

Article received on June 10, 2005.
UDC 78.072(091) Pejović R.

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**ROKSANDA PEJOVIĆ – *SPIRITUS MOVENS* OF SERBIAN
MUSIC HISTORIOGRAPHY**

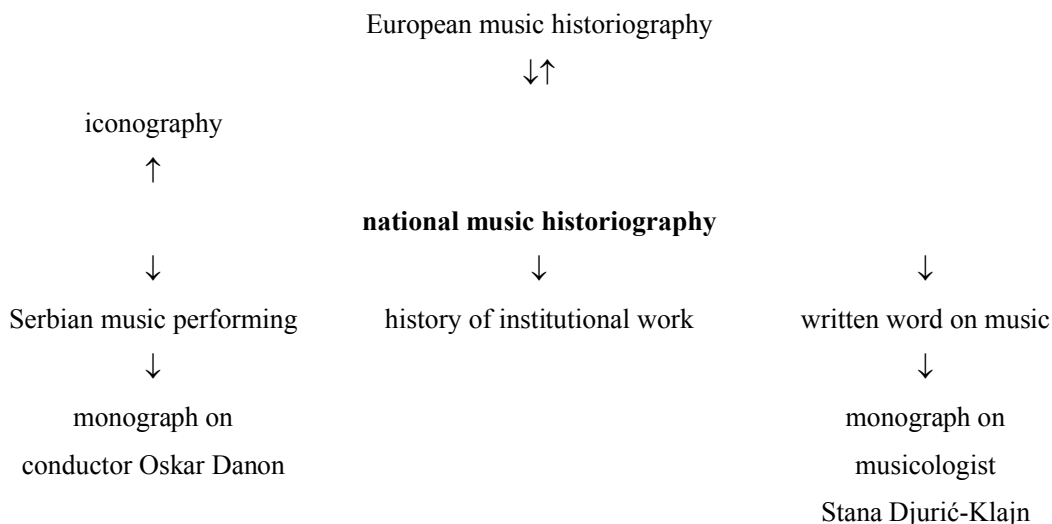
Abstract: This study is written on occasion of two significant anniversaries of the leading Serbian national historiographer Roksanda Pejovic (Belgrade, 1929) -- 75th birthday and 45th years of work. During this long period, on one hand, Roksanda Pejovic continued efforts of her professor, Stana Djuric-Klajn, musicologist who contributed the most to the establishing Yugoslav/Serbian musicology, and, on the other, she founded herself several new research areas. Very extensive Pejovic's musicological opus presents several intermingling lines: being also a historian of arts, author connected two fields in her iconography research. Besides, she is the author of the most significant Serbian music histories up to now as well as of several histories of European music. Special dedication to the questions of the nineteenth- and the first half of the twentieth-century national music historiography, resulted in monumental surveys of music performing practice (ensembles and soloists as well as music institutions) and music writings. Moreover, in this frame, two monographs about musicologist Stana Djuric-Klajn and the most significant opera conductor in Yugoslavia/Serbia after World War II, Oskar Danon, are also precious contributions to the national historiography. On the basis of all mentioned Roksanda Pejovic's interests, the paper deals also with her own personal attitudes, evaluation conclusions, positivistic methodology.

As anniversaries occasion looking back, seventy-five years of life and forty-five years of work for Roksanda Pejović (Belgrade, 1929) is an occasion for analyzing an extensive corpus, still in the making, an entire period in the national (Serbian) music historiography. The year 1959 demarcates the said period, when *Istorija muzike od prvobitne zajednice do Betovena* (History of Music from the Primitive Society to Beethoven) was published, as does 2004, when the monograph *Koncertni život u Beogradu 1919-1941* (Concert Life in Belgrade 1919-1941) came out and the monographic study *Pisana reč o muzici u Srbiji. Knjige i članci 1945-2003* (The Written Word on Music in Serbia. Books and Articles 1945-2003) was written.¹ Moreover, the author's book on music instruments is currently being prepared for printing.

Roksanda Pejović's large musicological corpus branches out into several basic areas, some of which intertwine. Her professional profile is certainly defined by education and pedagogical work. Namely, Roksanda Pejović completed her education in the field of musicology with a M.A. thesis at the Muzička akademija (Musical Academy) in Belgrade (1964) and doctoral thesis at the Univerzitet u Ljubljani (University of Ljubljana), Slovenia (1975). Gaining the Ph.D. title within the first generation of students at the newly-established Department of Music History, the author devoted herself to pedagogical activity and worked as a professor of music history at the Srednja muzička škola *Stanković* (Secondary Music School *Stanković*, 1957-1975) and at the Muzička akademija (Music Academy), that is, Fakultet muzičke umetnosti (Faculty of Music) in Belgrade (1975-1995), where she taught European history of music. In addition, she graduated from the Department of Art History of the Filozofski fakultet (Faculty

¹ Roksanda Pejović, *Istorija muzike od prvobitne zajednice do Betovena*, Beograd, Srednja muzička škola "Stanković", 1959; Idem, *Koncertni život u Beogradu (1919-1945)*, Beograd, Fakultet muzičke umetnosti, 2004; Idem, *Pisana reč o muzici u Srbiji*, Beograd, Fakultet muzičke umetnosti, 2005.

of Philosophy) in Belgrade. What logically results from this are her creative paths, i.e. her areas of interest, the central being historiography:



Following the founding of national – Yugoslav and Serbian – music historiography in the works of Stana Djurić-Klajn, it is evident that it was precisely Roksanda Pejović who continued this work with great enthusiasm, both in historical surveys of Yugoslav/Serbian music and in writings about music criticism and essay writing or different aspects of music life (the work of specific institutions, music performing) and the work of individual music makers.

What makes Roksanda Pejović the most significant historiographer in the history of Serbian musicological thought is not only an impressive number of monographs and articles from this scientific field, but her just as impressive and extensive panoramic research, surveys of the foregoing on a scale that spans entire epochs such as the 19th century (broadly speaking in the Dahlhausian sense, as the period until 1914), the interwar period or the second half of the 20th century. With her distinct affinity for monumental surveys of different areas, valued for being the first of their kind in Serbian musicology, and a whole series of monographs and numerous articles, Roksanda Pejović basically pioneered this kind of research. They include several specialized areas which she has researched from the end of the 1960's and the beginning of the 1970's to date.

One of them, commenced during her work on her M.A. thesis, refers to writings about music. First she published two comprehensive studies, one dealing with writings about music up to 1914, the other with writings from the interwar period: *Kritike, članci i posebne publikacije u srpskoj muzičkoj prošlosti, 1825-1918* (Reviews, Articles and Special Publications in the Serbian Music Past, 1825-1918) and *Muzička kritika i esejistika u Beogradu, 1919-1941* (Music Criticism and Essay Writing in Belgrade,

1919-1941).² Both historical surveys were prepared using “exhibit material”, that is, private editions of material in the form of bibliographies of writings: *Popis kritika, članaka i studija poznatih i anonimnih autora srpske muzičke prošlosti iz novina i časopisa, 1825-1918* (A List of Reviews, Articles and Studies by Famous and Anonymous Authors of the Serbian Music Past from Periodicals, 1825-1918), *Muzička publicistika, 1918-1941. Pregled novina i izbor naslova kritika i članaka* (Music Publishing, 1918-1941. A List of Newspapers and a Selection of Reviews and Articles).³ Writings about music up to 1914 were also concisely analyzed in the monograph *Srpska muzika 19. veka: Izvodjaštvo, članci i kritike, muzička pedagogija* (19th Century Serbian Music: Performing Practice, Articles and Reviews, Music Pedagogy),⁴ while her recent publications include the last part of what is conceived as the *Pisana reč o muzici u Srbiji. Knjige i članci, 1945-2003* trilogy, a synthesis of two previous approaches – writings about music are followed by a bibliography.⁵

In all three studies the author followed the same methodological line, based on a positivistic statement of facts relative to specific music writers in chronological order, within a framework of overview chapters. The introductory chapters include a historical survey of the written word on music, without giving insight into a wider historical-sociological context that would clearly point out dominant ideological features, although they are sporadically indicated both when determining the characteristics of the writings and in separate portraits. In other words, the introduction into the world of music writings contains observations about certain general characteristics of the writings of the time, intertextually related to contemporary literary and fine arts criticism, the examination of magazines and newspapers in which music writings were published, data on which authors were engaged and the period, reviews of editorial policy, as well as the definition of the types of writings and subject matter. Seeing as the work of the most significant composers and music writers of the interwar period was known at least indirectly thanks to the collections of articles by Miloje Milojević, Petar Konjović, Kosta Manojlović, it seems that Roksanda Pejović had a particularly difficult task in trying to reconstruct an entire network of writings of music amateurs and professional musicians of the 19th century. This is described very illustratively in the first sentence of the subchapter *Muzički članci* in Chapter One *Pisana reč u srpskoj muzici* (The Written Word on Serbian Music) of the said monograph, intoned in a characteristic, sometimes even surprising and quite “austere” way of stating facts: “Some one hundred and fifty writings from 1825 to 1882, over 350 up to 1900 and some 6,450 through to 1918 undoubtedly suggest a rapid growth of music culture in the Serbian past. A historical survey of these brief texts denote two periods: the first, up to the 1880’s, in

² Roksanda Pejović, *Kritike, članci i posebne publikacije u srpskoj muzičkoj prošlosti (1825-1918)*, Beograd, Fakultet muzičke umetnosti, 1994; Idem, *Muzička kritika i esejistika u Beogradu (1919-1941)*, Beograd, Fakultet muzičke umetnosti, 1999.

³ Roksanda Pejović, *Popis kritika, članaka i studija poznatih i anonimnih autora srpske muzičke prošlosti iz novina i časopisa (1825-1918)*, Beograd, Fakultet muzičke umetnosti, 1993; Idem, *Muzička publicistika (1918-1941). Pregled novina i izbor naslova kritika i članaka*, Beograd, Fakultet muzičke umetnosti, 1999.

⁴ Roksanda Pejović, *Srpska muzika 19. veka: Izvodjaštvo, članci i kritike, muzička pedagogija*, Beograd, Fakultet muzičke umetnosti, 2001.

⁵ Roksanda Pejović, *Pisana reč o muzici u Srbiji...*, op. cit.

which the authors were music amateurs with only a handful of music experts, and the second, spanning as little as forty years but containing far more information on the already ramified music life”.⁶ Despite having no experience in researching this problem matter, it is quite clear that mentioned data on all articles found and read in periodicals and treatises, which were written in the course of the 19th century, as well as the mentioned periodization in the two cited sentences, could only have been written after years or rather, decades of research work.

It seems that specific contextualization was achieved to a greater extent in the first of three monographs on music writings through insight into the work of music writers in the period up to World War I compared to those in the interwar and post-war periods, as the same type of data relative to each individual author is stated against valuable comprehensive conclusions, formulated as problems. This eliminated the potential danger of a catalogue-like concept, that is, of stating biographical data and reviews of writing/s about music of numerous music writers. For example:

“Emanuel Kolarević (1793-1864), the author of only one article on music, was a tradesman who also practiced viticulture. He was the guardian/custodian of the Gimnazija in Karlovci (High School in Karlovci) and a member of Senat karlovačkog Magistrata (Karlovci City Hall Council). He showed an interest in linguistic problems and seems to have confronted Vuk Karadžić. His essay *Serbska narodna muzika ot nekoliko serbski narodni pesama i igri, ponajviše u temama arija i prvim teksta strofama* (Serbian Folk Music Consisting of a Few Serbian Folk Songs and Dances, mostly in arias and the first lines of verses) contains sheet music and provides more than mere information...

Jovan Hadžić (1799-1869) graduated law in Budapest in 1826. He spent his life in Novi Sad and Belgrade as a lawyer and sponsor of the Bačka konzistorija (Consistory of Bačka) and as a director of the Srpska gimnazija (Serbian High School) in Novi Sad, where he was one of the founders of Matica Srpska and editor of its *Letopis* (1829-1831), only to become the legislator of Prince Miloš's Serbian state in 1837. From 1846 he lived in Novi Sad again, this time as city councillor, director and patron of the High School and president of the Srpska čitaonica (Serbian Reading Room). He wrote articles on literature, philology and history and translated Latin and German literary classics. He debated language and orthography with Vuk Karadžić. He was also interested in folk music instruments. It was probably his engagement in history that led him to reflect on the *gusle*, its value and origin.

As a journalist and printer engaging in literature, Aleksandar Andrić (1816-1876) was familiar with German works discussing the Serbian *gusle* and Slavonic folk dances, and he also provided information on Serbian church compositions sung under the direction of Kornelije Stanković in Vienna in 1855”.⁷

Such direct, clear stating of facts, recognizable in Roksanda Pejović's writings, is complemented, however, by equally recognizable panoramic references to changes in the topics of the writings, in accordance with the “national orientation”, or to the defining of thematic areas concerning choral societies, stage performing and production, concert performances of soloists and ensembles, concerning folk and church music, as well as by lucid synthetic appraisals of, for instance, the written expression and language of music writers.

⁶ Roksanda Pejović, *Kritike, članci i posebne publikacije...*, 26.

⁷ *Ibidem*, 52-53. Note that each “entry” for the mentioned authors in Roksanda Pejović's study is followed by a footnote containing data on the article or articles referred to in the given text, which is omitted in the quotation.

The indications of the author's catalogue-like concept of the monograph are particularly evident in the second book of this potential trilogy. Namely, the untitled introduction and two chapters called *Novine i časopisi. Posebna izdanja* (Newspapers and Magazines. Special Issues) and *Autori napisa o muzici, njihova prisutnost u beogradskom muzičkom životu* (The Authors of Writings about Music, Their Presence in Belgrade Musical Life) are followed by three comprehensive chapters: *Starija generacija muzičara piše o muzici* (The Older Generation of Musicians Writes about Music), *Prilozi mladjih kompozitora i muzičkih pisaca* (The Contributions of Younger Composers and Music Writers) and *Autori muzičkih kritika i eseja i drugih profesija* (The Authors of Music Reviews and Essays and Other Professions) (the last one also has a subchapter "Još neki autori" /"Some More Authors"/). The very titles of the chapters, determined by different criteria – firstly by chronology, and then by the professional status of music writers – suggest Pejović's determination to follow the mentioned concept. Indeed, certain problem areas are defined within some of the writers' work, principally that of Milojević ("Muzika i estetika" /Music and Aesthetics/, "Monografija o Smetani" /A Monograph on Smetana/, "Studije o kompozitorskom stvaralaštvu koje se odnose na napise o scenskim i instrumentalnim delima" /Studies on Compositional Production Relative to the Writings About Stage and Instrumental Works/, "Kritike izvodjaštva" /Reviews of Performances/). However, as Roksanda Pejović endeavours to define subtitles within entries dedicated to individual music writers as precisely as possible in relation to the subjects of their interest, certain inconsistencies arise, which again brings us to the question of the criteria for defining these subtitles – they are defined chronologically (*Stevan Hristić*: "Napisi do 1914. godine" /Writings up to 1914/, "U prvoj Jugoslaviji" /In the First Yugoslavia/), according to the type of writing (*Stana Ribnikar/Djurić-Klajn*: "Članci, prikazi, kritike" /Articles, Reviews, Critiques/), subject (*Mihailo Vukdragović*: "O muzičkom životu" /On Musical Life/, "O kompozicijama" /On Compositions/, "O izvodjaštvu" /On Performing/) or the author's evaluation of these writings (*Petar Krstić*: "Prvi radovi" /The First Works/, "Muzičar konzervativnih pogleda" /A Musician of Conservative Views/).

This concept could be justified by the fact that this is the first study about a survey of music writings in the interwar period, that is, by Roksanda Pejović's intention to provide insight into each and every production and at the same time directly give her own judgment about their contribution in the space designated for each author. As it was formulated by Vlastimir Peričić, "it goes without saying that the space assigned to a certain author is well in proportion to his importance and the scope of his work".⁸

Therefore, if not quantitatively (introductory chapters, pp.7-37; analyses of individual oeuvres, pp.39-335), a certain balance is perhaps qualitatively achieved in the synthetic and chronological-analytical approach in the book *Muzička kritika i esejistika u Beogradu, 1919-1941* by setting the context at the very beginning of the study, from which the entire text further develops. The context is based on a comparative survey of literary, music and fine arts criticism, with attention to philosophical and wider ideological dominant views. This comparison is conceived on the level of history, topics, the authors'

style of expression and education, the influences of romantic attitudes, as well as stylistic comparisons with the arts themselves, which can be considered greatly significant. The concept, too, based on the sequence of selected authors, would thus become a problematic, critical survey seeing as the author, according to Vlastimir Peričić, analyzes all relevant elements in connection with certain music writers: their expertise and knowledge, the use of sources and literature, language and style, literary qualities, the formal concept of writings, depth or, superficiality of approach, the purpose and nature of the writings, a particular problem matter the author treats, and the like.⁹ Although texts of individual authors are analyzed without being placed in a European context, certain indications of such considerations are evident: “What Jovan Skerlić and Bogdan Popović accomplished in literature at the beginning of the 20th century in terms of language modernization, Petar Konjović and Miloje Milojević tried to achieve in the written word of music. Like Petar Bingulac, Milojević coloured it with a specific Romantic poetics, approximating to the French style of Romain Rolland. In Milojević and Konjović, like in Popović and Skerlić, one notices a crystallization of expressive devices and their development into the language of today”.¹⁰

Roksanda Pejović’s most recent monograph from this thematic cycle of writings is conceived in almost the same manner, albeit with a faster train of thought, hence an introduction concerning a historical survey of writings about music in pre-war periods (entitled simply: *1825-1914, 1918-1941*) and a specification from this aspect of the period covering the second half of the 20th century (*1945-2003: “Muzičko okruženje” /Musical Surroundings/, “Muzičari – pisci” /Musicians – Writers/, “Muzički i drugi časopisi, zbornici i posebna izdanja” /Musical and Other Magazines, Anthologies and Special Publications/)* are followed by an extremely long chronological list of music writers and frameworks set to some extent (diversely) according to certain problems (“Istorijska i analitička pisana reč o crkvenoj muzici” /The Historical and Analytical Written Word on Music/, “Muzičko-pedagoška literatura” /Music Education Literature/, “Etnokoreolozi” /Ethnochoreologists/). The author’s criteria for selecting professional musicians whose writings she included in this analysis, however, turned out to be inconsistent in a way as she left out the authors of studies from the leading international musicological magazine, *New Sound*, who are far more significant than the sometimes marginal writings of music performers.¹¹ The second part of the book is made up of a bibliography of all kinds of writings as highly valuable contributions (*Bibliografska izdanja i popisi literature u istorijskim publikacijama – izbor*

⁸ Cited from a review of this monograph penned by Vlastimir Peričić, cf. *Novi zvuk, internacionalni časopis za muziku*, 2000/15, 152.

⁹ Idem.

¹⁰ Roksanda Pejović, *Muzička kritika i esejistika...*, 16.

¹¹ Take, for example, esthetician Miodrag Šuvaković, whose detailed study on Serbian music esthetics, highly relevant precisely for Dr. Pejović’s area of occupation, has been published in three parts in separate issues of the magazine *New Sound*. Cf.: Miodrag Šuvaković, “Estetika muzike dvadesetog veka u Srbiji. I: Uvod u estetiku muzike”, *Novi zvuk, internacionalni časopis za muziku*, 1999/14, 83-99; Idem, “Estetika muzike dvadesetog veka u Srbiji. II: Neimanentna i imanentna estetika muzike”, *Novi zvuk, internacionalni časopis za muziku*, 2000/15, 127-142; Idem, “Estetika muzike dvadesetog veka u Srbiji III: Posebne estetike muzike”, *Novi zvuk, internacionalni časopis za muziku*, 2000/17, 86-107.

/Bibliographical Editions and Lists of Literature in Historical Publications – Selection/; *Tekstovi autora objavljeni na stranim jezicima u časopisu “Novi zvuk”* /Texts of Authors Published in Foreign Languages in the Magazine “New Sound”/, *Tekstovi muzičara objavljeni na stranim jezicima u časopisu “Muzikologija”* /Texts of Authors Published in Foreign Languages in the Magazine “Musicology”/, *Kompozicije na kompakt-diskovima u prilogima svakog broja časopisa “Novi zvuk”* /Compositions on CDs in the Supplements to the Issues of the Magazine “New Sound”/, *Bibliografija etnokoreologa* /A Bibliography of Ethnochoreologists/. As regards bibliography, it seems necessary to mention that the mentioned subchapters bearing the same title and dedicated to articles in foreign languages in the magazines *Novi zvuk* i *Muzikologija* may confuse the reader. Namely, *Novi zvuk* is the only Serbian magazine published in two parallel editions, in the Serbian and English languages (the latter as of recently in electronic form), whereas the magazine *Muzikologija* features in every issue, within a single Serbian-language edition, several contributions in foreign languages, which makes this distinction significant. Naturally, these remarks by no means reduce the paramount importance of the, at this time, only bibliography of writings about music in Serbia published during the second half of the 20th and beginning of the 21st century, compiled through an enormous effort of Roksanda Pejović, despite a lack of collaboration with all the music writers. No doubt this bibliography will be an indispensable starting point for all manner of future research.

A particular contribution to analyzing writings about music in Serbia was made in the monograph of musicologist Stana Djurić-Klajn, “as a token of respect for the pioneer of contemporary Serbian music historiography and the author of the first history of music, for the professor of many generations of students of Belgrade’s Music Academy, i.e. Faculty of Music”.¹² Analyzing the very prolific and, according to many opinions and conclusions, very topical and contextualized musicological thought of Stana Djurić-Klajn, the author conceived the treatise according to the certain questions, albeit in a more broadly set chronological framework. Hence the chapter entitled *Raznovrsna muzička aktivnost, 1928–1941* (Diverse Music Activity, 1928-1941) discusses the articles, reviews, critiques, translations, lectures, editorial and concert work of Stana Djurić-Klajn, while another chapter, *Zreli stvaralački period, 1945–1986* (The Mature Creative Period, 1945-1986) is based on an exhaustive examination of both the diverse activity of the first Serbian female musicologist and the subject and characteristics of the different kinds of her writings about music (take for example the successful analytically–designed subchapter “Sadržajne i stilske karakteristike napisa” /The Contentual and Stylistic Characteristics of the Writings/).

In light of examining Stana Djurić-Klajn’s very productive work, Roksanda Pejović’s definition of her own musicological poetics is very much to the point: “It is the music historian who decides on the way in which he will present certain composers and the place he will assign them in history. The kind of material he will use is irrelevant – whether his own, the articles of other authors or perhaps the already

¹² Roksanda Pejović, “Predgovor”, *Muzikolog Stana Djurić-Klajn: istoriografska, esejistička i kritičarska delatnost*, Belgrade, Srpska akademija nauka i umetnosti, Muzikološki institut, Udruženje kompozitora Srbije, 1994, VII.

existing histories of music, as it is only in history that musicians figure in mutual relations”.¹³ This controversial attitude points to a number of very important methodological indicators: that history of music is likened to “presenting certain composers”, a selection of figures in an exhibition of the national museum as the basis for the poetics of a music writer and their correlation, which might suggest that the approach excludes the culturological framework, *Zeitgeist*, something the author does by no means in her writings.

Just as she paved the way for new research tendencies with her M.A. thesis, Roksanda Pejović contributed, along with Koraljka Kos in Croatia and Primož Kuret in Slovenia,¹⁴ with her doctoral thesis *Muzički instrumenti na srednjovekovnim spomenicima Srbije i Makedonije* (Musical Instruments on Medieval Monuments of Serbia and Macedonia), to establishing music iconography in the region of the former Yugoslavia and gained noticeable scholarly reputation and recognition in this field and in a European context.¹⁵ In iconographic writings concerning principally the medieval, but also antique period, with the presence of Baroque elements, the author examined representations of musical instruments firstly on the pictorial monuments on the territory of today’s Serbia and Macedonia, as well as Greece, Bulgaria, Romania, that is, in the context of the Byzantine Empire from different aspects. Despite truly extensive, most diversely profiled,¹⁶ contemporary iconographic research, there is indisputably a noticeable shortage of more comprehensive studies dedicated solely to Byzantine musical instruments. Hence the strong impact in Yugoslav/Serbian and the major success in world iconographic circles of the study of medieval musical instruments on the territory of Serbia and neighbouring Orthodox countries. Thus Roksanda Pejović expressed, perhaps far more emphatically and distinctly than in other areas of her work, musicological creativity and audacity in amply substantiated conclusions. Her iconographic writings reveal an increasing scope in research, starting from her doctoral dissertation, based on surveying instruments in art history, to textual mentions of instruments in church and secular sources,

¹³ Ibid, 78.

¹⁴ Koraljka Kos, *Muzički instrumenti u srednjovjekovnoj likovnoj umjetnosti Hrvatske*, Zagreb, Rad Jugoslavenske akademije znanosti i umjetnosti 351, 1969, 167-270; Idem, *Musikinstrumente im mittelalterlichen Kroatien*, Zagreb, Muzikološki zavod Muzičke akademije, 1972; Primož Kuret, *Glasbeni instrumentu na srednjeveških freskah na Slovenskem*, Ljubljana, Slovenska matica, 1973.

¹⁵ The thesis was defended at the Faculty of Philosophy in Ljubljana in 1975 and published in 1984 by the Serbian Academy of Arts and Sciences in Serbian, with a summary in English.

Roksanda Pejović presented the results of her research in this field at international symposia in Yugoslavia, Italy, Sweden and other countries, cf.: Roksanda Pejović, “Instruments de musique dans l’art serbo-macédonien et byzantin”, *Actes du XII^e Congrès International des études Byzantines II*, Belgrade, 1964; Idem, “A Historical Survey of Musical Instruments as Portrayed in Medieval Art in Serbia and Macedonia”, *IRASM*, Zagreb, 1982, 13/2, 177-182; Idem, “Folk Musical Instruments in Medieval and Renaissance Art of South Slav Peoples”, *Studia instrumentorum musicae popularis*, Stockholm, 1985/VIII, 127-144; Idem, “Musical Instruments Depicted or Sculptured on Antique Monuments in the Northern Part of the Balkan Peninsula”, *Second Conference of the ICTM Study Group on Music Archeology I: General Studies*, Stockholm, 1986, 145-156.

¹⁶ This is most convincingly witnessed to by texts published in the world’s most significant iconographic magazine *Music in Art*, RCMI, New York, as well as in the program of the recently held international symposium *Music in Art: Iconography as a Source for Music History. The Ninth Conference of the Research Center for Music Iconography, Commemorating the 20th Anniversary of the Death of Emanuel Winternitz (1898-1983)*, New York City, 5-8 November 2003. The symposium’s concept and subjects were discussed by Tatjana Marković in *Novi zvuk, internacionalni časopis za muziku*, 2004/24, 67-70.

the iconographic composition of scenes with representations of musical instruments on frescoes, icons, in miniatures and the first printed books, as well as in plastic and wood carving, to specific articles such as the one entitled *Muzički instrumenti kao stilski element u vizantijskoj srednjovekovnoj umetnosti* (Musical Instruments as a Stylistic Element in Byzantine Medieval Art), which defines various elements characteristic of multiethnic Balkan regions, starting from the influences of antique, Greek and Roman fine arts to Romanesque features, specificities of the Moravian school, influences of the western Renaissance and indications of Baroque, for example, both in the concept of compositions on pictorial representations (icons, frescoes, miniatures) and in the manner of representing the instruments themselves.¹⁷ As the stylistic foundation of history is the basis of traditional musicology (excluding the considerable modification and redefinition of the concept of style in the theories of music semioticians and post-semiotic studies of culture), these researches are conducted within those frameworks. The author's decision to present the material and her interpretation in this manner seems perfectly reasonable and proper, particularly having in mind the shortage of relevant world literature on Yugoslav territory or elsewhere. Moreover, it is precisely these researches that are the basis of iconographic studies of younger Serbian musicologists, whose aim will undoubtedly be achieving world results in this region.¹⁸ By founding iconographic research in Serbian musicology and developing a rich contextualization of a broadly educated art historian, Roksanda Pejović took not only one, but several steps forward in advancing this discipline in Serbia, offering very broad bases and precise methodological signposts to future researchers of iconographic sources from the 18th to the 20th century, as well as by their different networking with spheres of arts.

The field of Serbian music production and performing is another line in Roksanda Pejović's diversified musicological oeuvre. Two systematic monographs, histories of Serbian music, and a book on Josif Marinković¹⁹ occupy the central place in the field of music performing, alongside many very significant contributions about certain composers and music performers. Dr. Pejović expressed an interest in aspects of (Serbian) music performing already while collaborating with her professor Stana Djurić-Klajn, author of the first monographs of this kind, dealing with the work of institutions such as the Beogradska filharmonija (Belgrade Philharmonic), for example. However, like in other areas of her work, Roksanda Pejović took a giant step, producing another monumental survey of Serbian music performing of the 19th and the first half of the 20th century. The truly challenging job and laborious task of discovering information concerning music institutions, specific performers, concert programs, attempts at reconstructing repertoires – in a word, an almost detective-like revealing firstly of the very outlines, and then the detailed aspects of music life in areas inhabited by the Serbian people before World War I and in

¹⁷ Roksanda Pejović, "Muzički instrumenti kao stilski element u vizantijskoj srednjovekovnoj umetnosti", *Izuzetnost i sapostojanje. Peti međunarodni simpozijum Folklor-Muzika-Delo*, ed. Miško Šuvaković, Beograd, Fakultet muzičke umetnosti, 1997, 43-53.

¹⁸ Among the mentioned results and new world trends in iconographic research one should certainly point out the study by Craig Wright, *The Maze and the Warrior: Symbols in Architecture, Theology and Music*, Cambridge, Massachusetts and London, England, Harvard University Press, 2004.

interwar Belgrade resulted in the publication of systematic studies *Srpsko muzičko izvodjaštvo romantičarskog doba* (Serbian Music Performing of the Romanticism) and *Koncertni život u Beogradu (1919-1941)*, and special aspects of music life or the work of institutions such as the treatise *Opera i Balet Narodnog pozorišta u Beogradu, 1882-1914* (Opera and Ballet of the National Theatre in Belgrade, 1882-1914), with numerous shorter writings.²⁰ A survey of performing in the 19th century was carried out based on data on Serb music performing over a wide geographical territory that includes not only Serbia, but also Montenegro, Dalmatia, the Austrian empire, that is Austria–Hungary, as well as the United States of America. The study’s concept proceeds from the features of the music life itself, determined by specific political and social circumstances in Serbia up to World War I. Because of this, the focus is, reasonably, on the activity of choral societies, examined with regard to the fields of their work and, in this context, the chronological order of the work of individual institutions of this kind, that is, the same order of data relative to each society (year of foundation, years of work with possible intermissions, conductors/choir masters, programs, performances). The same concept is applied to surveying stage music performing in the Srpsko narodno pozorište (Serbian National Theatre) in Novi Sad and the Narodno pozorište (National Theatre) in Belgrade, with a historical review of precursor institutions, and to analyzing vocal and instrumental soloists. Unfortunately, the absence of a name index in this monograph, as well as in the one dedicated to the writings on music from the same period, considerably impedes the reader’s communication with the book, despite the elaborate content of the latter. I emphasize this precisely with reference to the study on 19th–century performing, seeing as I have mentioned a great number of nowadays less known or almost unknown amateur performers and professional musicians, whose particulars are very hard to acquire directly based on the titles of chapters or subchapters.

One of Roksanda Pejović’s latest books concerns the Serbian capital’s concert life. The concept of this monograph is similar to that of the previous ones, designed according to types of performing activity and detailed insights into the activities of individual renowned performers such as pianist Emil Hajek, cellist Olga Mihailović, vocal soloist Jelka Stamatović–Nikolić and many others.

Just as the part of Roksanda Pejović’s musicological oeuvre concerning writings on music is crowned by a monograph on musicologist Stana Djurić-Kljan, so this field of research is enriched by a monograph on one of the most notable Yugoslav conductors, Oskar Danon.²¹ The richness of music life in Yugoslavia in post–war decades is pointed out indirectly, through a prism of Danon’s work, particularly with regard to shaping the operatic repertoire, as witness the numerous successful tours of Belgrade’s opera ensemble. By this the author also advanced to a degree a special research involving the first phase of work of the Belgrade Opera and Ballet, the contributions of conductors from the institutions’ inception (Stanislav Binički, Stevan Hristić) as well as the first dilemmas regarding the repertoire policy.

¹⁹ Roksanda Pejović, *Josif Marinković*, Novi Bečej, Radnički dom “Jovan Veselinov-Žarko”, 2002.

²⁰ Roksanda Pejović, *Srpsko izvodjaštvo romanatičarskog doba*, Beograd, Univerzitet umetnosti, 1991; Idem, *Koncertni život...*, op. cit.; Idem, *Opera i Balet Narodnog pozorišta u Beogradu (1882-1914)*, Beograd, Fakultet muzičke umetnosti, 1996.

²¹ Roksanda Pejović, *Oskar Danon*, Beograd, Univerzitet umetnosti, 1986.

As has been said, surveys of the history of 19th–century national music, studies and articles concerning Serbian composers in the 19th and 20th centuries comprise a special group of Roksanda Pejović’s writings. One of the starting points on this journey is *Istorija muzike jugoslovenskih naroda* (The History of Music of the Yugoslav Peoples),²² encompassing a period from the settling of Slavonic tribes in the Balkan Peninsula to the 19th century. Next to Stana Djurić-Klajn’s history of Serbian music, this is the first contribution to analyzing national (Yugoslav) music, based on different traditions in this geographical region. Thus Roksanda Pejović examines, on the one hand, music tradition in Serbia and Macedonia within the boundaries of the Eastern Roman empire and, on the other, Renaissance and Baroque on the territory of today’s Croatia, Slovenia, Bosnia and Herzegovina, which commenced within the boundaries of the Western Roman Empire. The historical survey singles out such significant music authors as Ivan Lukačić and Ivan Mare Jarnović.

Proceeding from this modest framework, the author later, individually and with collaborators, undertook a project of publishing a history of Serbian music in line with those compiled in Europe several decades earlier, like in the multivolume *The Oxford History of Music*²³ or the recent, very extensive, two-volume history of 19th and 20th-century music.²⁴ A pioneer in many historiographic areas, Roksanda Pejović also realized in the Serbian musicological context the idea defined by the editor of the said history of 19th–century music Jim Samson: “Single-authored histories of 19th-century music are probably no longer conceivable in the light of today’s specialized knowledge. The last author who had the credibility of such a challenging study was Carl Dahlhaus”.²⁵ Two monographs have been published so far in this project: *Srpska muzika od naseljavanja slovenskih plemena na Balkansko poluostrvo do kraja XVIII veka* (Serbian Music From the Settling of Slavonic Tribes in the Balkan Peninsula to the 18th Century), in collaboration with Tatjana Marković, Marija Masnikosa and Ivana Perković, and *Srpska muzika 19. veka*:

²² Roksanda Pejović, *Istorija muzike jugoslovenskih naroda*, Belgrade, Zavod za izdavanje udžbenika i nastavna sredstva, 1983.

²³ *The New Oxford History of Music I: Ancient and Oriental Music*, ed. by Egon Wellesz, Oxford, New York, Oxford University Press, 1957, 1986; *The New Oxford History of Music II: The Early Middle Ages to 1300*, ed. by Richard L. Crocker and David Hiley, Oxford, New York, Oxford University Press, 1960, 1990; *The New Oxford History of Music III: Ars Nova and the Renaissance 1300-1540*, ed. by Dom Anselm Hughes and Gerald Abraham, Oxford, New York, Oxford University Press, 1960, 1986; *The New Oxford History of Music III/1: Music and Concept and Practice in the Late Middle Ages*, ed. by Reinhard Strohm and Bonnie J. Blackburn, Oxford, Oxford University Press, 2001; *The New Oxford History of Music IV: The Age of Humanism 1540-1630*, ed. by Gerald Abraham, London, New York, Toronto, Oxford University Press, 1968, 1974; *The New Oxford History of Music V: Opera and Church Music*, ed. by Anthony Lewis and Nigel Fortune, Oxford, New York, Oxford University Press, 1975; *The New Oxford History of Music VI: Concert Music*, ed. by Gerald Abraham, Oxford, New York, Oxford University Press, 1986; *The New Oxford History of Music VII: The Age of Enlightenment 1745-1790*, ed. by Egon Wellesz and Frederick Sternfeld, Oxford, New York, Oxford University Press, 1973, 1987; *The New Oxford History of Music VIII: The Age of Beethoven 1790-1831*, ed. by Gerald Abraham, London, New York, Melbourne Oxford University Press, 1982; *The New Oxford History of Music IX: Romanticism (1830-1890)*, ed. by Gerald Abraham, Oxford, New York, Oxford University Press, 1990; *The New Oxford History of Music X: The Modern Age 1890-1960*, ed. by Martin Cooper, London, New York, Toronto, Oxford University Press, 1975.

²⁴ *The Cambridge History of Nineteenth-Century Music*, ed. by Jim Samson, Cambridge, Cambridge University Press, 2002; *The Cambridge History of Twentieth-Century Music*, ed. by Nicholas Cook and Anthony Pople, Cambridge, Cambridge University Press, 2004. Significantly, both books, running to nearly a thousand pages, are conceived problematically.

²⁵ Jim Samson, “Editor’s preface”, *The Cambridge History of Nineteenth-Century Music...*, XIII.

Izvodjaštvo, članci i kritike, muzička pedagogija (19th-century Serbian Music: Performing, Articles and Reviews, Music Education), the first of the planned two books on Serbian music up to 1914. The former study not only overcomes a discontinuity in terms of the fact that the first and only history of Serbian music was written thirty-six years earlier,²⁶ but also conducts and scientifically substantiates a synthesis of all results of individual research relative to the history of Serbian music from the end of the 18th century to 1914, and places it in a broad historical, cultural and artistic European context, as witness both the concept of the book and ample literature in many languages.

The history of European music is present only in textbook literature, that is, in Roksanda Pejović's general histories of music. Numerous publications of this kind are significant as an area that has been present in the author's oeuvre for many decades, starting from her first shot at musicological work,²⁷ and as such, they point to the process of the author's considerable maturing in approaching subject matter, selecting data and comprehensively surveying individual epochs. In view of this, it is important to mention educationally-intoned broad insights into the characteristics of these epochs in latter-day surveys of the general history of music. The educational aspect is certainly vitally important, given the fact that these are high-standard extensive textbooks, used by many generations of music school students. Consequently, reprinted and extended versions of these publications are very numerous. The last publication from this area of the author's work is *Muzika minulog doba, od početaka muzike do baroka* (The Music of Times Past, From the Beginnings of Music to Baroque) from 2004, written in collaboration with Ivana Perković and Tatjana Marković. This is the first European history of music published in Serbia based not only on insight into recent literature of this kind and more specific musicological research in certain areas, but also on the argumentation of analyses of music examples, from the writings of today's primitive tribes, fragments of antique music to the Baroque operas, passions or concerts. Moreover, the sonic aspect of the book considerably aids the readers as there is a compact disc with examples from the Middle Ages to Baroque. A special contribution in the field of European music historiography is the manual *Barokni koncert* (Baroque Concert), conceived in two parts: while the first part of the monograph discusses historical aspects of the forms of *concerto grosso* and solo-concerto, and a specific survey of oeuvres of Italian and German composers, the second includes analytical observations on some hundred works of this genre penned by twenty composers.

²⁶ Stana Djurić-Klajn, "Razvoj muzičke umetnosti u Srbiji", in: Josip Andreis, Dragotin Cvetko, Stana Djurić-Klajn, *Historijski razvoj muzičke kulture u Jugoslaviji*, Zagreb, Školska knjiga, 1962. It is important to mention that Stana Djurić-Klajn is also the author of the first history of Serbian music in the English language: *A Survey of Serbian Music Through the Ages*, Beograd, Udruženje kompozitora Srbije, 1972.

²⁷ Roksanda Pejović, *Istorija muzike od prvobitne zajednice...*, op. cit.; Idem, *Istorija muzike od Francuske buržoasko-revolucije do perioda imperijalizma*, vol. II, Beograd, Izdanje autora, 1961; Idem, *Istorija muzike: barok, rokoko i klasika*, Beograd, Izdanje autora, 1962; *Istorija muzike*, vols. I-II, Belgrade, Zavod za izdavanje udžbenika SRS, 1969.

With her immensely extensive, rich musicological oeuvre, Roksanda Pejović has undoubtedly “inscribed herself” in the history of Serbian musicological thought. The author’s positivistic orientation is quite reasonable in light of the said statement, seeing that it was precisely in the formative periods of national historiographic traditions that such an ideological orientation was dominant and that musicology in Yugoslavia/Serbia was not instituted as an academic discipline until World War II.²⁸ The author’s characteristic insisting on conciseness and almost consistent exposition in the present tense, which contributes to an impression of hastiness, is very much an idiosyncrasy of the writer. So, in conclusion of this paragraph’s original idea, Roksanda Pejović was one of the founders of Serbian musicological thought, constituting this scientific discipline in the context of Yugoslav and Serbian written word on music with her historiographic studies. The musicological oeuvre of the leading music historiographer, viewed in this light, will undeniably be a starting point for – ideologically and methodologically – quite differently oriented investigations of musicologists of younger generations.

Translated by Dušan Zabrdac

²⁸ For more details on the subject, cf.: Joseph Kerman, “Musicology and Positivism: the Postwar Years”, *Musicology*, London, Fontana Masterguides, 1985.