

BALKAN STUDIES AND MUSIC HISTORIOGRAPHY:

(Self)Representation between »Authenticity« and Europeanization

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first publication

1 Sadie, Stanlie (Ed.): *The New Grove Dictionary of Music and Musicians*. Vols. 1–29. London, New York, Hong Kong: Macmillan 2001.

2 Finscher, Ludwig (Ed.): *Die Musik in Geschichte und Gegenwart*. Allgemeine Enzyklopädie der Musik. Sachteil. Vols. 1–9. Kassel: Bärenreiter, Stuttgart: Metzler 1994–2008. In this encyclopaedia there is a greater balance between traditional and classical music. The insights provided are generally more profound, such as concerning contemporary music.

3 Petrov, Stoyan/Manolova, Magdalena/Buchanan, Donna A.: *Bulgaria*. In: Sadie 2001, vol. 4, pp. 569–583.

4 Dević, Dragoslav/Pejović, Rok-sanda/Sugarman, Jane: *Yugoslavia*. In: Sadie 2001, vol. 27, pp. 685–696; Tuksar, Stanislav/Marošević, Grozdana: *Croatia*. In: *ibid.*, vol. 6, pp. 700–709.

5 Samson, Jim: *Music and Nationalism: Five Historical Moments*. In: Leoussi, Athena/Grosby, Steven (Eds.): *Nationalism and Ethnoscymbolism. History, Culture and Ethnicity in the Formation of Nations*. Edinburgh: Edinburgh UP 2007, pp. 55–67. Samson's »five historical moments« are: »Chopin and the Volksgeist«, »Instituting Germany«, »East-Central Europe: Nationalism or Modernism?«, »Neo-nationalism in Norway«, »Global Balkans«.

6 By »Balkans« the RILM understands Albania, Bulgaria, Greece, Romania, while the former-Yugoslav states fall under the category »Slavic states/southern«. A focus on traditional music is nevertheless obvious in both categories.

7 Surveys of individual southeast European national (art) music historiographies will not be included at this phase of research, except the history of music of Montenegro, as being the very first one, written in 2002. I would stress that this study is dedicated to the art music, and the ethnomusicological approach will not be taken into account.

8 This publication, referred to as the »three-headed book« for its

1. The Representation of Balkan Music and the Dominance of Traditional Music

The first thing one might notice while trying to find literature about Balkan music – via Google or in Wikipedia but also in sources such as the leading world music encyclopaedias *The New Grove Dictionary of Music and Musicians*¹ and *Die Musik in Geschichte und Gegenwart*² – is that Balkan music has been represented almost exclusively by traditional, sometimes even neotraditional or »turbo-folk« music, and rarely by art music, esp. by contemporary classical music. The attention given to contemporary music is usually only a list of names of composers, sometimes also performers, without any insight into musical directions of the last decades of the 20th and the beginning of the 21st century. The survey of Bulgarian art music from the 7th century to the 1990s in *The New Grove Dictionary of Music*, for example, consists of three columns of text; the part on traditional music, by contrast, features more than twenty-two (including short music examples and three pictures of musicians playing folk instruments).³ The relation between art and traditional music is similar in entries for other Balkan countries. A survey of Serbian music, including a short section on Montenegro, has three columns about art music and fourteen about traditional music; for Croatia this ratio is approximately four to ten.⁴ Even one of the most recent studies about Balkan music, written in the framework of a trans-regional research on nationalism and ethnosymbolism, is based on folk, that is, traditional music. Choosing five historical moments in discussing aspects of music and nationalism, Jim Samson shifts his focus »from art music to oral traditions, including popular music« only in the case of Balkan music.⁵ A search for »the Balkans« in the RILM (*Répertoire International de Littérature Musicale*) database produces the same result.⁶ Almost exclusive identification of the Balkans with traditional music supports an image of the region as an area of dominant (authentic) peasant culture, void of the high culture of Central and West Europe. Two aspects of national musical cultures, »authenticity« and Europeanization – are prominent in music historiographies in and on the Balkans.

2. Mapping Music Historiography in/on the Balkans

2.1 Inside and around (Yugoslav) National Spaces

Since the historiography of music in the Balkan region has not yet been a topic of a study, I shall here map the field on the basis of studies on art music related to the entire Balkan region or former Yugoslavia as a whole, written by both Balkan and foreign musicologists, in order to determine patterns of representation or self-representation during different periods (cf. appendix).⁷ As a point of departure, I will take the only history of music of Yugoslavia from »the beginnings« to the 20th century, *Historijski razvoj muzičke kulture u Jugoslaviji (Historical Development of Musical Culture in Yugoslavia)*, covering Croatia, Slovenia, and Serbia.⁸ The decision to choose only these three republics of the then Yugoslavia, and thereby not to include Macedonia, Montenegro and Bosnia and Herzegovina, is explained by one of the survey's three authors, Josip Andreis, in the introduction:

In actual fact, the history of Yugoslav musical culture is a result of the efforts of Slovenians, Croats, and Serbs. For that reason, the content of this book is dedicated to them. The other Yugoslav peoples and territories have no history of music of their own because of very unfavourable and unavoidable circumstances. They are experiencing their musical present, with significant results and success already achieved. However, having in mind that this book is primarily a historical development of Yugoslav musical culture, the chapters about those Yugoslav peoples and regions, which gained a richer and more intensive musical life in different respects only after World War II, will not be included.⁹

This volume, published in 1962, was the principal textbook for the curricular subject of »National History of Music« in all departments of musicology in the country.¹¹ It is worth noting that »national« in Yugoslav context had different meanings depending on the circumstance: in Serbia it meant Serbian, Croatian and Slovenian; in Croatia mainly Croatian, and

three authors in some parts of Yugoslavia, was published in 1962 in an edition of even 7.000 copies, and was reissued in 1974 in 5.000 copies. In the given context, these numbers were tremendously high. It was moreover disseminated abroad. Cf. Blažeković, Zdravko: Andreisove nacionalne odrednice pri kreiranju imaginarnog muzeja hrvatske glazbe. In: *Arti musices* 40/1–2 (2009) [forthcoming].

9 »Jugoslavenska muzička kultura u svom historijskom toku u stvari je rezultat nastojanja Slovenaca, Hrvata i Srba. Stoga je i sadržaj ovog djela njima posvećen. Ostali jugoslavenski narodi i teritoriji – zbog vrlo nepovoljnih prilika koje se nisu mogle izbjeći – nemaju vlastite muzičke historije. Oni proživljuju svoju muzičku sadašnjost, u kojoj su već zabilježili veoma značajne uspjehe i rezultate.

No kako je ovo djelo prvenstveni historijski prikaz razvoja jugoslavenske muzičke kulture, to se u njemu iz upravo navedenih razloga i neće naći posebni odsjeci posvećeni onim jugoslavenskim narodima i područjima kojih se bogatiji, intenzivniji muzički život na svim njegovim sektorima počeo razvijati istom iza drugog svjetskog rata.« Andreis, Josip: Uvod. In: Andreis, Josip/Cvetko, Dragotin/Đurić-Klajn, Stana: *Historijski razvoj muzičke kulture u Jugoslaviji*. Zagreb: Školska knjiga 1962. Andreis provided a short survey for the three missing republics respectively, following the previous explanation.

10 The curriculum for the *History of Music* in the former Yugoslav states before and after the break-up of the country has been divided into two parts: a so-called »General History of Music« (*Opšta istorija muzike*), focused mainly to European and north American music) and a »National History of Music« (*Nacionalna istorija muzike*), although the content of the subjects were different in the two contexts. In Yugoslavia, »National history of music« could mean either Yugoslav music (in Serbia and Bosnia, for example) or that of individual states (as in Croatia or Slovenia).

11 Due to the autonomy of former Yugoslav states in creating cultural and educational policy, university staff had a decisive role in the curricula concept, so that a paradox like this was possible.

12 The series are called: 1) *Portreti skladatelja iz baštine*/Portraits of Master (18 LPs), 2) *Portreti suvre-*

in Slovenia Slovenian and Croatian. After the break-up of Yugoslavia in the early 1990s, all former republics taught only »their own« music histories as »National History of Music«. The music of the other republics was either completely excluded from the curriculum (as in Croatia), or included within the subject of a »General History of Music« (partly the case in Serbia and Bosnia). The music of other Balkan countries was never included in Yugoslav university curricula. Consequently, students or historians of music from the Balkan countries learned, and continue to learn, considerably more about German, French or Italian music than about the music of the region. The resulting paradox situation is that Balkan musical culture is a somewhat exotic subject even in the Balkans proper.

Another paradox is the following: Due to different attitudes to the Roman Catholic Church as opposed to the Orthodox Church or Islam, Catholic Church music was part of the curriculum at all pertinent programs in Yugoslavia, while Orthodox and Muslim music were completely neglected.¹¹ In spite of existing studies about Byzantine and Serbian medieval church music, the music iconography of medieval Serbian, Macedonian and Bulgarian monasteries, or the migration of music instruments from the Near East, for instance, written about from the 1970s onward, these topics were not included in the programme until the 1990s, following the explosion of suppressed religious feelings, now mis/used for the nationalists' political aims.

In 1984 the Slovenian musicologist Dragotin Cvetko published the book *Južni Sloveni u istoriji evropske muzike* (*The Southern Slavs in the History of European Music*) in 3,000 copies. After *Historijski razvoj muzičke kulture u Jugoslaviji*, this was the second survey of music of (some of) the people of southeast Europe. The book largely summarizes the facts and interpretations of established histories and histories of music of the Slovenes, Croats, and Serbs, but offers additional material on Macedonian and Bulgarian music. It also takes into account the entry on »Yugoslavia (Art music)« by Bojan Bujić in the first edition of *The New Grove Dictionary of Music and Musicians* (1980), a survey ranging from the Middle Ages to the 20th century. Bujić considers Byzantine, Austrian and Austro-Hungarian, Ottoman, and Venetian musical influences on Balkan countries comparatively (cf. appendix) and, as a consequence, the individual characteristics of musical works and musical life in the region. Although touching upon all previous Yugoslav states, divided into two groups according to Habsburg or Ottoman hegemony, Bujić's article could almost be taken for a historical survey of Croatian music with excursions to Slovenian and Serbian music, while largely neglecting musical culture of Bosnia and Herzegovina, Montenegro, and Macedonia.

This gap was sought to be bridged in Cvetko's survey, which begins with the settlement of the Slavs in the Balkans and their acceptance of Christianity from Byzantium and Rome. The subsequently emergent »Western« (i.e. the 16–19th centuries in Slovenia and Croatia) and »Eastern« (i.e. the 15–19th centuries in Serbia, Macedonia, Bulgaria) spaces in Southeast Europe are considered, followed by insight into the 19th- and 20th-century music in the entire region, and closing with the place of southeast Slavic music in Europe.

It is also worth mentioning one history of music production in Yugoslavia, which could be called a survey in words and sound: *Jugoton* in Zagreb, the dominant record label in Yugoslavia, published five extensive series of Long Play recordings – 105 in total – accompanied by survey texts (in Serbo-Croatian and German) on music of Croatia, Bosnia and Herzegovina, Montenegro, Kosovo, Macedonia, Slovenia, Serbia (one chapter is related to Serbian music until the end of World War II, and another to Serbian music of the second half of the 20th century), and Vojvodina (cf. appendix), in the Serbian and German languages.¹² This publication is significant as one of the very rare examples of music historiography in Yugoslavia from before the 1990s that also includes composers belonging to ethnic minorities, such as Karlo Krombholz or Ernő Király who worked in Vojvodina, or Albanian composers from Kosovo.¹³

Next to these books, which could be understood as the historical legacy of the period before the 1990s, one should also take note of the musicological research undertaken in Graz, traditionally one of the most important places for Balkan Studies owing to the activities of the *Institute for Southeast European History*. When Rudolf Flotzinger established at the *Institute for Musicology* the publication series *Grazer musikwissenschaftliche Arbeiten*, the first special issue was titled *Beiträge zur Musikkultur des Balkans* (1975), focused on the Middle Ages (cf. appendix).

menih jugoslavenskih skladatelja/
 Porträts zeitgenössischer jugoslawischer Komponisten (32 LPs), 3) *Suvremeni jugoslavenski glazbenici* (17 LPs), 4) *Antologija/Anthologien* (28 LPs), 5) *Festivali/Musikspiele* (10 LPs). Krpan, Erika (Ed.): Group of authors, Jugoslavensko glazbeno stvaralaštvo/Das Musikschaffen Jugoslawiens. Zagreb: Koncertna direkcija, Muzički informativni centar 1979.

13 Beside the short survey of music in Kosovo by Rafet Rudi in this book (ibid., pp. 63-65), there is also one survey of music in Kosovo written in the framework of history of Serbian music by Tatjana Marković in: Blažeković, Zdravko/Golemović, Dimitrije/Pejović, Roksanda/Marković, Tatjana: Serbien und Montenegro. In: Finscher 1998, vol. 8, pp. 1287-1307.

14 Klaić, Vjekoslav: *Muzika u Srba*. I. In: *Vienac* 46 (1886), p. 734. Vjekoslav Klaić (1849–1928) was a Croatian historian, author, composer, and the editor of that journal. Klaić also regarded numerous Czech musicians, who lived and worked in Serbia as Serbian musicians, contrary to the Serbian historiographers, who excluded from their national history any musicians who are not of Serbian origin.

One of the first reconsiderations of Balkan music history after the break-up of Yugoslavia was a panel titled *Music of the 1990s in the Context of Social and Political Change in the Countries of the Former Yugoslavia* at the *Congress of the International Musicological Society*, held in Budapest in 2000 (cf. appendix). On the initiative of Zdravko Blažeković, the session was dedicated to the music and musical life in all former Yugoslav republics in the 1990s. Based on first-hand insight on the musical life, repertoire, popular music, education during and after the war and only several months before the fall of Slobodan Milošević in Belgrade, referees were invited to offer their comments on the contributions. The proceedings were published in the Sarajevo musicological journal *Muzika* in 2001.

2.2 Belonging to the Balkans or not?

The entries on Balkan countries in the second revised edition of the *New Grove Dictionary of Music and Musicians* (2001), and items from the book *Art music in the Balkans* (2004; covering Albania, Bulgaria, Cyprus, Greece, Macedonia, Romania, Serbia, and Turkey; cf. appendix), shall serve as the basis for the following overview. Their authors considered mainly art music, as well as church and folk music. I will also take into account the forthcoming publication *Music in the lower Danube Region* edited by Blažeković.

Judging from the mentioned publications, the Balkans does not always designate the same territory; Turkey and Croatia can so be excluded at will. From the point of view of self-representation, an example of Croatia is characteristic as it denies belonging to the Balkans. This negation, formulated in the 19th century, was repopularized esp. during the 1990s. In the 19th century, it could be understood as a result of the two opposite understandings of national identity, corresponding to the difference between *Kulturnation* (assuming common language, literature and religion) and *Staatsnation* (the product of political nationalism, based on the ideas of self-determination and sovereignty), as Friedrich Meinecke pointed out. This reflects on other concepts of cultural self/representation, such as music historiography in Serbia and Croatia. Thus, dedication to »one's own« national heritage and folk music was recognized by Croatian historian Vjekoslav Klaić already in the 1880s. Pointing to the difference between the situation in Serbia, where numerous choral societies existed, but where the tradition of instrumental, orchestra music was poor and a tradition of opera did not exist, he wrote:

[W]e do not really know whether or not we should feel pity for Serbs or they should pity us. Because our progress in music [...] is pure poison, distorting the little folk life remaining to us. As we are advancing in music created after the recipe of cosmopolitanism, we are abandoning our own being.¹⁴

One century later, Franjo Tuđman stressed the difference between Croatia and the eastern part of the region in an annual speech in 1996, in which he declared that Croatia were a Central European and Mediterranean country, and its belonging to the Balkans from 1918 to 1990 was just an episode.

2.3 When National History Begins: From »Deep Roots« to European Identity

Considering the above-mentioned historical surveys, both before and after 1989/90, it is possible to recognise certain conceptual patterns informing such writings, most notably the questions related to the »authenticity« of national cultures, and the ways of documenting or constructing them, relations to Western and Central Europe and European periodization in the history of music, as well as attitudes toward »foreign« rulers.

It seems that the question of »authenticity« is the most significant characteristic of Balkan self-representation in music historiography. In spite of the multi-ethnic and multi-cultural context of the Balkan region, it is obvious that all mentioned surveys of the history of art music were written from the point of view of a given nation, exclusive of the presence of other ethnic musical traditions. The beginnings of the Balkans' musical cultures, according to these historians of music, are connected with the first preserved music manuscripts or documents witnessing existence of »national« musicians or even composers from the Middle Ages.¹⁵ It has been common practice to commence histories of southeast European of music with the settlement of Slavic tribes and their conversion to Christianity, which

16 Radulović Vulić, Manja: *Drevne muzičke kulture Crne Gore*. Cetinje: Univerzitet Crne Gore, Muzička akademija 2002. This is the first Montenegrin national history of music, written moreover in the newly-constructed Montenegrin language. Before the author passed away, two volumes were published, the first about prehistory and ancient period of music in Montenegro, and the second volume about medieval music in Montenegro. It is worth noting that here, for instance, the miniatures from the Miroslavljevo jevanđelje, court music in Dubrovnik, or Roman heritage are included.

17 Kolovski, Marko: *Macedonian Music*. In: Shupo, Sokol (Ed.): *Art Music in the Balkans*. Tirana: ASMUS 2004, p. 75. Tracing the beginnings of musical histories to prehistorical times

is not a new practice, however, nor is it specific to the Balkans. The first volume of the second (2005) edition of the three-volume *Musikgeschichte Österreichs* (1995), edited by Rudolf Flotzinger and Gernot Gruber begins with a chapter on *Vorzeit* by Tilman Seebass (pp. 19-28), covering the Palaeolithic, Neolithic, Bronze, and Iron Ages, i.e. about 120,000–40,000 B.C., when hunters settled the territory of what is now Austria and treating music and dance, remains of the instruments. Although the concept of the book seems to be more focused on the territory instead of the national music, beginning such a survey with pre-history is generally not a common approach in music historiography; so is the focus on a territorial unit in its 20th-century borders.

18 Stringa, Hamide: *Albanian Music*. In: Shupo 2004, p. 6.

19 Bujić, Bojan/Petrović, Ankica: *Bosnia-Herzegovina*. In: Sadie, Stanley (Ed.): *The New Grove Dictionary of Music and Musicians*. Vol. 3. London, New York, Hong Kong: Macmillan 1980, pp. 56-65.

resulted in the production of first manuscripts of religious songs and documents of secular music. Recently, however, the beginnings of some of the »national« music traditions have been moved significantly further into the past. Thus the author of the first Montenegrin history of music (2002), Manja Radulović Vulić, claims it to be the longest tradition in the region. Citing remains of instruments found in the course of the archaeological excavations at Crvena Stijena near Pljevlja, she dates it back to about 40,000 B.C.¹⁶ The case of Macedonia, as elaborated on in Marko Kolovski's contribution to the volume *Art Music in the Balkans*, is similarly interesting:

The roots of Macedonian music go far back reach deep [sic] into the past. According to the historians, the first information about music in this region dates back to before the arrival of the Slavs in the sixth or seventh century. Some of them even claim that the legendary singer Orpheus, whose existence is believed to be real, was of Thracian and Macedonian origin – son of Calliope who was daughter of Pier the Macedonian. Pier, as a founder of the Pier tribe, created the Pier state. According to Roman geographer Pomenius Mela, Pieria was a center of music schools, one of which was Orpheus's School. The music culture of that time was also described by the Greek rhetorician and philosopher Dion Chrysostom, who claimed that Philip II and his son Alexander of Macedonia, upon returning from the war in 338 B.C., offered sacrifices to muses that were popular among both, the Macedonians and Tracians.¹⁷

In the case of Albania, Byzantine manuscripts are presented as evidence for the beginning of musical life there. But because neither in the medieval period, nor at the end of 19th and beginning of the 20th century were there any individuals qualifying as »primarily composers who enjoy an authentic musical education [sic]«, it was, according to Hamide Stringa, »only after the country's liberation in 1945« that Albanian music really »did begin to flourish«.¹⁸

After the largely identical beginnings of a Balkan musical past, two paths – Eastern and Western – are followed independently of each other. On one hand, although Ottoman rule lasted from less than two to more than six centuries in different parts of the region, this period is either incessantly characterized as a »dark age« or completely ignored. It seems to be the most problematic point in southeast European music historiography, hiding several centuries of »national autobiography« as threatening to the idea of authenticity. As an explanation for not considering that long period at all, Kolovski points out that there were no records of any Macedonian composer during Ottoman rule. Also, in the case of the Bulgarian history of music only a few known names of Bulgarian musicians are known. Serbian musicologists, on the other hand, did present some facts about musical life in the country's past known through travelogues. This attitude to the Ottoman period obviously aims to demonstrate that a cultural life (in the European sense!) did not really exist until the »liberation« and the consequent establishment and codification of a recognizable national culture.

The periods of Austrian/Austro-Hungarian rule in Croatia, Bosnia, or Serbia, by contrast, are almost always represented as periods of »culture« and Europeanization. This is seen as evident in the development of musical life, the establishment of pertinent institutions, the adoption of a European repertoire, mechanism of music education, and other signifiers of bourgeois life. Bujić, for instance, thus points out that »the Austro-Hungarian administration after 1878 ushered in a period of lively cultural and musical activity and opened links with the other parts of the Dual Monarchy«.¹⁹

Positioning authentic national musical culture in the Balkans has been assumed as referring to the Western or Central European contexts in two different ways. On one hand, relations to Western Europe are interpreted as a proof of Europeanization; on the other, there is an opinion that »westernization« is not actually a positive prospect of a national culture in all respects, for it is likely to suppress folk spirit, in turn a precondition for the preservation of cultural authenticity. Musicologists routinely mention as benchmarks for European identity the dates when the (arbitrarily chosen) »first national opera« was written. The dates of these, ranging from 1846 to 1958 or later, are treated as signs of promotion to »high culture« and indirectly show how a given national culture should be valued. In Turkey, where a Western culture was imposed by Atatürk, this project included the desire for a »national music« attaching particular importance to the reform of contemporary art music. From 1925 onward, state commissions selected talented students for training in Europe, where

20 Boran, Ilke: Contemporary Music in Turkey. In: Shupo 2004, p. 182.

21 Saygun, Adnan: Atatürk ve musiki. In: Shupo 2004, p. 187.

22 Leotsakos, George: A short History of Greek Art Music. In: Sadie 2001, p. 60. Cf. also Mathiesen, Thomas J./Conomos, Dimitri/Leotsakos, George/Chianis, Sotirios/Brandl, Rudolph M.: Greece. In: Sadie 2001, vol. 10, pp. 322-359.

they were to study contemporary trends in music.²⁰ He also commissioned a first Turkish national opera, planned to be performed in 1934 during a visit of the Shah of Iran. The opera *Özsoy* was composed by Ahmed Adnan Saygun in just one month.²¹

While the application of a Western periodization, mainly from the 18th or 19th century onward, also served as a signpost of European status, the inclusion of traditional music, and pretend folkloric music in art music, was another ingredient of contrived national culture. Such conventions were used by numerous composers at the end of the 19th century and afterwards. Thus, for example, the composer of the first Greek national opera, Manolis Kalomiris, gave the first concert of his compositions at the Athens Conservatory in June 1908, promoting a »manifesto« of a Greek national school. According to George Leotsakos, defining its purpose as

the building of a palace in which to enthrone the national soul by combining folk-songs or folk-song modes and rhythms with techniques invented by »musically advanced peoples«, it finally initiated a civil war against earlier Greek (mostly Ionian) composers, who were rejected as »italianate«.²²

A distancing from Western culture was also a result of communist ideology, with Socialist Realism to be followed by a cultural programme. To that end, specific musical means were recommended to communicate with a wider audience, or to escape so-called bourgeois signs, such as polyphonic texture. The use of folk melodies as a familiar language was recommended. Music historiography sometimes stressed the compositions with folk elements as the main line of a national history of music.

Since the changed political situation in the Balkans from 1989 onward, a redefinition of national self-representations took place one more time. New languages were constructed, new national academies of sciences were founded, new national histories were written, and new were moreover national sport teams, tourist guidebooks, and national histories of music. The quest for a new identity in changed circumstances forced a reinterpretation of national history and other aspects of self-representation. On one hand, one can notice a tendency for a wider contextualisation with the rest of Europe; on the other, the stressing of national *differentia specifica* even within the region.

The question of what is »national« and what is not, or, what should be defined as national music and what is another's, is a consequence of one of the two concepts of national identity referred to above. In Croatian music historiography from the 1990s, composers and music writers of Serb background and even Croatian musicians who lived in Belgrade were excluded. Opposite to that, in the histories of Serbian music from the 1960s, Croatian, Slovene, and Czech composers (Robert Tollinger, Mihovil Logar, Krešimir Baranović) were included but their ethnicity was always stressed. Some born and worked in Serbian, mostly Vojvodinian, cities were excluded (as, e.g., the ethnic Hungarians Đuro [György] Arnold or Ernő Király), except in studies of contemporary music, articles about individual composers, or a very few surveys of Serbian music.

On the basis of the here considered musicological writings on the Balkans, it is evident that a wider contextualization among the region's music historiographies is needed. Only through a better networked space of education, research, and cultural collaboration can be challenged established concepts of self-representation based on mythical understandings of »authenticity« and the narrow focus on »own« culture and arts. This would not only benefit research as such; recognition of the richness and diversity in the region's musical traditions might also help in battling traditional stereotypes of the region.

Appendix
Music Historiography: Surveys of Balkan or southeast European Music

- Andreis, Josip/Đurić-Klajn, Stana/Cvetko, Dragotin: Historijski razvoj muzičke kulture u Jugoslaviji [Historical Development of Musical Culture in Yugoslavia]. Zagreb: Školska knjiga 1962.
1. Razvoj muzičke umjetnosti u Hrvatskoj [Development of Music in Croatia] (Josip Andreis)
 2. Razvoj muzičke umjetnosti u Sloveniji [Development of Music in Slovenia] (Dragotin Cvetko)
 3. Razvoj muzičke umjetnosti u Srbiji [Development of Music in Serbia] (Stana Đurić-Klajn).
- Flotzinger, Rudolf (Ed.): Beiträge zur Musikkultur des Balkans [Contributions to Balkan Music Culture]. In: Grazer musikwissenschaftliche Arbeiten 1/1 (1975).
1. Die musikalische Situation im südosteuropäischen Raum zur Zeit der osmanischen Oberherrschaft [The musical Situation in the Southeast European Area at the Time of the Turkish Supremacy] (Dragotin Cvetko)
 2. Zu den ältesten Notationen einstimmiger Musik des Mittelalters [The Oldest Systems of Notation of Monophonic Music of the Middle Ages] (Constantin Floros)
 3. Der Mittelalter-Begriff aus der Sicht des Musikhistorikers [The Concept of the Middle Ages from the Point of View of the Music Historian] (Rudolf Flotzinger)
 4. Murkos Phonogramme bosnischer Epenlieder aus dem Jahre 1912 [Epic Songs of Bosnia Recorded by Murko in 1912] (Walter Graf)
 5. Die Bogomilen und die Musik [The Bogomilists and Music] (Stefan Lazarov)
 6. Church Elements in Serbian Ritual Songs (Stefan Lazarov)
 7. Church Elements in Serbian Ritual Songs (Danica Petrović)
 8. Serbian Church-music through the Centuries (Dimitrije Stefanović)
- Krpan, Erika (Ed.): Jugoslavensko glazbeno stvaralaštvo/Das Musikschaffen Jugoslawiens. Zagreb: Muzički informativni centar 1979.
1. Stanislav Tuksar: Hrvatska glazbena kultura/Die kroatische Musikkultur
 2. Gorana Doliner: Muzičko stvaralaštvo u Bosni i Hercegovini/Das Musikschaffen in Bosnien und der Herzegowina
 3. Cvjetko Ivanović: Muzika u Crnoj Gori nekad i sad/Musik in Montenegro einst und jetzt
 4. Rafet Rudi: Muzička kultura na Kosovu/Die Musikkultur in Kosovo
 5. Dragoslav Ortakov: Muzičko stvaralaštvo u Makedoniji/Das Musikschaffen in Mazedonien
 6. Andrej Rijavec: Slovenska glazba jučer i danas/ Slowenische Musik gestern und heute
 7. Vlastimir Peričić: Muzička kultura u Srbiji/Die Musikkultur in Serbien
 8. Ana Kotevska: Muzika u Srbiji – druga polovina dvadesetog veka/Musik in Serbien – zweite Hälfte des 20. Jahrhunderts
 9. Dušan Mihalek: Muzičko stvaralaštvo u Vojvodini/Das Musikschaffen in der Woiwodina
- Bujić, Bojan: Yugoslavia. Art music. In: Sadie, Stanley (Ed.): The New Grove Dictionary of Music and Musicians. Vol. 20. London, New York, Hong Kong: Macmillan 1981, pp. 585–587.
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(the next workshop of the Institut für Musikwissenschaft Graz will be held in 2010: *Music and Media in Southeast Europe*)



BALKAN STUDIES AND MUSIC HISTORIOGRAPHY

by Tatjana Marković (Beograd)

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