

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.

Article received on January 24th 2018

Article accepted on May 16th 2018

UDC: 78.071.1:929 ЈЕНКО Д.(082)(049.32)

786.2.089.6(082)(049.32)

SONJA CVETKOVIĆ*

University of Niš

Faculty of Arts

Department of Music

Katarina Tomašević (ed.), *Davorin Jenko (1835–1914). Prilozi za kulturu sećanja / Priskevki 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.

interdisciplinary scientific conference *Davorin Jenko – Contributions to Cultural Remembrance* organised by the Institute of Musicology of the SASA and the National Council of the Slovenian National Minority in the Republic of Serbia (November 26) and at a concert of the representative choral, chamber and orchestral compositions of Davorin Jenko (selected by composer and music theorist Anica Sabo) held at the Gallery of the SASA on November 27.²

The papers announced at the scientific conference were published in the Proceedings under the same name, where the results of the research of Jenko's life and creativity were presented by experts in the field of musicology, ethnology, music theory and comparative literary studies. Beside the Preface (*Word of the Editor*) the Proceedings contain three parts: I *Studies*,

nario Katarina Tomašević) and the Institute of Ethnography of the SASA as well as the Faculty of Music Arts in Belgrade.

² During 2015 in Serbia there was a number of occasional events which continued to mark another significant Jenko's jubilee – 180 years since his birth: in the Museum of National Theatre in Belgrade, the exhibition 'Davorin Jenko (1835–1914)' was organised by the Archives of Serbia and the Archives of Slovenia, which presented the Proceedings *Davorin Jenko (1835–1914) / Life and work on the occasion of the centenary of death* (Ed. G. Jenuš and F. Križnar) from a scientific conference held in Ljubljana on November 24 and 25 2014. The Post of Serbia and Post of Slovenia released in November 2015 the postage stamps with the image of Davorin Jenko, while the exhibition of the Archives of Serbia and the Archives of Slovenia 'Davorin Jenko (1835–1914)' is also shown in the exhibition Gallery of the Historical Archive of Užice, within the framework of the October events of the City of Užice in 2016.

II *Reflections in the Press*, III *Addition. Archival testimonies*. The Preface is also published in Slovenian (*Beseda urednice*), in which (besides English) there are summaries of seven studies in Serbian and one in English, with the intention of the content of the Proceedings being available to the musical and the broader public in Jenko's native land, Slovenia.

In the Preface by editor Katarina Tomašević the activities which marked Jenko's anniversaries in Serbia during 2014 and 2015 are laid out and the content of the Proceedings is briefly presented.

The main part of the Proceedings opens with the study by Sonja Marinković (Faculty of Music Arts Belgrade) entitled *Davorin Jenko's Work in the Light of the Development of Serbian and European music* which sheds light in terms of context on the contribution of this artist to the development of Serbian music. Relying on the terminology and criteria of the periodisation presented in Serbian literature of the 19th century, the author examines several issues (the composer's relation to the folklore, ideas of Pan-Slavism and professional standards) on which she established the connections among Jenko and Kornelije Stanković in Jenko's early, pre-romanticist period and stylistic evolution in his instrumental and stage works, which would classify him at the end of his creative path as a representative of Romanticism, and thus determine his position as an intermediary between pre-Romanticism and Mokranjac's era.

The paper by Jernej Weiss (Faculty of Philosophy, Ljubljana) '*Forward!*' – *The first Slovenian National Anthem by Davorin Jenko* deals with the significance of Jenko's choir *With Slava's Banner, For-*

ward! in a historical perspective in which special attention is paid to its role in the processes of the formation and raising of Slovenian national consciousness, starting with the premiere performances of this choir in 1860 onwards, through various socio-historical and political contexts during the 20th century. The paper is complemented by the biographical data from Jenko's Slovenian and Vienna periods, as well as data related to the performance and reception of this famous patriotic song compared with the French *La Marseillaise*. The author points out the great significance of the song *With Slava's Banner, Forward!* both in the period of strengthening national ideology and in spreading the ideas of Pan-Slavism among Slovenes and underlines its universal character.

Katarina Tomašević (Institute of Musicology of the SASA Belgrade) in the study *Davorin Jenko and Stevan St. Mokranjac: Biographical Fragments. Contribution to Cultural Remembrance*, which was first published in 2014 in the journal *Musicology* No. 16, discusses the phenomenon of the anniversary – centenary of the death of Jenko and Mokranjac as an incentive to cultivating cultural remembrance. Through several fragments – selected chronological images, the author informs readers about the points of intersection in Jenko and Mokranjac's biographies, explaining the delicate nature of their relationship in the context of national discourse. Special attention is paid to the events from the history of Serbian music and cultural institutions: the Belgrade Choral Society and the National Theatre in Belgrade as well as to the events held in the jubilee year of 2014 that contributed to the preservation and intensification of the cultural remembrance

of these prominent figures of Serbian music.

Mladena Prelić (Institute of Ethnography SASA Belgrade) in the paper *Mapping Cultural History and Memory: The Belgrade Years of Davorin Jenko and Vela Nigrinova* examines two artists of Slovenian origin: the composer Davorin Jenko and the actress Augusta – Vela Nigrinova (1862–1908) whose personal and professional paths joined in an elite institution of Serbian culture, the National Theatre in Belgrade. At the beginning, the author lays out in the chapters “Belgrade, a City in Transition” and “Between Art and the National Mission: the National Theatre as the epicenter of cultural life and as a temple of patriotic religion” the historical, cultural and artistic frames, presenting the artistic work of Davorin Jenko as a musician and Vela Nigrinova as an actress, while the last two chapters “Our Foreigners” and “Listing on the Cultural Memory Map” speak about (dis)continuity and the ways of memorising their personalities in the cultural history of Serbia and Belgrade.

Marijana Kokanović Marković (Academy of Arts Novi Sad) in the study *Davorin Jenko on the Stage of the Serbian National Theatre in Novi Sad (1861–1914): Reception of the Play with Music 'Seoska lola' [‘The Village Bachelor’]* points to Jenko's contribution to the theatre scene in Novi Sad as the musical author with the greatest number of plays with music performed since the founding of this theatre until the beginning of the First World War. In this work, a chronological list is given of the stage pieces with Jenko's music and the conductors of the theatre orchestra, systematically and transparently. The author speaks about how the audience received

Jenko's music for the popular play *Seoski lola* [*The Village Bachelor*], which was performed at the Serbian National Theatre in Novi Sad for more than twenty years, thanks to an insight into the press reviews of that time (*Pozorište/The Theatre*) and, at the same time, revealing the attitude of the theatre administration towards Jenko as a 'foreigner' and Isidor Bajić as an 'authentic' Serbian composer who was commissioned by the Serbian National Theatre to compose the music for the same piece in 1909.

Anica Sabo (Faculty of Music Arts Belgrade) discussing *Analytical Supports in the Process of Studying Davorin Jenko's Opus* opens some questions related to singling out certain analytical points that can contribute to a better understanding of this author's music, and as an analytical sample Jenko's concert overture *Milan* is used. A detailed analysis of this orchestral piece is illustrated by the schemes of the formal structure and tonal plan. The author moves away from the formalist approach to studying the phenomenon of the music flow and devotes special attention to the manifestation of the principle of symmetry.

Maja Đukanović (Faculty of Philology Belgrade) in the paper *Literary Themes in Davorin Jenko's Compositions* writes about the composer's inspiration drawn from the literary opus of his compatriots, Slovenian poets Simon Jenko, Miroslav Vilhar and France Prešern. After moving to Serbia, Jenko began his collaboration with leading Serbian poets of that time: Đura Jakšić and Janko Veselinović, for whose dramatic texts some of his most popular works were created (*Seoba Srbalja / Migration of the Serbs, Dido*). He also found inspiration in the European literary tradi-

tion (Shakespeare, Beaumarchais, Goethe, Hugo, Schiller). In this way, Jenko in his opus linked Slovenian and Serbian music and literature, at the same time bringing the works of world authors closer to the audience.

Katarina Tomašević researched Slovenian-Serbian musicological relations in the paper *How Dragotin Cvetko wrote about Davorin Jenko. Contribution to the Study of Slovenian-Serbian Musicological Relations during the Period of the FNR Yugoslavia*. Based on the correspondence between Dragotin Cvetko and Petar Konjović, founder and first director of the Institute of Musicology of the SASA, the author carefully reconstructed the work of Slovenian musicologist and academician Dragotin Cvetko on the monograph about Davorin Jenko, which is still a starting point in studying the life and work of this artist. While writing the monograph, Cvetko closely collaborated with Petar Konjović, Stana Đurić-Klajn and other associates of the Institute of Musicology. The author points out that this was an example of generous, collegial and friendly support on the part of the Serbian musicologists to their Slovenian colleague, thus establishing an active, very fruitful and successful cooperation between musicologists from Slovenia and Serbia till today.

In the second part of the Proceedings: *Reflections in the Press* are presented the texts by Katarina Tomašević: *Davorin Jenko (1835–1914): 'Our famous foreigner'. In memory of the composer of the Serbian anthem 'God of Justice', marking the centenary of his death*, published in *Kulturni dodatak (Culture Supplement)* of the *Politika* daily newspaper and Ivana Vesić (Institute of Musicology of the SASA

Belgrade) *Davorin Jenko (1835–1914): fragments from the life of a famous composer*, published in the *Ilustrovana politika* weekly magazine. Both texts were published in 2014, and were included in these Proceedings with the intention of completing the picture of the attention paid in Serbia to marking the centenary of Davorin Jenko's death.

In the last segment of the Proceedings under the heading *Archival testimonies*, a representative selection was published from the collection of Jenko's scores (piano compositions, songs from plays with singing, piano excerpts from orchestral overtures) and documents (The Testament of Davorin Jenko) which are kept in the archive of the Institute of Musicology of the SASA Belgrade.

In shedding light from different aspects on the creativity of a prominent figure from the Serbian musical past, the Proceedings *Davorin Jenko (1835–1914). Contributions to cultural remembrance* represents a significant contribution to the expansion of the body of knowledge about this versatile artist. We believe that with its content these Proceedings will activate the currently, rather faded memory of Davorin Jenko in terms of new interpretations of his role and importance in our music history and lead to a growing interest in the performance of his music.

Article received on April 27th 2018

Article accepted on May 16th 2018

UDC: 786.2.083(086.76)(049.32)

785.78.036(086.76)(049.32)

RADOŠ MITROVIĆ*

University of Arts in Belgrade

Faculty of Music

Department of Musicology

**Nada Kolundžija, *Breathing In/
Breathing Out: A Little Anthology of
Piano Music (1914–2014)*, Ivana
Miladinović Prica (ed.), Belgrade:
Vertical Jazz, 2017, 3CDs, 207 pp.
ISBN 978-86-86037-17-6**

Pianist Nada Kolundžija has been tirelessly exploring the disparate and diverse world of music created in a contemporary context for decades. Seeking a specific poetic framework that would satisfy her artistic requirements, she reveals her own sensibility and aesthetic credo by her choice of program. In that sense, Nada Kolundžija manages to build an *aura* of authenticity already on the primary level of material selection, which most often moves between a tendency towards specific, often intimate and extremely sensitive treatment of the instrument, and an examination of new sound and experiment. In addition to being inclined towards unique authorial approaches she shows great courage in her own artistic endeavors – instead of *reproduction* she chooses interpretation, i.e. performance. However, although transgression might be a common

* Author contact information: radosh.mitrovic@gmail.com