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THE LIFE AND WORK OF LJUBICA MARIĆ – ‘MULTIFARIOUSNESS OF ONE’**

Abstract: Aiming at encompassing the creative work of the most important Serbian women composer of the 20th century – Ljubica Marić, this paper summarizes the compositional technique and stylistic position of her every single work, discussing it in the context of her interesting and unusual biography. Moving through all the phases of the creative work and ‘silences’ of Ljubica Marić - from her studying period in Josip Slavenski’s class (1925-1929); to her early expressionistic phase during her studies in Prague (1930-1937); and post-war ‘turning-phase’ - set out to reexamine her attitude to the musical romantic tradition (1945-1948), up to her creative maturity and culmination (1956-1964), and the last creative period (1983-1996) – this paper follows the most significant creative threads of composer’s art work: the evolution of her musical language, her attitudes towards thematicism, musical artifacts, and texture, her relation to the poetic text and musical dramaturgy, which, finally, resulted in tracking the stylistic evolution of the composer’s poetical concept in the framework of the 20th century musical modernism.

Key words: Serbian 20th century music; expressionism; modernism; folklore; modernistic citation practice; constructivism.

In the life and work of Ljubica Marić everything was specific, tightly interwoven and inseparable. Events, thoughts, ways of learning, creative ideas, personal maturity, forceful artistic speech and silence, quiet turmoil, ‘goldenning’ [‘ozlaćenosti’], ‘silences’ [‘tišine’], the voices of ‘ancestral memories’ [‘pređačkih sećanja’], and quiet ‘chanting’ [‘pojanja’]. And everything flowed ‘into the same river’ [‘tok iste reke’].¹

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¹ Through this poetic statement, musicologist Zorica Makević ‘viewed’ the creative opus of Ljubica Marić. Zorica Makević, ‘Ljubica Marić – istom rekom vremena’, *Internacionalni časopis za muziku Novi Zvuk*, 14, 1999, 37.

* * *

Ljubica Marić was born in Kragujevac, on March 18th 1909, in the family of dentist Pavle Marić who died in the Second Balkan War while Ljubica was only four years old.² She started studying music very early, in Belgrade, where she had her first violin lessons. Ljubica was a very sickly child, so her mother terminated her formal education after the second grade of secondary school. In 1925–1926 she started working with Josip Slavenski,³ and in 1929 she graduated (in his class) in two music school departments – violin and composition. She was the first person and the first woman in Serbia to obtain a degree in composition! Only two compositions are preserved from the time of her studies with Slavenski, from 1928–1929: chorus *Tuga za devojkom* [*Lament for a Girl*], written on folk lyrics⁴ and *Sonata–fantazija* [*Sonate–Fantasy*] for solo violin, with which she graduated in the Belgrade Music School.⁵

The composition *Tuga za devojkom* (1929), for a four-voice male choir, with its atypical modal harmonization of the used folk tune (chords with added tones, but without the third!), portends the author's personal hearing of folk tradition, which later generated a range of magnificent and completely authentic works in the folk spirit.

On the other hand, *Sonata–Fantazija* for solo violin (1928), besides free dispositions of the parts integrated in the process of continuing gradation, also shows the composer's early affinities. The mobility and phraseology of the baroque instrumental sound (in the parts of type A) alternate with romantic *cantabile* expression with the character of a vocal monologue (in the parts of type B).⁶

² In a comprehensive text published in the newspaper *Politika* on March 14th 2009, Borislav Čičovački claims that Ljubica Marić 'remembered the army parade returning from the Second Balkan War when, to the sound of trumpets, her father's horse passed without a rider. Hence the strong impression of the sound of trumpets, whose call would appear in her orchestral works.' ['sećala [se] parade vojnika po povratku iz Drugog balkanskog rata, kada je konj njenog oca, uz zvuke truba, prodefilovao bez jahača. Otuda snažna impresija zvukom truba, čiji će se poklič javljati u njenim orkestarskim delima.'] Cf. Borislav Čičovački, 'Prva dama evropske muzičke avangarde', *Politika*, March 14th, 2009 (feuilleton *Kultura, umetnost, nauka*, pages 4, 5).

³ Information taken from the text 'Unutarnja biografija kompozitora' by Melita Milin, with the author's qualification that 'the composer was reluctant to give definite time specifications of the events.' ['[Kompozitorka je] bila nesklona davanju preciznih vremenskih određenja događaja']. Cf. Melita Milin, 'Unutarnja biografija kompozitora: skica za studiju o uticajima u delima Ljubice Marić', *Muzikologija*, 4, 2004, 61-82.

⁴ This work was performed for the first time on Arandelovdan (Archangel Michael's Day – November 21st), the patron saint of the Obilić choir, in 1929.

⁵ Melita Milin thinks that these works contain indications of 'the future characteristics of her compositional world' ['onoga što će obeležiti njen svet kompozicije']. Melita Milin, 'Unutarnja biografija...', op.cit., 66.

⁶ Information taken from: Melita Milin, 'Being a modern Serbian Composer in the 1930's: the Creative Position of Ljubica Marić', *Muzikologija*, 1, 2001, 93-103.

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Upon recommendation of her professor, Josip Slavenski, young Ljubica Marić continued her music education in Prague. At the entrance examination to the State Conservatory in Prague in 1929, she performed her *Sonata–Fantazija*, and was immediately accepted as a post-graduate student of composition.⁷ She studied in the class of Josef Suk, who allowed her a high level of independence in her work. Soon after coming to Prague, she discovered the ideas of Alois Hába, which, prompted by her affinity towards modernist sound, Suk himself recommended to her. Besides studying composition, in Prague, Ljubica Marić also studied the violin with Jan Mařák, and conducting with Metod Doležil, and also attended master's courses by Nikolai Malko. Records also say that, during the first period of her studies in Prague (for a short time) she also studied the piano at the State Conservatory in Berlin, in the class of Emil Seling.⁸

She absorbed the music that she heard in the concert halls in Prague.⁹ She established the first creative resonance with the music of Arnold Schoenberg from the phase of free (revolutionary) atonality. During her studies in Prague, Ljubica Marić wrote only three compositions: *Gudački kvartet* [*String Quartet*]¹⁰ (1931) which is lost, *Duvački kvintet* [*Wind Quintet*] (1931) and *Muzika za orkestar* [*Music for Orchestra*] (1932).

Duvački kvintet in four movements (1931) was written under the obvious influence of Schoenberg's free atonality: the linear musical logic dominates,¹¹ and the 'accidental' vertical is the result of the characteristic Schoenberg linear autonomy. 'Harmony' is atonal, with a consistent afunctional treatment of all known chord types (often with added, typically expressionistic, diminished or augmented octaves, minor or major seconds etc.); the expression is expressionistically tense.¹² There is no thematic material in the traditional sense. The whole quintet is based on five interval-rhythmic cells, which Maria Bergamo calls pre-thematic material.¹³ The

⁷ In Prague she lived in rented apartments with her mother Katarina, whom Ljubica Marić to the end of her life considered her strongest support, and the most deserving for her professional achievements.

⁸ This information was taken from the text by Borislav Čičovački, op. cit., 4. In one interview from 1979, she mentioned that she intended to continue the studies of conducting in Berlin, but in that she obviously did not succeed.

⁹ In those years, Schoenberg, Prokofiev, Hindemith and many others came to Prague as performers or lecturers. It is also known that on November 3rd 1929, Ljubica Marić heard Hindemith conducting the performance of his *Concerto for Viola and Orchestra*. Melita Milin, 'Being a Modern Serbian Composer...', op. cit., 97.

¹⁰ This composition was written under the influence of Schoenberg's revolutionary expressionism (free atonality). Despite successful public performances of this work, the composer was unsatisfied with its quality. In his previously quoted text, Čičovački even mentions that (the composer) burned the score!

¹¹ Although by this time she was already acquainted with Hába's concept of athematicism, which implied a specific linear structure, Ljubica Marić did not follow it in this composition. See: Marija Bergamo, *Elementi ekspresionističke orijentacije u srpskoj muzici do 1945. godine*, Beograd, SANU, 1980, 103.

¹² Melita Milin points out the 'noble expressiveness' ['plemenitu ekspresivnost'] of the third movement, and its strong emotional tone, but without romantic sentimentality. Melita Milin, 'Being a Modern Serbian Composer...', op. cit., 100.

¹³ Marija Bergamo, op. cit., 103.

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way these cells are treated is akin to Schoenberg's *developing variation*, which is, in this case, very clearly directed.¹⁴ Everything is thematic tissue, 'there are no neutral places' ['neutralnih mesta nema'].¹⁵ Still, there are certain relations with traditional composing procedures. Within the frame movements of the Quintet, elements of traditional (sonata) forms are preserved; there are some elements of sequential work, as well as an implementation of a type of imitation, which Hába's theory dismissed as an 'already exploited base of polyphonic style' ['već iskorišćenu osnovu polifonog stila'].¹⁶

Muzika za okrestar (1932), as well as *Duvački kvintet* shows the concept of continual 'athematic' treatment of the material ('achieving the effect of continual originating' ['postignut je efekat stalnog nastajanja']),¹⁷ the high-level economy of the applied music means, the autonomy of the linear principle, consistent atonality. The absence of clear direction towards the goal and the disappearance of the hierarchic order in musical structure – characteristics of music modernism of the 20th century – are compensated by the traditional form of the composition (ternary with coda), with exact repetitions of strategically important sequences, as well as organic unification of the work, on the level of specific, 'cell-like' designed thematic. All the materials show melodic similarity, and contain great leaps (most often ninths or sevenths); one chromatic motive cell of three tones permeates the whole work.

After completing postgraduate composition studies in Prague, the young composer went into the world: in 1933, the international jury in London chose her *Duvački kvintet* to be performed at the ISCM (International Society for Contemporary Music) festival in Amsterdam, where this work was very well received. Besides other authorities from the music world, it was also noted by a German conductor Hermann Scherchen, who, during that summer (1933) 'provided her with an opportunity to participate in the festival of contemporary music in Strasbourg' ['omogućio [joj] učešće na festivalu savremene muzike u Strazburu'],¹⁸ where, within the music and drama workshop led by Scherchen, she conducted Hába's *Nonet* and her own composition *Muzika za orkestar*.

This period of Ljubica Marić's life and work is also marked by leftist ideas which, as well as her colleague Vojislav Vučković, she ardently supported. Whole-heartedly convinced of the

¹⁴ Melita Milin; In this constant variation, rhythm is subject to lesser change than the melodic line of the cell. Melita Milin points to the fact that the rhythmic component, in this work, preserves the identity of the used thematic cells. Cf. Melita Milin, 'Being a Modern Serbian Composer ...', op. cit., 98.

¹⁵ Marija Bergamo, op. cit., 103.

¹⁶ Ibid, 106.

¹⁷ Melita Milin, 'Being a Modern Composer...', op. cit., 101.

¹⁸ Borislav Čičovački, op. cit., 4.

righteousness of leftist artistic views, in 1933 (the year when Hitler came to power!) in Strasbourg she signed the Vojislav Vučković *Strazburški manifest* [*Strasbourg Manifest*], which condemned the 'art-for-art's-sake' artistic policy of Scherchen's festival. This political act forestalled her conducting career in Europe.

After the festival in Strasbourg, in the magazine *Zvuk Ljubica Marić* published a very sharp and ideologically clear review of the festival, criticizing the 'art-for-art's-sake' style of Schoenberg's *Serenade* as well as the 'mathematical' style of Berg's *Kammerkonzert*, concluding that that music 'lost every contact with reality and the life of the social masses' ['koja je izgubila svaki kontakt sa stvarnošću i životom društvenih masa'].¹⁹ Soon afterwards appeared her other leftist declaration, in a text written with Vojislav Vučković – *Strazburški eksperiment u svetlosti materialističke kritike* [*Strasbourg Experiment in the Light of Materialistic Critique*], which also included Vučković's *Strazburški manifest*.²⁰ Interestingly, both Vučković and Ljubica Marić, under the influence of the ideological turn conditioned by the changes 'in the artistic left wing', after the Kharkov proclamation in the Soviet Union, in this article strongly distanced themselves from Hába (whose radicalism they heartily supported and even creatively advocated previously!), criticising him because 'his music does not reach a broader audience' ['njegova muzika ne dopire do šire publike'].²¹ Only a few years later, obviously emerging from her ideologically radical phase, Ljubica Marić returned to musical radicalism (!). She went back to the Prague Conservatory, this time, in 1936–1937, attending Hába's quarter-tone music class.

In this second period of her Prague studies, Ljubica Marić wrote only three compositions: *Četvrttonski trio* [*Quarter-tone Trio*] for clarinet, trombone and double bass, *Kanon* [*Canon*] for quarter-tone piano, and *Muzika za orkestar br. 2* [*Music for Orchestra No. 2*], composed in Zagreb in 1937.²² All these compositions are, unfortunately, lost.

Young Ljubica Marić was attracted to the modernistic severity of Hába's ideas and views,²³ which, relatively speaking, supplemented Schoenberg's aesthetics of discarding tonality and

¹⁹ Quoted according to: Melita Milin, 'Unutarnja biografija...', op. cit., 70. Cf. Ljubica Marić, 'Musikalisch.-dramatische Arbeitstagung in Strasbourg', *Zvuk*, No. 12, October 1933.

²⁰ Vojislav Vučković, Ljubica Marić, 'Strazburški eksperiment u svetlosti materialističke kritike' ['Strasbourg Experiment in the Light of Materialistic Critique'], *Zvuk*, No. 13, November 1933, 30-33; Melita Milin, 'Unutarnja biografija...' op.cit., 70.

²¹ Quoted according to Melita Milin, *ibid.*, 70. Ljubica Marić afterwards signed another ideologically radical text together with Vojislav Vučković – 'Jedan dokument o kulturnoj politici kod nas' ['A Document on Domestic Cultural Politics'] (1934), published in 1968 in the book by Vojislav Vučković, *Studije, Eseji, Kritike* [*Studies, Essays, Critiques*], Prosveta, Belgrade, 1968.

²² Information taken from: Melita Milin, 'Unutarnja biografija'..., op. cit., 69.

²³ For her, Hába's composing-technical rules were a great challenge: one should be creative in order to achieve 'free formal development without relaying on the elements of the traditional forms, based on some indecisive 'law of rising

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avoiding any thematic repetition. Still, in her compositions written within this short period, Ljubica Marić did not follow the professor's rules dogmatically, because she was never inclined to rigid constructivism and never completely consented to being a subject to any musical (or political!) system. (That is why the principles of dodecaphony were never close to her.)

Ljubica Marić first settled in Zagreb in 1935 (where also, like in Strasbourg, she suffered the consequences of her leftist association with Vučković),²⁴ returning to this town after her specialisation with Hába in 1937, because the representatives of the Zagreb Music Academy promised her a quarter-tone piano, so that she could compose and teach quarter-tone music.²⁵ It seems this offer was not followed through, so in 1938 Ljubica Marić finally moved to Belgrade, where she taught musical theory in the 'Stanković' Music school. Besides the above-mentioned quarter-tone composition *Music for Orchestra No. 2*, also important from the short-lived 'Zagreb' period, were the friendships with Krleža, Krklec and Hegedušić.

At the eve of, and during the Second World War, Ljubica Marić was – creatively silent. Although, after coming to Belgrade she 'confronted the composers of the then dominating style, oriented towards folk melos' ['suprotstavila kompozitorima tada dominantnog stila orijentisanog ka narodnom melosu'],²⁶ she obviously could not reconcile her authentically modernistic creative voice, her own ideological views and the churning pre-war ideological recommendations and 'formulas for the physiognomy of the new art' ['formule za fizionomiju nove umetnosti'].

This period of silence, intensive pedagogical work (from 1938-1945, she taught in the 'Stanković' Music school), the period of inner turmoil and search for personal artistic truth, Ljubica spent researching folk music and Mokranjac's *Osmoglasnik* [*Octoechos*].²⁷

She found her creative voice after the Second World War, in 1945, when she was 'no longer supporting communist ideology' ['nije više bila pristalica komunističke ideologije'] and when she became a professor of music theory in the Composition department of the Belgrade Music Academy, where she worked until her retirement in 1968.

In accordance with the general reorientation of art in the spirit of socialist realism, in the early post-war years Ljubica Marić also turned to tradition (which she had discarded in her youth in Prague). She composed small, popular forms, with a certain stylistic turn in her once radical musical

and falling'...' ['slobodan formalni razvoj bez ikakvog oslonca na elementima tradicionalnih formi, a zasnovan na nekom neodređenom 'zakonu penjanja i spuštanja', ...']. See: Melita Milin, *ibid*, 68.

²⁴ Because of her correspondence with Vučković she had an unpleasant encounter with the police who searched her house. Cf. Borislav Čičovački, *op. cit.*, 4.

²⁵ Information taken from the above-mentioned text by Borislav Čičovački.

²⁶ Roksanda Pejović, 'Projekcija prošlosti u delima Ljubice Marić', *Zvuk: jugoslovenska muzička revija*, 2 (summer), 1975, 22.

²⁷ It is often mentioned in literature that she bought the book of Mokranjac's records of *Osmoglasnik* in 1940.

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language. There are many compositions from this period, and among the simpler ones are: *Skice* [*Sketches*] for the piano (1945),²⁸ *Tri narodne* [*Three Folk Songs*] for mixed choir and *Brankovo kolo* [*Branko's Kolo*] for piano (both from 1947) – which demonstrate 'simpler musical language and references to folk sources' ['jednostavniji muzički jezik i obraćanje folklornim izvorima'],²⁹ while some more complex and similar to the previous Ljubica Marić's works are: *Tri preludijuma* [*Three Preludes*] and *Etida* [*Etude*] for the piano (both from 1945),³⁰ in which Vlastimir Peričić discerns 'a certain link between the early expressionistic works and the mature period – after 1955' ['svojevrsnu sponu između ranih ekspresionističkih dela i dela zrelog perioda – posle 1955. godine']; *Stihovi iz Gorskog vijenca* [*Verses from the 'Mountain Wreath'*] (1948), for voice and piano (or orchestra) – in whose recitative melodic part Roksanda Pejović observes certain elements of her mature musical language,³¹ and *Sonata za violinu i klavir* [*Sonata for Violin and Piano*] (1948), which 'by fresh harmonic solutions, the power and depth of expression' ['svežinom harmonskih rešenja, snagom i dubinom ekspresije'], foreshadows the author's later style and, according to general opinion, is her best achievement from the early post-war period.³²

Although in this period the composer successfully achieved 'the expression which is more straightforward emotionally, activated motive-thematic work and tonal stability of harmony' ['emocionalno direktniji izraz, da aktivira motivsko-tematski rad i da harmoniju tonalno stabilizuje']³³, the musical base of the more complex compositions from this period was expressionistic (chromatic saturation, dissonant, often quarter-tone harmonies, tense expression). Under the influence of specific cultural circumstances in post-war Yugoslavia, which coincided with the author's creative turmoils, Ljubica Marić reconsidered her previous works, characterized by avoiding any connection with pre-modernistic tradition. She faced the romantic musical heritage 'without sentimentality and confessionality' ['bez sentimentalnosti i ispovednosti'],³⁴ which is particularly obvious in *Sonata za violinu i klavir* where high expressiveness and intense, romantic changes of mood are easily discernible.³⁵ According to Melita Milin, this short-lived period of re-

²⁸ The title and year quoted according to: Roksanda Pejović, op. cit., 22.

²⁹ Vlastimir Peričić, *Ljubica Marić* (special print), Belgrade, Srpska akademija nauka i umetnosti, Galerija, book 38, 1981, 238-239.

³⁰ The year taken from: Melita Milin, 'Ljubica Marić (18. 3. 1909 – 17. 9. 2003)', *Muzikologija*, 4, 2004, 283.

³¹ Roksanda Pejović, op. cit. Vlastimir Peričić sees this work by Ljubica Marić as the author's 'searching for a connection with the legacy of Slovene musical realism' ['traženje priključka na tekovine slovenskog muzičkog realizma']. Vlastimir Peričić, op. cit., 239.

³² All the information taken from the abovementioned text by Vlastimir Peričić. Ibid, 238, 239.

³³ Ibid.

³⁴ Melita Milin, 'Ljubica Marić...', op. cit., 284.

³⁵ Melita Milin, 'Unutarnja biografija...', op. cit., 72.

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examination and searching for personal identity within the tradition³⁶ – 'compared to her previous creative poetic attitudes' ['u odnosu na ranije poetičke stavove njenog stvaranja'] – had the meaning of antithesis.³⁷

After a short episode of active conducting at the end of the 1940's, Ljubica Marić again passed through a period of intense creative maturing and – silence. It was a general pause, on the eve of a magnificent creative synthesis.

The first important event after this explorative silence was, according to the composer's own words, her encounter with the texts copied from the medieval Bogomile tombstones (13th – 16th century), which she had never seen before. This creative encounter caused a wave of strong emotions and awoke, in her musical being, 'ancestral voices' ['glasove predaka'] and 'experience' ['iskustvo'] of the church chanting, which she had quietly and almost secretly known for many years, since the war and the first post-war years, when she studied Mokranjac's *Osmoglasnik*. Besides the ancient sound and the centuries-old meaning of the octoechos melodies, in these monophonic melodies she was also drawn to the specific quality of music development to which she herself aspired – 'constant spinning out of the new which 'legitimately' follows from the previous, never meaning literal repetition' ['stalno ispredanje novoga koje 'zakonito' proizlazi iz prethodnog, a nikad ne znači doslovno ponavljanje'].³⁸

On the other hand, this first creative insight into her own ancestral musical tradition coincided with the cultural climate of the 1950's, when the exhibition 'Medieval Art on Yugoslav Soil', held in Paris in 1950, aroused the interest for Serbian medieval art among the artists and intellectuals.

Among the events from this period which could affect Ljubica's artistic maturing, it should be mentioned that she was strongly impressed by the first post-war performance of *Simfonija Orijenta* [*Symphony of the Orient*] by Josip Slavenski (1954), as well as a month's stay in Paris in 1955, when she could feel again 'that general vibration, that expression of time in all creative fields (...)' ['ono opšte treperenje, onaj iskaz vremena u svim oblastima stvaranja (...)] and the 'common sound of the given present time, which is necessary to have in one's own spiritual hearing, in order

³⁶ Melita Milin writes: 'the excitement of discovering the romantic potentials within her own composer's being, did not last very long...' ['uzbuđenje otkrivanja romantičarskih potencijala u sopstvenom kompozitorskom biću nije dugo trajalo...']. Ibid, 72.

³⁷ Melita Milin, ibid, 71.

³⁸ Melita Milin, 'Transpozicija napeva iz Mokranjčevog *Osmoglasnika* u *Vizantijskom koncertu* Ljubice Marić', in: *Folklor i njegova umetnička transpozicija*. Referati sa naučnog skupa održanog 24–26. X 1991, Belgrade, Fakultet muzičke umetnosti, 1991, 189.

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to react to it creatively' ['zajednički zvuk datog vremena sadašnjeg koji je neophodno imati u svom duhovnom sluhu, i na koji će se onda stvaralački i reagovati'].³⁹

Leaving the sphere of the leftist, communist ideas, Ljubica Marić felt the strong need to reexamine her previous 'artistic world' ['svet umetnosti']. During early 1950's she revised the rigid views from her youth. She started thinking differently about the 'non-progressive' ['neprogresivnim'] composers, who 'do not discard the links with tradition, and establish personal relationships with the music of the past' ['ne odbacuju veze sa tradicijom i uspostavljaju lične odnose prema muzici prošlosti'],⁴⁰ as well as about the possibility to reconcile and organically unite, in the deeper layers of her musical being, the echoes of the archaic layers of folklore with 'personal' ['svojim'] expressionistic, musical expressive means.

Simfonija Orijenta by Slavenski probably brought back her memories of Stravinsky and Bartók, whose 'pagan' ['paganska'] expressionistic works she had heard during her rigid left-wing phase in Prague, Strasbourg and Berlin. Now these works brought about a strong emotional reaction in her musical being, which is proven in her statements, her most important works from this period, and, finally, her only theoretic study *Monotematičnost i monolitnost oblika fuge* [*Monothematism and Monolithism of the Fugue Form*] (1966),⁴¹ in which she, with admiration and creative empathy, writes about the form of Bach's, as well as Bartók's fugue from the *Music for String Instruments, Percussion and Celesta*.

Ljubica Marić's attitude towards Bach and baroque tradition in general achieves its final form during the early 1950's.⁴² Her authentic modernistic need for achieving the unity of work and continuous development of musical material, resulted in the composer's strong fascination with the baroque in which, besides the polyphony as the basic principle, she discerned the 'specific type of development' ['specifičan tip razvojnosti'].⁴³ This affinity was the logical outcome of Ljubica Marić's artistic maturity since, as the musicologist Ana Stefanović points out, late-baroque 'producing a multitude from one' ['proizvođenje mnoštva iz jednog'] coincides with the basic preoccupation of modernism – the principle of variation and continuous development.⁴⁴

³⁹ A fragment of an interview with Ljubica Marić by Miloš Jeftić made in Belgrade on 22nd December 1976. Cf. Miloš Jeftić, 'Ljubica Marić: Kroz zvuk prisustvo onih čudesnih svetova i emocije', *Muzika između nas: Odgovori 2*, Beograd and Knjaževac, RTB and Nota, 1979, 100.

⁴⁰ Melita Milin, *ibid*, 75.

⁴¹ Ljubica Marić, 'Monotematičnost i monolitnost oblika fuge. Skica za studiju', *Zvuk: jugoslovenska muzička revija*, 70, 1966, 644-648.

⁴² Melita Milin thinks that this relationship was incited by Ljubica's previous personal 'revelation' of Bartók's polyphony. Melita Milin, 'Unutarnja biografija...', *op. cit*, 75.

⁴³ Melita Milin, *ibid*, 75.

⁴⁴ Ana Stefanović, 'Arhaično, moderno i postmoderno: o najnovijoj stvaralačkoj fazi u opusu Ljubice Marić', *Muzički talas*, 1-2, 1997, 12.

On the whole, intense inner processes (reconsideration of attitudes and identity) and external influences (to which Ljubica Marić, in this period was, seemingly, more susceptible than in her youth); layers of expressionistic expressiveness and composition technique (from previous periods) and new deposits emerging from her creative encounter with folk and church music of her roots – were all incorporated into the development of Ljubica Marić's musical being, producing the eight most creative years of her life.⁴⁵

Ljubica Marić wrote her most important works from 1956 to 1964. The first great breakthrough was made with her cantata *Pesme prostora [Songs of Space]* (1956), written on the text of seven epitaphs from Bogomile tombstones; and soon after the *Pasakalja [Passacaglia]* for orchestra (1958), based on a free interpretation of a folk theme 'Zaklela se Moravka devojka' ['The Oath of the Morava Girl'] (theme with 34 variations). During those years the composer 'had an idea to develop, on the bases of Serbian folk church chanting from *Osmoglasnik*, a comprehensive full-length cycle comprising the symphonic, concert, chamber and vocal performances, by using the thematic material successively, from the first to the eighth voice' ['došla na ideju da na osnovu napeva srpskog narodnog crkvenog pojanja iz *Osmoglasnika* izgradi opsežan celovečernji ciklus koji će objediniti simfonijsko, koncertno, kamerno i vokalno muziciranje, koristeći redom tematski materijal od prvog do osmog glasa'].⁴⁶ That is how the full-length cycle *Muzika Oktoiha [Music of Octoechos]* came into being; but unfortunately, it was left unfinished. The first work from this cycle, *Oktoiha 1 [Octoechos 1]* (1959), based on the starting melody of the first voice from which ensued all three *attacca* connected parts of this symphonic movement. In the same year she wrote the *Vizantijski koncert [Byzantine Concerto]* for piano and orchestra (1959), based on the second, third and fourth voices of the *Osmoglasnik*. Two compositions followed with a common title *Oktoiha 3 [Octoechos 3]*: a chamber cantata *Prag sna [Threshold of a Dream]*, for narrator, soprano and alto solo and chamber orchestra (1961), written on reflexive verses of the three poems by Marko Ristić and composed on the motives of the fifth voice, and *Ostinato super tema oktoiha [Ostinato Super Thema Octoicha]*, for piano, harp and chamber string orchestra (1963) based on

⁴⁵ In Ljubica Marić's 'inner silence' ['unutarnjoj tišini'] during these intense years some unusual 'unmusical' ['vanmuzički'] events were also accumulated. From the 'outside' ['spolja'] the signal from the cosmic satellite 'Sputnik' (as a sound-sign which 'in one moment flew into the *Pasacaglia*' ['u jednom momentu uleteo u *Pasakalju*'], and then, into her creative and life biography was imprinted an extremely strong impression of a film *Ivan's Childhood* by Andrei Tarkovsky, when she experienced the 'liberation from time' ['oslobađanje od vremena'], which directly conditioned and shaped the specific ending of the second movement of *Vizantijski koncert [Byzantine Concerto]*. These data and quoted segments were taken from the autopoetic 'interview' titled 'Razgovor sa Azrom' ['Interview with Azra']. Cf. Ljubica Marić, 'Razgovor sa Azrom', *Internacionalni časopis za muziku Novi Zvuk*, 23, 2004, 16.

⁴⁶ Vlastimir Peričić, *ibid*, 239.

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the motives of the fifth voice of *Osmoglasnik*. For the end of the cycle, according to Vlastimir Peričić, she 'planned the *Simfonija Oktoiha* [*Symphony Octoicha*] in three movements, based on the sixth, seventh and eighth voice' ['predviđena *Simfonija Oktoiha* u tri stava po VI, VII i VIII glasu'], but this final part of the cycle, unfortunately, never came into being. The parts of *Muzika Oktoiha* were later included into the speaking oratorio, *Slovo svetlosti* [*Words of Light*] (1967) – Ljubica Marić's only scenic work.⁴⁷

Besides the above-mentioned compositions, in 1962 Ljubica Marić also wrote a neoexpressionist melodic recital *Čarobnica* [*The Sorceress*] for voice and piano, on Virgil's text, which does not belong to the cycle *Muzika Oktoiha*.

In this extremely fruitful creative period, Ljubica Marić did a lot of reading, drawing, painting, intensely associated with many artists and intellectuals of her time (among her friends were Ljubica Cuca Sokić, Zora Petrović, Mario Maskareli, Petar Omčikus, Ivo Andrić, Vasko Popa, Marko Ristić and others), met the masters of the world musical scene – Stravinsky and Shostakovich (1963), and began writing her most important literary work, a collection of poetic-philosophic epigrams named *Tablice* [*Tables*].

The cantata *Pesme prostora* (1956), the first composition of Ljubica Marić's creative synthesis, is one of the first authentic breakthroughs of Serbian music modernism of the 1950's. The most important change which separates this composition from Ljubica Marić's previous works, ensues from her creative encounter with the texts of the epitaphs from medieval Bogomil tombstones, which directly inspired this work. The relationship between life and death – as the subject which haunted the composer during her whole creative life, and the way these nameless folk thoughts were ascetically and poetically 'formulated', made the composer, specifically articulating the choir parts, speak both with her own, as well as our 'ancestral voice'. This work, consisting of the Prelude and seven singings, is split into two parts, with the pause after the third epitaph. The expressive curve of this powerful cantata starts from the calm first singing developing into a music-drama crescendo, with two strong culminations in the third and sixth singing. The very end of the seventh singing brings the listener back to the reality of the silence and eternity of the tombstones.

In this composition, everything is subjugated to expression, specific, collective, strong – and all that happens in the musical text issues from the text. The melody of the choir parts ranges from the monophone recitative chanting to the plastic and expressive melismatic melodies. Very often the vocal parts have 'small oscillations [compared to the basic tone of its melody]' ['male oscilacije u

⁴⁷ This work was based on the score of *Vizantijski koncert*. Cf. Zorica Makević, 'Scenski aspekti u delima Ljubice Marić', in: *Srpska muzička scena*. Zbornik radova sa naučnog skupa održanog od 15. do 18. decembra 1993. godine, povodom 125. godišnjice Narodnog pozorišta, Belgrade, Muzikološki institut SANU, 1995, 457.

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odnosu na uporišni ton svoje melodije']⁴⁸ (while the instrumental parts, at the same time, have a large ambitus!). Intonations of the dirges and the elements of folk custom appear in the fourth singing, recognizable by the way in which the voices 'take' and 'give' to one another. There is no cited folklore, no artefacts of the local folk idiom; it is just one of the forms of the folk singing archetypes 'discovered', and revived. The authentically archaic ring of the choral parts is also achieved by the relations of voices during 'bare' intervals, as well as by the spontaneity of the free rhythmic 'which can remind one of the medieval nonmensural rhythm' ['koja može da asociira na srednjovekovni nemenzurirani ritam'].⁴⁹ The form of movements of this composition is also free, guided by the text; each movement is 'interlaced' with one motive, or its variations. In addition to the level of thematic unity of individual movements, the modernistic tendency of unifying the work can be recognized in the thematic connection of movements which 'grow out of one another imperceptibly' ['neprimetno izrastaju jedan iz drugog'],⁵⁰ showing a high degree of thematic similarities amongst them.

From her previous works, Ljubica Marić 'transferred' to this piece a specific multi-layered quality, a linearity of orchestral texture,⁵¹ which here, besides the modernistic independence of lines, also includes the principles of folk, originally vocal heterophony, now transferred to an instrumental medium. Here, the linearity is transferred to the piano part, which is then treated as any other orchestral instrument, and not any more as an orchestra in miniature. Specifically distributed in the wide sound space of this score, the linearly organized orchestra surrounds the choral parts of a mostly narrow ambitus: the atonal, modernistic sound surrounds the modal diatonicism and its melismatic blossoming. The vertical is mostly astringent, diluted, dissonant, made of 'empty' intervals (fourths, fifths), with sevenths and ninths (as inversions of minor and major second). At dramaturgically important points (such as the very beginning of the piece), there are strong beats of the vertical or dissonant 'stationary' interval collection. In the Sixth Singing, there are broad, powerful harmonic and rhythmic ostinato fields managed by metric variations, characteristic of the folklore expressionism of the first half of 20th century.

⁴⁸ Melita Blagojević, 'Pitanje muzičkog nacionalizma i delo Ljubice Marić', *Zvuk: jugoslovenski muzički časopis*, 1, 1979, 15.

⁴⁹ Ibid, 12.

⁵⁰ Ibid, 11.

⁵¹ The linearity of texture in this composition, as well as in all other Ljubica Marić's pieces, has its foothold in baroque, too. In this respect, there is a particularly explicit situation in the Third Singing which starts with a fast quasi fugato, whose 'compositional gestures along with the melodic and rhythmical type of theme contribute to an overall baroque effect of certain fragments...' ['kompozicioni postupci zajedno sa samim melodijskim i ritmičkim tipom teme, doprinose ukupnom baroknom dejstvu ponekih odlomaka ...']. See: Melita Blagojević, *ibid*, 16.

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At times, imaginary folklore flows intensely through the piece – the reasons are not always available to analytic rationalization, but in musicological literature the relationship of the expressive matrix of this work with poetics of the folklore expressionism of Stravinsky, Bartok and Slavenski is 'unanimously' recognized. Being archaic and modern at the same time, simultaneously close to and distant from the contemporary listener, the cantata *Pesme prostora* is one of the most important works of our (in the old times, also Yugoslav) folklore modernism.⁵²

Soon after *Pesme prostora* came *Pasakalja za orkestar* (1958), written in the form of 34 variations on a folk tune from the Morava River valley (*Zaklela se Moravka devojka*, from Vladimir Dorđević's collection) 'ancient and deep, as if the earth itself were singing' ['drevnu i duboku, kao da sama zemlja peva'].⁵³ Archaic, asymmetric theme of narrow ambitus ('a theme consisting of three tones only and a barely touched fourth one' ['tema od svega tri tona i tek dotaknutim četvrtim']), in continuous hesitation between a Dorian and a Phrygian mode, is quite boldly arranged here. (As a 'guest' from cosmic far-away places, a high tone from 'Sputnik' also entered the work, which never disturbed the old theme – rather simply announced its existence.)

The old baroque form of variations assumed a completely modern pattern here: the theme is ever repeating and changing, 'always with a different gurgling sound when flowing by' ['uvek sa drugačijim žuborom pri proticanju'],⁵⁴ as written by Petar Bingulac, and always with a different expression.

Compared to the compositional technique applied in *Pesme prostora*, nothing was considerably changed in this composition: linear texture with places of concentration and pointillistic dilution, quasi-imitating parts, high contrasts of adjacent orchestral situations, a passing modulation of a vast register, completely free, softly atonal vertical; modernistic folklore sound. The only thing that is new here is the fact that Ljubica Marić reached out for a folk theme, a musical artifact, with which she wished to work, not depriving it completely of the folklore identity.

The work with a musical artifact, this time with tunes from *Osmoglasnik* by Mokranjac, remained a challenge for Ljubica Marić in her compositions to follow.

Conceived as the first one in the (unfinished) cycle *Muzika Oktoiha*, the orchestral composition *Oktoiha 1*, was based on the initial melody of the first voice with the words 'Izbavi iz tamnice dušu moju' ['Save My Soul from the Dungeon']. The three attacca connected movements of this composition – thematically unified by the first voice intonations in *Osmoglasnik* – were

⁵² The term folklore modernism, referring to Ljubica Marić's mature opus, was introduced by Ana Stefanović in her study. See: Ana Stefanović, op. cit., 11.

⁵³ Quoting Ljubica Marić's words from programme booklet for a CD release of 'Prag sna', PGP RTS.

⁵⁴ Petar Bingulac, 'Ljubica Marić: *Pasakalja za orkestar*', in: Petar Bingulac, *Napisi o muzici: studije i eseji*, Belgrade, Univerzitet umetnosti u Beogradu, 1988, 1988, 285.

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given baroque names, *Improvisation*, *Ricercar*, *Coda*, and as Ana Stefanović noted, they indeed suggest the baroque principles of the unity of work and continued development of the musical material.⁵⁵ This composition only develops the compositional and technical ideas set in *Pesme prostora* and *Pasakalja*.

The other peak in this creative period of Ljubica Marić was *Vizantijski koncert* (1959), the work which most purely shows the common characteristics of all the pieces from the cycle *Muzika Oktoiha*. This is a nonspecific form of piano concerto in which the piano is treated as *primus inter pares*, and not as an exposed solo instrument.⁵⁶ The three movements of this concerto have specific, double titles: one determines the genre or the form, while the other is poetic, in fact defined by the programme.⁵⁷ The piece is based on the melodies of the second, third and fourth voice of *Osmoglasnik*. The composer dedicated it to the 'ground, root, origin, milk of our spirit' ['tlu, korenu, poreklu, mleku duha našega'],⁵⁸ but there are no folklore intonations in it.

This composition constitutes and, in several variations, develops the principle of construction of the themes based on musical artifacts. The two fundamental rules set by Ljubica Marić require the taking over of the melodic lines literally (the entire melody or one of its fragments) and a very loose rhythmic transformation of the model. In this way, in the most diverse combinations, new themes are generated – developed from assimilated 'old' melodies/models in a modernist manner. The bravest variation of this principle was achieved in the second movement of the *Vizantijski koncert*, the theme of which consists of freely combined (permuted) segments of the taken third voice tune. This technique, as noted by Melita Milin, is a testimony to the specific constructivism of Ljubica Marić and her need 'for systematic procedures of limited choice, originating from dodecaphony' ['za sistematskim procedurama ograničenog izbora, koje imaju svoje korene u dodekafoniji'].⁵⁹ The tendency toward constructivism is most strongly materialized in the first movement of the composition – in the organization of thematic material and in the movement structure, equally. Thematic unity of this movement is achieved by the 'constant

⁵⁵ Ana Stefanović, op. cit., 12.

⁵⁶ This kind of piano technique was anticipated in the composition *Oktoiha I* [Octoechos 1]. Ljubica Marić writes about it as follows: 'Two short solo passages of the piano as one of the orchestral instruments in the symphonic movement *Octoechos I*, resulted in the need for the piano to be given the primary role in achieving the music based on the second, third and fourth voice in the next composition. This is how *Byzantine Concerto* for piano and orchestra came about.' ['Dva kratka solistička pasaža u klaviru kao jednom od orkestarskih instrumenata u simfonijskom stavu *Oktoiha I*, izazvala su potrebu da sledeća kompozicija klaviru da primarnu ulogu u ostvarivanju muzike bazirane na drugom, trećem i četvrtom glasu. Tako je nastao *Vizantijski koncert* za klavir i orkestar.'] The author text by Ljubica Marić enclosed with a CD release 'Prag sna', PGP RTS.

⁵⁷ Names of the movements: 1. Preludium quasi una toccata, or, 'Zvuk i zvonjava' ['Sound and Ringing of Bells']; 2. Aria, or, 'U tami i odsjaju' ['In Darkness and Reflection']; and, 3. Allegro, or, 'Tutnjava i bljesak' ['Boom and Flash'].

⁵⁸ Taken from: Melita Milin, 'Transpozicija napeva...', op.cit., 196.

⁵⁹ Ibid, 192.

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presence of the hexachordal base which forms the tone structure of the second voice in *Octoechos* ['stalnim prisustvom heksakordalne osnove koja čini tonsku strukturu drugog glasa *Osmoglasnika*'].⁶⁰ In addition to the basic forms (*F, G, A, B flat, C, D flat*), the movement includes another two transpositions of this hexachord (from tones *C sharp* and *A*), so the total 'ambitus' of themes in the movement is all twelve pitches – and, in spite of its modal essence, it enters the field of twelve-tone music. For all that, in the first movement, as well as in all the other movements of this work 'the chosen voice controls not only the horizontal, but also the vertical dimension of the movement' ['izabrani glas upravlja ne samo horizontalnom već i vertikalnom dimenzijom stava'],⁶¹ so the obtained vertical in this piece is also based exclusively on the tones of the chosen tune, which sometimes results in aggregates and clusters.⁶²

In accordance with the principles of constructivism, the first movement form is symmetrical: it contains exposition, central segment and reprise, while in its central part, 'at the top of the vault' ['na vrhu svoda'], there is a solo piano cadence which, with its free transparent texture and coming out of the given hexachord range, creates the only 'free zone' ['slobodnu zonu'] within the movement. As a contrast to the first movement, there are free forms of the second and third one, based on the melodies of the *Octoechos* third and fourth voice, respectively. Even though it does not announce the variational baroque form with a vocal theme, the baroque name of the Aria movement still indicates a somewhat baroque atmosphere of the movement which is produced by a specific type of ornamentation and harpsichord-like sonority of the piano part where the presence of the church tune is hidden 'under' ['ispod'] the ornaments. The finale – dramatic peak of the composition – passes in alternation between high tension parts and the 'tranquil sections of lively music' ['spokojnim područjima vedre muzike'], the oases of tranquility featuring, for the first time as a true quotation (as a 'small adopted sound picture' ['prisvojena zvučna sličica']), a simple song 'that may remind one of a street organ tune' ['koja može da asociira na verglašku'].⁶³ Like the virtuoso cadence in the very middle of its first movement, *Vizantijski koncert*, as an extraordinary original piece, in the compositional and technical sense, stands 'at the top of the vault' of the entire opus of Ljubica Marić.

⁶⁰ Ibid.

⁶¹ Ibid, 192.

⁶² Louis-Mark Suter points to this technique as well. See: Luj-Mark Siter: *Četiri koncertantna dela srpskih kompozitora. Aspekti jugoslovenske muzike*, Belgrade, SANU, Posebna izdanja, Knj. DXCII, Odeljenje likovne i muzičke umetnosti [Special publications, Volume DXCII, Department of Fine Arts and Music] (Editor: academician Stanojlo Rajičić; Translation, M.P.) Knj. 6, 1989, Rezimea. Str. 2 [Vol. 6, 1989, Abstract, Page 2].

⁶³ All information on the *Byzantine Concerto* movements have been taken from the cited text by Melita Milin. See: Melita Milin: 'Transpozicija napeva ...', op.cit., 194, 195.

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Compositions under the common title *Oktoiha 3 – Prag sna*, for soprano, alto, narrator and chamber orchestra (1961), and *Ostinato super tema oktoiha*, for piano, harp and chamber string orchestra (1963) – are based on the melodies of the fifth voice of *Osmoglasnik*.

In the chamber cantata *Prag sna*, the taken octoechos melody was given a recitative, vocal expression (close to the church prototext expressive matrix), while in *Ostinato super tema oktoiha*, the theme – ‘a rounded expressive phrase of a moderate movement’ [‘zaokružena ekspresivna fraza umerenog pokreta’],⁶⁴ sustained a character transformation since it was assigned to the piano.

The specific nature of these compositions, however, does not lie in their usage of octoechos themes: their focus shifts toward a musical and dramatic organization of the text (in the cantata *Prag sna*), or toward a specific, variational compositional technique (*Ostinato super tema Oktoiha*), in which the composer relies on her solutions from the works *Pasakalja* for orchestra and *Vizantijski koncert*.

The method of working with the text in the cantata *Prag sna* could be interpreted as constructivist combinatorics of interwoven usage of fragments of various songs, if this were not the case of a particular dramaturgical technique which gains expressive strength precisely owing to specific musical and dramatic combinatorics. In this work, Ljubica Marić combines three songs and one prose text written by Marko Ristić, by crossbreeding their fragments: the alto solo brings the verses of the song ‘Prag sna’ [‘Threshold of a Dream’], the soprano solo presents the verses of the song ‘Prenuće’ [‘Awakening’], while the narrator, joining in after a while, recites the entire song ‘Živi dan’ [‘Lively Day’]. Finally, simultaneously with the fourth stanza of the song ‘Prag sna’, there ring Ristić’s surrealist lines ‘Teatralni subjekt’ [‘Theatrical Entity’], this point being the peak of the composition. Petar Bingulac experienced this intensely expressive composition as a light movement in the cycle *Muzika Oktoiha*.⁶⁵

In the composition *Ostinato super tema oktoiha*, musical dramaturgy is organized quite differently. As if she wants to achieve dynamics of the expressive contrast between the piano and orchestra, the composer explicitly asks from the pianist ‘absolute peace and uniformity of the flow in time, regardless of what goes on in the orchestra, meaning waiving all “expressiveness”, any manners and obtrusiveness, particularly the romantic ones’ [‘apsolutni mir i ravnomernost toka u vremenu, bez obzira na događanja u orkestru, što znači odricanje od svake “izražajnosti”, od bilo kakvih manira i nametljivosti, posebno romantičarskih’].⁶⁶

⁶⁴ Petar Bingulac, ‘Ljubica Marić: *Prag sna*, chamber cantata; *Ostinato Super Thema Octoicha*’ in: Petar Bingulac, op.cit., 291.

⁶⁵ Ibid, 289.

⁶⁶ Composer’s comment printed in programme booklet for CD release ‘Prag sna’, PGP RTS.

The main theme is presented six times in the composition (always in the piano part), imperceptibly developing and growing 'wide' ['u širinu'], while in its sixth presentation, 'instead of a steady sound in clear octaves' ['namesto stalnog zvuka u čistim oktavama'], there appear denser, sharper and more expressive dissonant chords in a strong crotchet rhythm. In the meantime, the orchestra follows its autonomous development curve: its ethereal entrances in the introduction of the composition grow more complex between entries of the main theme (the structure 'grows' ['raste'] parallel with the vertical density of sound), all the way to the sixth, most complete theme entry, when the orchestra plays the part of the most silent and most discreet accompaniment.⁶⁷

Toward the end of this creative period, Ljubica Marić also wrote the composition *Čarobnica* for voice (soprano) and piano, on Virgil's text. The piece goes beyond the thematic circle of compositions inspired by Mokranjac's *Osmoglasnik*. It is conceived as a neoexpressionist dramatic monologue which includes expressive recitatives, dramatic accents, even Schoenbergian *Sprechgesang*, but also almost tonal, lyric illumination.

The 'golden flush' of Ljubica Marić's creative and personal rise came to an abrupt end in 1964, when her mother died. She made a life and creative 'cut', (as she did in many of her compositions!), and never composed for a long time afterwards. During the 19 years to follow, she wrote only one piece – the above mentioned speaking oratorio, *Slovo svetlosti* [*Words of Light*] (1967).

Even though she stopped composing and distanced herself from public life, it fortunately did not mean her artistic activities also came to a standstill. During these almost 20 years of composing scilence, Ljubica Marić carried on with her painting and writing. She finished her collection *Tablice*, wrote a fairy tale *Istina* [*Truth*] (for which she made illustrations herself), and in 1966 she wrote a musicological study *Monotematičnost i monolitnost oblika fuge*, in which she, concisely and with inspiration, analytically and creatively spoke about the essence and power of Bach's 'granite' fugue in C major, from the second part of *Well Tempered Piano*, and about the 'organic unity of law and rapture, improvisation and geometry' ['organskom jedinstvu zakona i zanosa, improvizacije i geometrije'] in Bartók's fugue from the *Music for String Instruments, Percussion and Celesta*. (In this almost 'confessional' theoretical study, Ljubica Marić implicitly pointed to the influence of the baroque style on her own musical views.)

As a composer, Ljubica Marić made an appearance on the creative stage as late as 1983, when she wrote *Invokacija* [*Invocation*] for double bass and piano, and very soon afterwards the

⁶⁷ Taken from: Petar Bingulac, op. cit, 291.

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recitative cantata *Iz tmine pojanje* [*From the Darkness Chanting*] (1984), based on the documents made by medieval monks. In this final period of her creative work, lasting from 1983 to 1996, Ljubica Marić found her musical being in a subtle, reflective world of chamber music. After the cantata *Iz tmine pojanje*, there followed in unassertive continuity: *Monodija oktoiha* [*Monodia Octoicha*] for violoncello solo (1984), *Asimptota* [*Asymptote*] for violin and string orchestra (1986), *Čudesni miligram* [*Wondrous Milligram*] for soprano and flute (1992), *Arhaja* [*Archaia*] for string trio (1992), *Arhaja II* [*Archaia II*] for wind trio (1993), and *Torzo* [*Torso*] for piano trio (1996).

The compositions written in the eighties introduced some major changes into Ljubica Marić's opus. Ana Stefanović lucidly observes the change of the nature of the composition titles: after the late baroque names and forms 'passacaglia', 'ostinato', 'ricercar', in the titles and subtitles of her compositions, we see the early baroque principles – 'monodia' and 'recitative' (recitative cantata) – which, among other things, 'indicates Ljubica Marić's commitment for giving prominence to recitatively treated solo voice, being typical of small forms and chamber genres' ['upućuje na opredeljenje Ljubice Marić za isticanje rečitativno tretiranog solističkog glasa, svojstveno malim formama i kamernim žanrovima'].⁶⁸ Along with this shift of her creative focus, there was also a change in the composer's attitude toward musical quotation. While in her opus from the fifties and early sixties, the quoted fragment of the octoechos tune was as a rule transformed – fitted into the modernistic context of her authentic musical speech,⁶⁹ and had a sense of a 'core of the work exposed to a continuous change ['centralnog jezgra dela izloženog kontinuiranoj promeni'],⁷⁰ in her compositions from the eighties, the quotation from *Octoechos* becomes just a fragment of the composition which does not affect its other parts – an 'adopted picture' (taken over and adopted, without modernistic interventions), not belonging to the environment of Ljubica Marić's modernistic language, which now takes over the function of the work's poetic level of reference ['referentnog poetičkog nivoa'].⁷¹

In this way the composer conceived the function of the quotation of octoechos chants in compositions *Invokacija* for double bass and piano, *Monodija Oktoiha* for violoncello solo and *Asimptota*.

⁶⁸ Ana Stefanović, op. cit., 12.

⁶⁹ According to the modernistic principles of constituting a vertical, the quoted melody was, as a rule, placed in atonal harmonic context, made up of tones of its tone series.

⁷⁰ Ana Stefanović, op. cit., 12.

⁷¹ According to the quotation-ness theory by Dubravka Oraić-Tolić, Ljubica Marić's composer opus from the fifties and sixties is characterized by modernistic illuminative quotation-ness, while the opus from the eighties and nineties is characterized by illustrative quotation-ness, typical of postmodernist artistic technique. Quoted according to: Ana Stefanović, op. cit., 12, 14.

In *Invokacija* (1983), the octoechos melody is seamlessly, yet noticeably, impressed into the tissue of the natural, modernistic language of the piece. The composition stretches over a large sound space, using the complete sound and expressive range of double bass – from recitative and 'singing' to the characteristic instrumental part leading – (simultaneously reassessing the entire range of relations among instruments) from the coexisting linearity to a united sound. The work's musical language belongs to the sphere of modernist, afunctional tonality, in which an occasional diatonic chord with tertian texture can be heard.

Monodija Oktoiha for violoncello solo (1984), remains in the same language and poetic field: it begins with a quotation of the initial formula of the third voice in *Octoechos*⁷² and goes on in alterations between chorale diatonicism of the taken chant and the astringent sound of a demanding solo monologue with strong dramatic accents at times.

In terms of idea, *Asimptota* for violin and orchestra (1986) is close to the composition *Ostinato super tema Oktoiha*. The conceptual differences refer to the change of attitude toward quotation (as discussed above), to the form (*Asimptota* was built as an indivisible whole, while *Ostinato* was conceived as a theme with variations) and to the treatment of the solo instrument: the solo piano part in *Ostinato* is more objective and almost independent of the orchestra, while the ever-present solo violin part in *Asimptota* is 'more closely' ['prisnije'] connected with the orchestra.⁷³

A diatonic, octoechos theme, made as a combination of initial and cadential formulas of the first voice⁷⁴ and placed as one of those emerging themes, constantly developing, is sharply cut into the previously chromaticized, and then broken line of the solo violin. This relationship between the quoted theme and natural language of the work, determined the dramaturgy of composition which passes in constant alteration between opposed and distant musical texts in terms of language and style. The composition runs within the frame of modernistic tonality, determined by pedal or tones brought out otherwise in the musical flow. The closing part of the composition 'in isolated tension' ['u izolovanoj napetosti'] of the leading *D sharp* tone corresponds to the determination of asymptote in mathematics, as a metaphore of the human incapability to reach an ideal goal.

During this creative period, Ljubica Marić also wrote a recitative chamber cantata, for mezzo-soprano and piano – *Iz tmine pojanje* (1984). The piece was based on chosen documents made by Serbian medieval monks, dating from the 13th to 16th century, and taken from the medieval

⁷² Information taken from the text by Ana Stefanović. Ibid, 13.

⁷³ Compare with: Melita Milin, 'Muzika specifičnog asketizma: *Asimptota* Ljubice Marić', *Muzički talas*, 1, 1994, 92.

⁷⁴ Information taken from the text by Ana Stefanović. Ana Stefanović, op. cit., 15.

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texts collection with the same title, compiled by Đorđe Trifunović. These texts were subjected to a specific dramaturgical procedure – by being placed in a particular order, they were given certain semantic and musical relationships, so that some of them were interpreted in a new way in Ljubica Marić's work.⁷⁵ Everything in this work is subordinated to the text. These 'spontaneous poetic notes' ['spontani poetski zapisi'], among which 'almost all have one tone in common' ['skoro svi imaju jedan zajednički ton'], instilled 'spirit and color, the color of land and time into this work' ['duh i boju, boju tla i vremena'].⁷⁶

Purified, reduced affective expression reveals asceticism as the basic poetic principle of the work. The narrative part of the mezzo-soprano springs from the inflection of spoken words and stretches from a psalmodying basis towards melismatic blossoming and large interval jumps at dramatic peaks. The piano part, as an equal solo in this composition of increased tension, is essentially simplified; in dramatic nodes, it 'sounds orchestrally indented' ['zvuči orkestarski razučeno'], while in the lyric episodes it blossoms into figuration and trills ['rascvetava u figuraciju i trilere'].⁷⁷ The texture was linearly guided, with the relevant (resulting) dissonant vertical. The work is not explicitly based on the *Octoechos* musical material, but octoechos fragments rise from it, becoming an integral part of the 'natural (musical) language' of Ljubica Marić.

In the nineties, several small, chamber forms were developed in which Ljubica Marić's musical poetics is sublimated to the very *wondrous milligram* within its core. The most significant change compared to her previous creative period, occurred in the primary articulation of the musical language, and alongside with it, the composer changed her attitude towards the octoechos legacy. It lost the importance of the 'found first sample, the source of any further developings' ['pronađenog prvog uzorka, izvorišta za svako dalje događanje'], and gained the sense of origin, of the musical genetic code, no longer being the only 'archaic level of reference' ['arhaični referentni nivo']⁷⁸ in her compositions.

In the composition *Arhaja* for string trio (1992), the composer is 'invoking a distant, archaic, renaissance scenery of the history of music' ['priziva udaljen, arhaičan, renesansni predeo muzičke istorije'].⁷⁹ *Čudesni miligram* for soprano and flute (1992), features a melodic formula which is close to the first voice of *Octoechos*, being no longer a quotation (!), but an integral part of the melodic invention by Ljubica Marić.

⁷⁵ Information taken from the interview which Zorica Makević did with Ljubica Marić. See: Zorica Makević, 'Vreme koje nas nosi dalje. Razgovor sa Ljubicom Marić', *Internacionalni časopis za muziku Novi Zvuk*, 1, 1993, 11.

⁷⁶ Ljubica Marić, 'Iz tmine pojanje', *Muzički talas*, 1, 1994, 29.

⁷⁷ Zorica Premate, 'U Borhesovom vremenu', *Muzički talas*, 1, 1994, 31.

⁷⁸ Both quoted fragments are taken from the text by Ana Stefanović. See: Ana Stefanović, op. cit., 17.

⁷⁹ Ibid.

In Ljubica Marić's last work – the composition *Torzo* (1996), written for piano trio – quite short fragments of octoechos formulas rise from the musical tissue in which Ljubica Marić 'reconsiders the effect of the augmented second, typical for a part of Serbian secular folklore, but also for the fifth and sixth voice of *Octoechos*' ['preispituje dejstvo prekomerne sekunde, karakteristične za deo svetovnog srpskog folklor, ali i za peti i šesti glas *Osmoglasnika*'].⁸⁰ However, these 'milligrams' of octoechos tunes are no longer in the focus of the listener's attention, since it is directed toward an occasional occurrence of a 'voluminously sculptured' ['krupno vajane'] melodic line, and above all, toward diatonic self-quotation from the composition she wrote in her youth, *Stihovi iz Gorskog vijenca* (in the score above it there is Njegoš's verse: 'Je li javje od sna smućenije?' ['Is not the Real more puzzling than the Dream?']), which appears from somewhere, 'as a moment of enlightenment' ['kao trenutak prosvetljenja'],⁸¹ in the very middle of the composition.

The prominent trait of Ljubica Marić's musical language in her late creative work is the diminishing of modernist pungency and sharpness.⁸² In *Arhaja II*, for string trio (1993), Ana Stefanović notices 'the reestablishment of a third and forming of diatonic harmonic surface in which dissonance has no sense of an emancipated tone' ['reafirmaciju terce i formiranje dijatonske harmanske površine u kojoj disonanca nema smisao emancipovanog tona'],⁸³ while in *Arhaja II* for wind trio, she points to major five-three chord and its inversions at points of otherwise unstable boundaries of musical flow and at composition ends.⁸⁴ At the end of *Arhaja II*, there is even a harmonic relation of cadential six-four chord – dominant in the root position, as one of the most important symbols of the tonal system ['jedan od najznačajnijih simbola tonalnog sistema'].⁸⁵ Naturally, this is not about the return to the functional tonality (nor could it be the return as far as Ljubica Marić is concerned!), but about the rehabilitation of a third at the level of primary articulation of the material (the horizontal and vertical), and only occasional, quite rare, postmodernist 'adoption' of a certain functional connection of chords as unequivocal indicators of tonal musical opinion. Because of this, and owing to the reestablishment of unity between the horizontal and vertical, dissonant modernist sound still prevails in the music of these compositions.

⁸⁰ Ibid, 19.

⁸¹ Zorica Makević: 'Torzo: klavirski trio Ljubice Marić', *Internacionalni časopis za muziku Novi Zvuk*, 8, 1996, 32.

⁸² Interestingly, *Arhaja II* for wind trio has a whole-tone basis which is, both in the horizontal and vertical, restored to life by applying tritone and major third, that is, by applying interval and chord which are a principal asset of tonal harmonic language.

⁸³ Ana Stefanović: op. cit., 17.

⁸⁴ Ibid.

⁸⁵ Ibid.

However, the postmodernist 'adoption' of fragments and principles of the musical past are never reflected on the musical form of these chamber miniatures.⁸⁶ Quite the contrary, their musical flow is additionally fragmentated by the quick structural rhythm of alternating short wholes, different physiognomies and origin ['njihov se muzički tok dodatno fragmentarizuje, brzim strukturnim ritmom izmjenjivanja kraćih celina, različitih fizionomija i porekla'], creating a quite specific, fluid and elusive picture of implicit intertextuality.⁸⁷

It is obvious that the chamber compositions from the nineties correspond in a certain sense to Ljubica Marić's early chamber pieces which contain 'concrete germs' ['konkretni zameci'] of the elements essentially defining Ljubica Marić's poetics. Zorica Makević thinks these elements from the final creative period are 'polished to their own essence, to the very poetic core, as in bringing a peaceful end to the *monodia octoicha* of one's life' ['izbrušeni do sopstvene suštine, do samog poetskog jezgra, kao u dugom smirivanju trajanja jedne životne *monodije oktoihe*'].⁸⁸

In addition to these compositions written in the final period 'as new young branches on a deep-rooted tree' ['kao nove mlade grane na stablu dubokih korena'], as poetically depicted by Melita Milin,⁸⁹ in her last creative period, Ljubica Marić was also exploring the area of specific improvisation. She made house fittings from the silver-plated objects she had inherited from her family, produced sounds on them, combined them with violin playing, singing and reciting Serbian verses and – recorded all that on magnetophone tapes. This is how the piece *Muzika zvuka* [*Music of Sound*] came about, believed to have been lost until recently. The tapes were discovered at the SANU (Srpska akademija nauka i umetnosti) [Serbian Academy of Sciences and Arts] Institute of Musicology in 2008, but have not been presented to the public yet.⁹⁰

As in all previous periods of her rich creative life, during her final years Ljubica Marić did a lot of reading and writing (she kept diary notes collected afterwards in two volumes titled *Zapisi* [*Notes*]), went to exhibitions, regularly attended concerts, actively reacted to turbulent political happenings in Serbia during the nineties, and cherished her precious friendships until the end.

She died at a very old age in Belgrade on 17th September 2003.

⁸⁶ In Zorica Makević's opinion, due to a specific inner logic that shaped the compositions, they 'appear as fragments of time, (...) which is independent of outer movements and happenings, with its own eternal tempo, its inconceivable dynamics'. Zorica Makević, 'Ljubica Marić – istom rekom vremena', op. cit., 33.

⁸⁷ Ana Stefanović, op. cit., 19.

⁸⁸ Zorica Makević, 'Ljubica Marić ...', op. cit., 37.

⁸⁹ Melita Milin, 'Unutarnja biografija ...', op. cit., 79.

⁹⁰ Information about *Muzika zvuka* are taken from a newspaper article by Borislav Čičovački. See: Borislav Čičovački, op. cit., 5.

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The colossal importance that Ljubica Marić's music bears for Serbian music has been recognized in our cultural public through several major awards. In 1963, Ljubica Marić was elected corresponding member, and in 1981 full member of the Serbian Academy of Sciences and Arts. She received numerous awards, among which we have singled out the following: Federal Award for music (1949), October Award of the city of Belgrade for *Pesme prostora* (1957), 7th July Award for life achievements (1965) and October Award for life achievements received in 1996. A special award and honour are the organization of the recital of Ljubica Marić's works in Amsterdam in 1996, organized by 'Barka' foundation, as well as the premiere performance of her composition *Torzo* in Cologne.

During the eighties, SANU published some compositions by Ljubica Marić, and there are ongoing preparations for the release of her collected works in Germany (by the publishing house *Furore* from Kassel). Several CDs with her music have been recorded in our country and abroad.

Translated by Goran Kapetanović

Марија Масникоса

ЖИВОТ И СТВАРАЛАШТВО ЉУБИЦЕ МАРИЋ – „МНОГОЛИКОСТ ЈЕДНОГА“

САЖЕТАК

У жељи да нагласи неразлучивост живота и дела највеће српске композиторке 20. века, Љубице Марић, ова студија прати стваралаштво композиторке из ракурса њене богате и насвакидашње биографије. Поред опште познатих биографских података релевантних за композиторкин композиторски стваралачки рад, студија укључује и неке податке из композиторкине личне историје, као и оне елементе културно-историјског контекста који су највероватније утицали на суптилне токове њене стваралачке еволуције.

Имајући за циљ да у крупним потезима обухвати и мапира музичко стваралаштво Љубице Марић, ова студија у кондензованој форми сумира композиционо-техничке и језичко-стилске координате сваког композиторкиног остварења, посебно осветљавајући њена најзначајнија дела из циклуса *Музика Октоиха* - кантату *Песме простора* (1956), *Византијски концерт*, за клавир и оркестар (1959), и камерну кантату *Праг сна* (1961), као и речитативну камерну кантату, за мецосопран и клавир - *Из тмине појање* (1984) из композиторкиног последњег стваралачког периода.

Из „аналитичког“ дела ове студије може се сасвим јасно ишчитати кривуља стваралачке еволуције музичке поетике Љубице Марић: од суптилних наговештаја композиторкиних афинитета у делима насталим у време учења у класи Јосипа Славенског (1925-1929), преко већ значајних експресионистичких композиционо-техничких и уметничких резултата у остварењима која су под

снажним утицајем Шенберга (Arnold Schoenberg) и Хабе (Alois Hába) настала у доба композиторкиних постдипломских студија у Прагу (1929-1937), преко послератне фазе „заокрета“ (1945-1948) у којој композиторка преиспитује свој однос према романтичарској традицији - па све до раскошно развијеног личног модернистичког музичког рукописа Љубице Марић оствареног у делима њене стваралачке синтезе из периода између 1956. и 1964.

Посебан простор у тексту посвећен је композиционо-техничким поступцима и поетичким концептима који одређују стваралачку синтезу Љубице Марић: „откривању“ снаге фолклора, сусрету са осмогласничким наслеђем и начину на који се оно уграђује у композиције из циклуса *Музика Октоиха*, конструктивистичким поступцима у раду са материјалом, специфичном музичком језику који израња из сукоба модалне дијатонике осмогласничког узора и „случајне“ дисонантне вертикале која га окружује, модернистичкој линаерности фактуре, експресионистичком односу према поетском тексту и јединствено изведеној музичкој драматургији ових великих форми.

У последњем сегменту свог „аналитичког“ дела, студија прати отклон од наведених (најзначајнијих) одлика зрелог модернистичког рукописа Љубице Марић, изведен у камерним остварењима њеног стваралачког епилога из осамдесетих и деведесетих година (1983-1996) у којима велика уметница своди свој опус до саме суштине - до „чудесног милиграма“ своје поетике, ненаметљиво и сасвим аутентично одговарајући на изазове постмодерног времена (суптилном трансформацијом начина на који уклапа артефакт у свој музички текст и рехабилитацијом терце у пољу примарне артикулације музичког материјала), не мењајући, при том, генетски код своје музике.

Кључне речи: српска музика 20. века, експресионизам, модернизам, фолклор, модернистичка пракса цитирања, конструктивизам.