
REVIEWS

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ANA KOTEVSKA*

Serbian Musicological Society
Belgrade

Marija Bergamo, *Muzikološke sledi ob osemdesetletnici* (Musicological Traces at Eighty), Ljubljana: Znanstvena založba Filozofske fakultete, 2017, 343 pp. ISBN 978-961-237-955-1

In line with the good academic practice of celebrating an active and successful academic career, the Musicology Department of the Faculty of Philosophy in Ljubljana decided to repay its debt to professor of musicology Marija Bergamo with a comprehensive, carefully prepared, and richly compiled collection of essays comprising her most significant works of the past four decades, in the assessment of the editors,

* Author contact information:
ana.kotevska18@gmail.com.

Leon Stefanija, Zoran Krstulović, and Nataša Cigoj Krstulović. Although divided for the sake of clarity into four parts (*Metodologija / Methodology; Glasbena dela: ustvarjalnost / Musical Works: Oeuvre; Sociologija glasbe: prostor, čas in identiteta / Sociology of Music: Place, Time, and Identity; Estetika glasbe: med fenomenologijo in zgodovinskostjo / Aesthetics of Music: Between Phenomenology and Historicity*), almost all of the 24 works by Marija Bergamo collected in this volume are rooted in all of those branches of musicology, with the predominant branch in each work setting its place in the book. At the same time, the multi-linguistic quality of the writings (in Slovene, German, English, and Croatian) point to the biographical paths, linguistic contexts, and circumstances of their writing, presentation, and/or publication and, in the words of Leon Štefanija, one of the editors and author of the introduction, constitutes a sort of ‘auto-toponymy’ of Marija Bergamo, while their thematic heterogeneity indicates Bergamo’s wide-ranging interests and variety of activities in research, expertise, and pedagogy.

The volume begins with a broadly and originally conceived introductory segment,

which, in addition to an informative “Word from the Editors”, includes an original and useful “Musicological Lexicon of Marija Bergamo” and, titled “*In lieu of Introduction*”, an interview with Bergamo that her former student Leon Štefanija made for issue No. 35 of this journal.¹ At the end of the book there are several appendices, invaluable documents for further explorations of her work in general, such as “The Sources of the Texts”, “Cited Works”, and “Bibliography”.² Exhaustive but certainly not yet complete, the Bibliography lists 474 items in chronological order (1960–2016) including not only Bergamo’s research publications, but also her public lectures, radio cycles, editorships, mentorships, and translations, transmitting the sheer breadth of a rich career in musicology and the daily practice of a “go-to girl”, in Bergamo’s own witty remark.

Judging from this insight into the totality of Marija Bergamo’s “traces” so far, we cannot but express our regret that her text on Nikola Hercigonja, “Ideja muzičkog realizma kao osnovno uporište Hercigonjina promišljanja muzike” (The Idea of Musical Realism as the Main Basis of Hercigonja’s Thinking on Music),³ is not included in the book, because it would further illuminate her collaboration with Prof. Hercigonja, her studies and activities at the Music Academy in Belgrade, as well as postulates

of musical realism as one of the fundamental developmental themes in her musicological thought represented in this collection,⁴ which she revisited in this text with fresh questions and conclusions about a discontinued and altered reality.⁵

Nonetheless, across the entire length and depth of the collection, one may easily recognise those same intersecting coordinates and traces that Marija Bergamo paved in her pedagogical and research work in Belgrade up until 1972, which also touched upon the author of this review.⁶

Grounded in systemic musicology and enriched with new theories and great erudition, resting on the one hand on a thorough knowledge and understanding of German musicology from Adorno via Dahlhaus and Eggebrecht to Wiora and, on the other hand, on her need for a continual and close contact with sound, above all with live performance (a need that Marija Bergamo instilled as an imperative in generations of her students), her musicological thought resides in concrete works of music, in creativity, constantly attuned to the immediate, subjective effects of music, which,

¹ “A Conversation with Maria Bergamo”, *New Sound*, 35, I/2010, Belgrade, Department of Musicology, Faculty of Music, 5–16.

² The Bibliography was compiled by Zoran Krstulović.

³ *Nikola Hercigonja (1911–2000): The Man, His Work and Time (on the 100th Anniversary of his Birth)*, Belgrade, Serbian Musicological Society, 2011, 61–73.

⁴ “Je glasbeni realizem zgodovinska nujnost?” (Is Musical Realism a Historical Necessity?), 249–255.

⁵ *Ibid.*, 72: “Hercigonja’s faith in progress stemmed from his faith in continuity: [...] striving for progress will never be alien or hostile to anyone who does not oppose the quest for the new or fear the regulation of old streams”.

⁶ Marija Bergamo (*née* Koren) taught my generation music history at the Josip Slavenski High School of Music. It was under her influence that in 1967, when she was chosen to assist Prof. Hercigonja, I became a student of the Music Academy and graduated in 1971, with her generous intellectual, moral, and friendly support.

combined with her objectivised, scientific approach, always opens new historical perspectives on the past and present in musicology and music in general, with frequent reminders of every time period's signs of ideology.⁷ In that regard, the binary opposition of *emotio* – *ratio* comes to the fore, which Bergamo traces back to Eggebrecht's starting point that music is equally made of materialised emotion and emotionalised *ratio* and that those two foundations are the main points for approaching the essence of music.⁸

Having faith in the longevity of artistic creation, convinced that the theoretical and historical concepts "offered by today's metastasised theory in exchange for the plenitude of yore" are formed from a multiple present and are "in fact, short-term signposts through time",⁹ Bergamo always returns to creative imagination and the composers' creativity, hierarchically elevating their "rather personal struggle with one-off truths", because, although "creative thinking is tied to normativity [...], out of something that always existed the composer shapes something that we hear for the first time".¹⁰

⁷ "Muzikologija med znanostjo in umetnostjo", in: *Marija Bergamo: muzikološke sledi ob osemdesetletnici*, op.cit., 55–61.

⁸ *Ibid.*, 58.

⁹ "O zgodovinskosti (tudi) glasbene zgodovine: pogled z južnoslovenskega prostora", *op. cit.*, 89–94 ("Spricho množice konceptov, kijih metastazirana teorija danesponuja v zameno za nekdanjo celovitost, se vse jasneje zavedamo, da so zgodovinsopisni modeli (oblikovani iz 'vsakokratne sedanjosti', ki so si sicer vedno lastili pravico do splošne 'veljavnosti'"), *ibid.*, 91.

¹⁰ "Težave z glasbo. Misli na rob glasbenemu danes in tukaj", *op. cit.*, 47–53 ("Kreativno miš-

Also, for Bergamo, the importance she attributes to live sound in her musicological explorations includes the significance that new performances have for the life of an individual work, that is, of renewed dialogues in new contexts and with new listeners. This focus, evident in most of her analytical writings on works by composers of various epochs, such as Ernst Krenek, František Benedikt Dusík, Lucijan Marija Škerjanc, Matej Bravničar, Slavko Osterc, Uroš Krek, and Blagoje Bersa, comes to the fore especially in her analysis of Bersa's opera *Der Eisenhammer*,¹¹ a paradigmatic example of a successful synthesis of analysis and erudition predicated on her listening skills, her inner ear. "And the ear unequivocally discerns that the basis of Bersa's musicality, which he recognised himself, is a clear notion of sound. Unlike many composers, he hears that sound with his inner ear, he hears it primarily as colour and image, which one must realise, that is, turn into structure", Bergamo argues, lending compelling support to her assertion.¹²

The format of this review could not accommodate a more detailed enumeration of

ljenje je vezano na normativnost /brez nje se glasbeno-estetskega sporočila ne da sprejati/, čeprav svaka skladba popredmeti norme v enkratni primer, ki gi vzpostavi slušna izkušnja. Iz nečesa, kar je vedno bilo, oblikuje skladatelj nekaj; česar ni bilo še nikoli in bomo slišali prvič; sega v neznano in nepredvidljivo"), *ibid.*, 49.

¹¹ "Tragom Bersina shvačanja opere: pokušaj razumijevanja koncepcije i ustroja opere *Oganj (Der Eisenhammer)* Blagoja Berse" (Tracing Bersa's Understanding of Opera: An Attempt to Understand the Conception and Organization of *Oganj (Der Eisenhammer)*, an Opera by Blagoje Bersa), *op. cit.*, 151–165.

¹² *Ibid.*, 153–154.

Marija Bergamo's other thematic interests that vibrate throughout this essay collection, intersecting and complementing each other, forming an original, dynamic, ethically thought-out and clearly positioned *musical* musicological thought.

The many decades of no direct communication that we 'owe' to the vicissitudes of life beyond music and musicology or, as Bergamo would say, to "galloping history",¹³ should not be seen as an irreversible discontinuity. The best testimony to that is the close research collaboration that exists today between the musicology departments in Belgrade and Ljubljana, which also involves former students of Marija Bergamo.

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SONJA CVETKOVIĆ*

University of Niš

Faculty of Arts

Department of Music

Katarina Tomašević (ed.), *Davorin Jenko (1835–1914). Prilozi za kulturu sećanja / Prispjevki za kulturo spomina [Contributions to Cultural Remembrance]*, Belgrade: Institute of Musicology of the Serbian Academy of Sciences and Arts, National Council of the Slovenian National Minority in the Republic of Serbia, 2016

In 2014, when the Serbian music and wider cultural public was focused on marking the centenary of the death of Stevan Stojanović Mokranjac, several events were organised to mark a simultaneous jubilee linked with the personality of Mokranjac's elderly contemporary, Slovenian composer Davorin Jenko. The central part of the two-day Programme was organised at the Serbian Academy of Sciences and Arts, within the framework of the Academy, where the film *Davorin Jenko – the creator of the anthems and patriotic songs*¹ was presented, at an

* Author contact information:

cvetkos@mts.rs

¹ The film by Ana Pavlović and Dragomir Zupanc (director) was realised in the production of the Cultural and Educational Programme of the Radio Television of Serbia with the professional cooperation and participation of the associates of the Institute of Musicology (associate on sce-

¹³"O zgodovinskosti (tudi) glasbene zgodovine: pogled z južnoslovanskega prostora", op. cit., 89.