of a bridge between Western, post-Byzantine and Russian musical cultures. During the late sixteenth century, the new local style emerged, as embodied in a new type of chant book, Irmologion. It consisted of hymns in a variety of styles, written down by means of linear Kiev notation. Most of melodies were translated from Znamenny neums, yet it also contained melodies that had been transmitted through Balkan and Moldavian lands, and that had preserved something of their original structure and in some cases Greek text. The latter, named the “Greek” belong to the most common genres of Vespers, Matins and the Liturgy.

About 20 copies of Koinonika with Greek texts can be found in Irmologion: on Sunday (Αἰνετε τὸν Κύριον), Tuesday (Εἰς μνημόσυνον) and Wednesday (Ποτήριον σωτηρίου λήψομαι).

Examination of this material raises a lot of questions which demand answers: are the Irmologion hymns connected to the original Byzantine material? What was preserved and what was lost in the process of transmission? Did the modal structure, rhythm and details of settings undergo revisions in the new cultural circumstances? And, finally, could a study of this material help us to somehow improve our understanding of the middle-Byzantine notation?

Alexander Vovk is a Senior Researcher at the St Petersburg State Museum of Theatre and Music. He graduated from the St Petersburg Conservatoire in 2000, where he had studied Old Russian chant under Prof. E. Gertsman. His academic interests include Old Russian and Byzantine liturgical music, mediaeval music, and the historiography of Western European Byzantine music studies. His scholarly articles have appeared in journals in Russia and other countries. He is a member of the Cantus Planus study group of the International Musicological Society. He has compiled and edited a collection of essays *Cantus Planus 2002. Russkaya versiya* (St Petersburg, 2004). He is the author of a number of articles in *Pravoslavnaya entsiklopediya* (The Orthodox Church Encyclopaedia).

Sonja Zdravkova Djeparoska z.djeparoska@gmail.com

Route Russia – Serbia – Macedonia.

Intercultural Communications

The ties between Russia-Serbia and later Macedonia, in terms of music and stage arts, have always been significantly strong. Russia has played a crucial role in the development and formation of particular artistic genres in these areas. Many Russian artists (especially in the first decades of the twentieth century) after immigrating to the Balkans, have linked their life and career paths with art in ex-Yugoslavia in general, and more specifically in Macedonia. The establishment and growth of various music expressions was largely associated with these immigrants.

Analyzing the route Russia – Serbia – Macedonia it is hard to miss the fact that in the period immediately before and after World War II, Russian pedagogues and artists did not come directly to Macedonia; they were usually taken over from Belgrade. The Yugoslav capital was the filter through which Macedonia had contacts with Russian performing schools and styles. Several Russian artists, such as Nina Kirsanova, Jelena Poljakova and Alexander Dobrohotov,

made the biggest impact on Macedonian culture in this segment. Their work that included specific styles of performance and strict educational norms could not remain outside of the cultural context of the new environment. Through their actions, each one working in their own field of education or reproductive art, they transferred or dispersed one fully developed and distinctive performing style, but, at the same time, they accepted and included some national specifics. These become obvious after analysing stage performances.

The theoretician and director Richard Schechner, who studied the new theatrical forms, emphasizes that there is not one single “pure” culture, i.e. a culture free of influences.

The principles for creation of a new artistic production are most easily recognized in the so-called national artworks, such as the ballets *The Ohrid Legend* (music by Stevan Hristić) and *Labin and Dojrana* (music by Trajko Prokopiev). Instead of a simple mechanical unification, these works showcase substantial mixing or exchange of different aesthetics represented by the aforementioned artists with the new cultural and artistic patterns that had existed and were immanent in the new environment where these artists had developed. Through these examples of stage performances I will consider some of the procedures that reveal the processes of interculturalization and create new hybrid cultural models that have become new, generally accepted cultural products.

Sonja Zdravkova Djeparoska is Assistant Professor at the Faculty of Music at University the “Ss. Cyril and Methodius”. She graduated and obtained master's degree in ballet pedagogy and choreography at Academy of Theatre Arts (GITIS), Moscow, Russia. She completed her master and doctoral studies in theater theory at the Faculty of Drama Arts in Skopje. She has participated in many international scientific conferences and projects that promote Macedonian

dance culture. She wrote the following books: *Character Dances* (1998), *Discourses of the Art of Dance* (2001), *Ballet Dramaturgy* (2003), *History and Theory of the Art of Dance* (2006) and *Aspects of Performative Kinesthetic* (2011). She has taken part in the preparation preparation of *Mian's General and Macedonian Encyclopedia* (2006) and the encyclopedia *Music, opera, ballet* (2009). She is a member of the national committee for ICTM from 2012. She is one of the recipients of the collective award Goce Delčev together with her fellow contributors to the CD-ROM *Theatre in Macedonia* (FDA, 2003).

SIDE EVENTS

SASA Gallery, Knez Mihailova 35
Thursday, 26 September 2013, 18.00
PIANO RECITAL

Ivana Medić

Piano Music Inspired by Balkan Folklore

Programme

Isidor Bajić: *Srpkinja* [Serbian Girl]

Miloje Milojević: *Razbole se belo Done* [Donka has fallen ill]

Josip Slavenski: *Sonata*

1. *Adagio religioso*

2. *Allegro pastorale*

Miloje Milojević:

Melodije i ritmovi sa Balkana – prva svita [Melodies and Rhythms from the Balkans – vol. 1]

Nevera [Unfaithful]

Šaljivka [A Joke]

Kaži Jano [Tell me, Jana]

Bitoljsko mome [A Girl from Bitola]

Pesma iz Nerodimlja [A Song from Nerodimlje]

Vevčanka [The Vevač Dance]

Vasilije Mokranjac: *Šest igara* [Six Dances]

Dejan Despić: *Nocturno*

Zoran Hristić: *Toccata*

Vojin Komadina:

Nijemo glamočko kolo [The Glamoč Silent Dance]

Nataša Bogojević: *Kolo* [Round Dance] – European premiere

Isidor Bajić (1878 – 1915) was one of the most distinguished Romantic composers from Vojvodina, the northern province of Serbia (then still a part of Austria-Hungary). Bajić's most important work is a romantic national opera *Knez Ivo od Semberije* [Prince Ivo of Semberia], based on Branislav Nušić's eponymous theatre play, the subject matter being from the Serbian Uprising at the beginning of the nineteenth century.

A choir number from this opera, *Srpkinja* [Serbian Girl], became immensely popular and was transcribed for many different instruments, including the piano. Its popularity has continued up until this day, to the point that nowadays it is considered by many to be a genuine folk song.

Miloje Milojević (1884 – 1946) was a composer, pianist, music critic, pedagogue, folklorist and the first doctor of musicology in Serbia. Together with Petar Konjović and Stevan Hristić, Milojević represented a generation of composers who introduced modern styles to Serbian music. He is the author of the first substantial piano oeuvre in Serbian music. Having studied music in Munich, Paris and Prague, his style absorbed many influences, but remained firmly rooted in Serbian folklore.

Razbole se belo Done [Donka has fallen ill] is a setting of a folk song originating from Southern Serbia. As one of Milojević's earliest piano pieces, it bears the imprint of the Romantic piano repertoire. On the other hand, the suite *Melodies and Rhythms from the Balkans* op. 69, written during the World War Two, although also based on the folklore material from Southern Serbia, Kosovo and Macedonia, features a much more advanced musical language, characterized by rich polyphony and heterophony and high technical demands.

Josip Slavenski (1896 – 1955) was one of the most remarkable Yugoslav composers in the period between two world wars. Born in Čakovec, Međimurje (nowadays in Croatia) as Josip Štolcer, he changed his surname

to emphasize his dedication to the ideas of Yugoslavism and Pan-Slavism. A keen folklorist, Slavenski based his entire oeuvre on the folklore of all Yugoslav peoples. Aside from orchestral, choral and chamber works, he also left a remarkable piano output.

The two-movement *Sonata for piano* was completed in 1924. It is inspired by the Christmas songs from Međimurje that Slavenski had heard as a boy. The first, slow movement, is monothematic, featuring a massive gradation in dynamics and texture. The second movement is a fast sonata, with both subjects based on the material of folklore origin. The entire sonata is distinguished by an onomatopoeia of Christmas bells, ranging from quiet, distant bells to the deafening, powerful, solemn ringing.

Vasilije Mokranjac (1923 – 1984) was born into a famous Serbian musical dynasty Mokranjac. Having graduated from the Belgrade Music Academy in the immediate post-WW2 years, he quickly established himself as a highly regarded composer of orchestral and piano music. Being a pianist himself, he wrote many immensely popular works for his favorite instrument.

Written over the course of several years and completed in 1957, the virtuosic *Six Dances* showcase a gradual departure from the socialist realism of Mokranjac's early works towards a more mature style, infused with elements of jazz, but also delving deep into the oldest layers of Serbian folklore, resulting in a highly idiosyncratic (neo)expressionism.

Dejan Despić (born in 1930) is a full member of the Serbian Academy of Sciences and Arts, a long-time Professor of the Belgrade Faculty of Music and one of the most prolific Serbian composers of the second half of the twentieth century, who has given substantial contributions to all genres except musical theatre. A true prodigy, Despić achieved early success with his *Nocturno* op. 5 for piano, written when he was only 20 years old. Although Despić's works are not

primarily based on the Balkan folklore heritage, *Nocturno* does evoke the composer's Southern roots with its pastoral melody, arabesque ornamentation, modal harmonies and rich heterophony.

Vojin Komadina (1933 – 1997) was the first Secretary General of the Academy of Sciences and Arts of the Republika Srpska. A son of an army officer, Komadina was born in Karlovac (nowadays in Croatia) and lived with his family throughout the former Yugoslavia. He was a Professor of composition and orchestration at the Music Academies in Sarajevo (Bosnia and Herzegovina) and Titograd (nowadays Podgorica, Montenegro). He died in Belgrade in 1997.

Nijemo glamočko kolo is a piano reflection on the famous Silent Dance, originating from the county of Glamoč in Herzegovina (the name Glamoč meaning “a bare mountain”). The entire musical background for the dance is a rhythmical pattern produced by the dancers' stomping their feet. Komadina mixes the characteristic rhythm of the Glamoč dance with an almost cinematic depiction of the harsh nature, the rocky mountains and the thunderstorms. Beware: this piece is *loud!*

Zoran Hristić (born in 1938) is a prolific composer of soloist, chamber and orchestral works, ballets, radiophonic works, music for theatre, film and TV. Having started his career as a young avant-gardist in the 1960s, Hristić's style evolved to absorb various influences, ranging from serialism and aleatorics to a specific reception of Serbian musical heritage.

Hristić wrote his brilliant *Toccata* for piano while still a teenager; this piece opened the door for him to study composition at the Conservatory Giuseppe Verdi in Milan, Italy. *Toccata* is based on the instantly recognizable uneven rhythms, typical for the folklore of Southern Serbia, Kosovo and Macedonia, such as 7/8 (3+2+2 or 2+2+3), 9/8 (2+2+2+3 or 2+3+2+2), etc.

Nataša Bogojević (born in 1966) is a Serbian composer who has resided in Chicago, USA, since 1994. She teaches at DePaul University. Her musical background encompasses various interrelated activities in the area of traditional and electronic music, multimedia, performance art and sound design for visual media (theatre, film, TV and commercials). *Kolo* (Round Dance) for piano is one of Bogojević's most recent works. It was commissioned on occasion of Bernard Rands' birthday; hence, the "intro" and the "outro" of the piece consist of musical notes that spell his name. Between these, Bogojević inserts a frantic dance, inspired by the traditional Serbian kolo *Moravac*, named after the river Morava in central Serbia and usually performed on the accordion. Although *Kolo* is in an even rhythm and based on the same thematic material throughout, the quirky accentuation and subtle rhythmic and harmonic changes make it interesting and memorable.

SASA Gallery, Knez Mihailova 35
Friday, 27 September 2013, 19.00
ROUND TABLE

Jim Samson,
Music in the Balkans, Leiden: Brill 2013

Participants:
Melita Milin (moderator),
Jelena Jovanović, Katerina Levidou, Katy Romanou,
Valentina Sandu Dediu

This book asks how a study of many different musics in South East Europe can help us understand the construction of cultural traditions, East and West. It crosses boundaries of many kinds, political, cultural, repertorial and disciplinary. Above all, it seeks to elucidate the relationship between politics and musical practice in a region whose art music has been all but written out of the European story and whose traditional music has been subject to appropriation by one ideology after another. South East Europe, with its mix of ethnicities and religions, presents an exceptionally rich field of study in this respect. The book will be of value to anyone interested in intersections between pre-modern and modern cultures, between empires and nations and between culture and politics.

Special Offer: All conference participants will be able to buy the book at a discounted price (25% discount). Offer valid until 31 December 2013.

Jim Samson joined the staff at Royal Holloway in 2002 as Professor of Music having previously been Professor at the Universities of Exeter and Bristol. He has published widely (including eight single-authored books, and seven edited or co-edited books) on the music of Chopin and on analytical and aesthetic topics in nineteenth- and twentieth-century music. His books have been translated into German, Polish, Spanish and Japanese. He is one of three Series Editors of *The Complete Chopin: A New Critical Edition* (Peters Edition, in progress). In 1989 he was awarded the Order of Merit from the Polish Ministry of Culture for his contribution to Chopin scholarship, and in 2000 he was elected a Fellow of the British Academy. His publications include *The Cambridge History of Nineteenth-Century Music* (Cambridge, 2002), *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge, 2003), which was awarded the Royal Philharmonic Book Prize in 2004, and most recently *Music in the Balkans* (Brill, 2013). He edited a textbook with J. P. E. Harper-Scott, *An Introduction to Music Studies*, and is currently preparing a co-edited volume on 'Greece and its Neighbours' (with Katy Romanou) and an edited volume on Music in Cyprus.

Belgrade City Library, Knez Mihailova 56,
Roman Hall

Saturday, 28 September 2013, 12.00

LECTURE AND DISCUSSION

Darko Tanasković

Oriental-Islamic Component in the Serbian Culture (Towards a Balanced Approach Methodology)

The problem of the perception and reception of the Oriental-Islamic component in the Serbian culture cannot be productively discussed outside the general East-West divide. Dichotomy and binary East-West opposition (regardless if the division is culturally determined as *Orient-Occident* or more geopolitically as *East-West*) has for a long time been one of the main mental axis' in the dominant worldview coordinate system of conceptual organization. Since the time of the great Christian schism (1054), we have seen the stabilization of the two hemispheres world vision, the Eastern and the Western. This cleft has only further cemented ancient agonistic dialectic between Europe and Asia (see Emmanuel Berl, *Europe et Asie*, 1969) which replaced the old European opposition between North and South. No universalistic or Eurasian conception has managed after that to permanently establish and sufficiently expand the idea of the civilizational dimension of the geographic continuity of Europe and Asia („Oh East is East, and West is West, and never the twain shall meet“, this historical and psychological reality was poetically and succinctly stated by Rudyard Kipling in late 19th century). Considering the fact that Serbian people live and create their culture on the place which is a meeting and clashing point between East and West, this macro-division significantly determines the subjective relation to its components.

(An extract from the lecture)

Darko Tanasković (born in 1948, Zagreb, Croatia), a distinguished University Professor, Islamologist, linguist and diplomat, graduated at the Faculty of Philology, Department of Oriental Studies, where he also obtained his Master's (in 1972) and Ph.D. (in 1979). He has taught a wide range of modules, including Arabic Language, Arabic Literature, Turkish Language, Introduction to Oriental Studies, Persian Literature, Introduction to Islamic Civilization, Islam and Christianity etc. He has also taught at other institutions of higher education in Belgrade, Sarajevo, Skopje and Banja Luka.

He has published over 600 papers and other research outputs, including the books: *Arab Poetry* (1977), *The Sufism* (with Ivan Šop, 1981, 2011), *Arabic Language in Modern Tunisia* (1982), *The Contrastive Analysis of the Serbo-Croat and Arabic Languages* (1982), *In dialogue with Islam* (1992), *At the Western East* (together with M. Jevtić, 2000, two editions), *Islam and Us* (2000, four editions), *The South-East of Serbia – The Continuation of the Crisis and the Probable Outcome* (group of authors, 2001), *Arabic Grammar* (with A. Mitrović, 2005, 2011), *Islam: Dogma and Life*, 2008, 2010), *The Autonomy of Reason* (with M. Jevtić, 2009), *Neo-ottomanism* 2010, 2011).

Tanasković is the member of the Council of the Diplomatic Academy at the Ministry of Foreign Affairs of Serbia. He was accredited Ambassador of the Federal Republic of Yugoslavia to Turkey and Azerbaijan (1998 – 1999). In March 2001 he was appointed to the Yugoslav Commission for Truth and Reconciliation. From 2001 to 2008 he was Ambassador Extraordinary and Plenipotentiary of Federal Republic of Yugoslavia (now: Serbia) to the Holy See and the Sovereign Military Order of Malta.

Ethnographic Museum (Etnografski muzej)

Studentski trg 13

Saturday, 28 September 2013, 19.00

Film Screenings

Moderator:

Jelena Jovanović

Authors Haris Sarris and Svetlana Azanjac

will attend the screenings

19.00 *Warble the Bagpipes*

(Author **Haris Sarris**,

directed by Dimitris Kitsikoudis)

19.30 *Pročka – Forgiveness Sunday*

(Author **Svetlana Azanjac**,

directed by **Slobodan Simojlović**)

20.30 *Crossing the Bridge: The Sound of Istanbul*

(Directed by **Fatih Akin**)

Screening arranged in cooperation with

Goethe-Institut Belgrad

Warble the Bagpipes

The *gaida* bagpipe “warbled” in the fields and the village squares of Evros up until the sixties. Its sound captured within it the dances, songs, actions and stories of the people.

But times changed. The Civil War, the Immigration and the symbolic disdain of the Old World in the spirit of the “modern times” tore apart the “living environment” of the instrument. In that way, the *gaida* was pushed aside as a part of a world from which most wanted to escape...

In *Warble the Bagpipes* two old-timers unfold their histories since the time that they learned the *gaida* at the fields

and speak of the years of the instrument's "deafening silence" as they express their agonies for its future.

On the other hand, a group of younger musicians decides to follow the lead after two generations of silence. They discover the bagpipe on their own terms and experience ecstasy from its intoxicating sound.

So, will the bagpipes continue to warble?

Pročka – Forgiveness Sunday

The collective customs and rites performed in the village of Sumrakovac in Eastern Serbia on Forgiveness Sunday, the last Sunday before Great Lent, have been studied extensively by the ethnographers, although only a few of these rites have survived until the present day. The authors of this film have conducted fieldwork with an aim to answer the questions on the interrelations between the customs in this area and the Sirinićka Župa at Kosovo, because the inhabitants of that county had moved to Eastern Serbia during the Great Serb Migration in the late seventeenth century. The customs have been preserved in their entirety in Kosovo; they include lighting the fire and torches, a masquerade ceremony and other rites. The central event in both areas is *pročka*, the rite of forgiveness, where the villagers forgive each other.

Crossing the Bridge: The Sound of Istanbul

This is a 2005 film/documentary directed by Fatih Akin. The film is a journey through the music scene in modern Istanbul, Turkey as well as portraying its cultural life. It was screened out of competition at the 2005 Cannes Film Festival. It features German musician Alexander Hacke (member of Einstürzende Neubaten) as the narrator. Hacke and Akin travelled around Istanbul with a mobile recording studio and a microphone, assembling an inspired portrait of Turkish music – from arabesque to indie rock and rap. Among the featured artists in the film are (in order of appearance): Baba Zula, Orient Expressions, Duman, Replikas, Erkin Koray etc.

Historical Museum of Serbia (Istorijski muzej Srbije),
Trg Nikole Pašića 11

Sunday, 29 September 2013, 16.00

EXHIBITION

*Imaginary Balkan:
Identities and Memory in the Long
Nineteenth Century*

Curator: **Katarina Mitrović**,
Historical Museum of Serbia

The travelling exhibit *Imagining the Balkans. Identities and Memory in the Long Nineteenth Century* is a flagship initiative coordinated by UNESCO with the cooperation of the International Council of Museums (ICOM) and the International Committee for Exhibitions and Exchange (ICOM/ICEE).

This exhibit, part of UNESCO's global initiative *Culture: a Bridge to Development*, seeks to enhance cooperation and dialogue among national history museums. It focuses on the constitution and evolution of modern nations in South-East Europe during the "long nineteenth century", and is structured around eight thematic paths: *Living in the old world; Travelling, communicating; A new social order: the rise of the middle classes; Creating and diffusing knowledge; Mapping; Using history, making heroes; Public celebrations; and, Images of the Nation.*

This is the very first time that national history museums from twelve countries from South-East Europe and beyond come together to put in perspective and compare their collections and their national histories. The exhibit is produced with the belief that nations and their history need not be just a matter of division, and developed as a historic opportunity to place national histories in a global context, compare disputed

narratives, revive shared memories. The historical advisor of the exhibit is Maria Todorova, professor at the University of Illinois, Urbana-Champaign, United States of America.

“This exhibition traces the history of a vibrant cultural mosaic, revealing the diversity of this region’s cultural heritage and the energy arising from the interweaving of influences between and within countries. Travelling from one museum to another, Imagining the Balkans will help strengthen cooperation among cultural institutions and professionals and raise public awareness as the basis for deepening dialogue”, writes Irina Bokova in the foreword to the exhibit’s catalogue.

NOTES:

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