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**Vesna Mikić, Ivana Perković,
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*Between Nostalgia, Utopia, and
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Between Nostalgia, Utopia, and Realities, published as Volume Four of the series "Musicological Studies: Collections of Papers" by the Department of Musicology within the Faculty of Music at the University of Arts in Belgrade, comprises 36 articles originally presented at the international conference with the same title, held in Belgrade in April 2010. Offering the highest quality research, the volume offers a rich view on the problems of nostalgia, utopia, and identities in music, from a multitude of methodological approaches. The book is divided into two main parts: one on "Musical Embodiments of Nostalgia / Utopia" and one on "Identities".

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The lead article in the first part of the book is an in-depth study by Mirjana Veselinović-Hofman on "Nostalgia between primary and tertiary emotion in postmodern music". Nostalgia, as a kind of emotion, can be expressed and functionalized in a variety of ways in art work, as well as in all spheres of life. This excellent study provides two detailed examples of nostalgia in postmodern music: in Alfred Schnittke's *Concerto Grosso No. 1* for two violins, harpsichord, prepared piano and strings (1976–77) and in Zoran Erić's *Helium in a Small Box* for strings (1991). Based on notions by Edmund Husserl and Thomas Clifton, Veselinović-Hofman shows how the music can cause nostalgic responses and that tertiary articulated nostalgia does not necessarily lead to the feeling of nostalgia in the listener's primary emotion, especially considering the constantly changing relations between the music and the listener. But if nostalgia does become a primary emotion, it can be identified as unintentionally inherent to the music or as intentionally produced through music.

The well-known Slovenian music scholar Leon Stefanija relates nostalgia as an emotion to various musical styles, genres, and compositions. The paper reveals some universal cognitive constraints. Delineating between the phenomena of nostalgia as semantic constitutive particles (such as happiness and sadness), Stefanija specifically distinguishes between imaginary historical places and universal values induced by or attached to music. Examples from punk music, as well as from avant-garde music, make these discussions very valuable.

Numerous other papers enrich the 'picture' of musical embodiments of nostalgia / Utopia. For example, musicologist Tijana Popović Mladenović focuses on nostalgia and Utopia related to the waltz, specifically as a genre of longing for lost time and the Utopian space of the musically fantastic. Annegret Huber illuminates the aspects of Utopia and nostalgia in and around Fanny and Wilhelm Hensel's cycles *Das Jahr* (1841) and *Reise-Album 1839-1840*. Srđan Atanasovski questions whether Schubert simply references Schiller's *An die Freude* in his Great Symphony in C major, or whether Schubert's intention was to pay tribute to Schiller, picturing a Utopian vision of a better world. Antonio Baldassarre writes on nostalgia and Utopia in Bruckner's symphonic music, and Igor Radeta on Ravel's lost paradise in "Ondine" from *Gaspard de la Nuit* for piano (1908). The 'nostalgic' composer George Enescu is the focus of Beat A. Föllmi, demonstrating that nostalgia is an important hermeneutical category for Romanian music of the early 20th century. The book also offers well-supported scholarship on John Cage's Utopianism (Ivana Miladinović Prica), institutionalized ideologies, creativity, and technology (Adam Ferguson), Pierre Schaeffer's concept of *musique concrète* (Biljana Srećković), Mikis Theodorakis' 'universal' music (Kalliopi Stiga), quotations of the 19th century in late 20th-century music (Lauren Redhead), Lojze Lebič's postmodernism (Gregor Pompe), Nietzsche's lost dream for the (re-) birth of tragedy (Ana Petrov), Wagner's *Ring* (Paulo F. de Castro), Puccini's operas (Kunio Hara), Alban Berg's *Lulu* (Milena Medić), and Manolis Kalomiris' opera *Konstantinos Palaiologos* (Alexandros Charkiolakis).

The second part of the book is dedicated to the topic of identities, specifically to nostalgic and Utopian strategies of creating (national) identities and, thus, 'musicological maps'. Most of the focus is on Eastern Europe, having struggled with the processes of finding national identities. For example, Bogumila Mika examines how musical quotations have been used as nostalgic symbols, to preserve the national identity of Poland. Kanni Labi deliberates on the importance of patriotic songs in developing a national identity and a national Utopia of independence, pointing out that such patriotic songs have not lost their meaning and importance even after Estonian independence was restored in 1991.

Danutė Petrauskaitė summarizes the Lithuanian national character and gives examples of nostalgia in Lithuania's music culture of the 20th century and how nostalgia can induce both positive emotions (idealization of the past) and negative emotions (suffering and absence of perspective). Rūta Stanevičiūtė argues that the more than two hundred songs about the Lithuanian capital Vilnius display multiculturalism and the lack of a single identity, yet define the city of Vilnius and contribute to the conceptualization of cultural identity; two songs in particular are analyzed.

Other interesting 'identities' studies deal with contemporary ethno-musicians in Serbia (Mladen Marković), performing traditional music and dance in Serbia (Mirjana Zakić and Selena Rakočević), the folk dance *kolo* (Olivera Vasić), music and patriotism (Roksanda Pejović), the Utopian vision of the New German School (Ruth Seehaber), nostalgia in Austro-Hungarian music around 1918 (Stefan Schmidl), Utopian nostalgia in balancing traditional ver-

sus modern values in today's Macedonian society (Branka Kostić-Marković), nostalgia as a narrative genre in the context of American alternative country music (Nikola Dedić), artistic reflections of the military invasion of northern Cyprus in 1974 (Georgia Petroudi), and nostalgia in a globalized world (Tatjana Böhme-Mehner and Klaus Mehner).

A well-documented article on Conlon Nancarrow as a music critic – specifically between 1939 and 1941 – by Dragana Stojanović-Novičić analyzes Nancarrow's interpretations of the trends in American music of that time and compares his writing style to the critical narrative of Henry

Cowell. Two studies (by Marko Aleksić and by Vesna Mikić) concentrate on nostalgia and reality, distribution and marketing, as well as identity in the popular music of the former Yugoslavia.

This volume on *Between Nostalgia, Utopia, and Realities* includes numerous musical examples and useful bibliographies on each topic. It shows the excellent editorial work done by the editors, Vesna Mikić, Ivana Perković, Tijana Popović Mladenović, and Mirjana Veselinović-Hofman. With its many original contributions, this book will be of great value to musicologists, ethnomusicologists, and music theorists alike.