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SHAPING THE PRESENT THROUGH THE FUTURE. Musicology, Ethnomusicology and Contemporaneity

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Editors

Bojana Radovanović, Miloš Bralović, Maja Radivojević,
Danka Lajić Mihajlović, Ivana Medić

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Музиколошки институт
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CREATING THE REPERTOIRE OF THE OPERA OF THE NATIONAL THEATRE IN BELGRADE (1970–1990)

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ABSTRACT: The body of the musicological literature has given a necessary contribution to the notated history of Belgrade's Opera. It contains, among others, historiographical and review studies concerning Opera's repertoire from its foundation until World War II. After that period, we get insight into the repertoire through the documented reports on Opera's work abroad, as well as individual studies. The subject of this paper relates to the opera repertoire research of the National Theatre in Belgrade from 1970 to 1990. The starting point for the research of the opera repertoire falls within the reach of musicology. However, given that the subject of the research is complex, an interdisciplinary approach is applied (interconnections with the sociology of music and cultural politics). In this study, the repertoire is viewed as a dynamic structure which is a departure point for research, i.e., it is kind of a given of the specific time, or a "frozen picture" that is, at the same time, also a result of the certain repertoire politics of its organizers and implementers. Furthermore, the repertoire is also a construct of the given period, in line with the possibilities of the institution. In that sense, it is necessary to identify and analyse those factors that modify and produce a repertoire, such as financial possibilities, participators (opera ensemble, management professionals and administrative boards), public, and critics. Some of the questions that emerge relate to available potentials and the way they were utilized. Along with the analysis of the specific factors, the attention is also given to the "totality of the picture" created by those factors, and the mutually conditioned elements of this complex system. Since the subject of research also encompasses a particular social context, the self-management period, in this paper, I will also analyse how the self-management and its way of making decisions contributed to the development of the certain repertoire of the Opera.

KEYWORDS: musicology, Opera of the National Theatre in Belgrade, repertoire politics

The musicological literature has given an invaluable contribution to the history of the Belgrade Opera. Among these studies, historiographical and comprehensive studies of the repertoire from its foundation until the Second World War should be noted.¹ After this period, we learn about the opera repertoire mainly through the Opera's activities abroad and individual studies.²

The subject of this paper refers to the research of the repertoire of the Opera of the National Theatre in Belgrade from 1970 until 1990. The starting point of researching an opera repertoire belongs to the field of musicology, but as the research subject is complex, an interdisciplinary approach is also applied (having interconnectivity with music sociology and cultural studies). The aim of this paper is to present the principal factors which influence repertoire formation, as well as the possibility of extending the methodological approach to repertoire research. Accordingly, it was necessary to include various methods of research and analysis, such as the empirical approach in gathering the archival materials, the analytical-interpretative method through content analysis and a reliance on oral history by interviewing participants who took part in repertoire formation from the mentioned period.

THE BASIC ELEMENTS IN CREATING REPERTOIRE

In this paper, the repertoire is viewed as a dynamic structure, which is a departure point for research, i.e., it is a peculiarity of a certain time or a "frozen image" which is simultaneously the starting point, as well as the result of a particular repertoire policy created by its organisers and producers. As the repertoire is the construct of a given time period which is also dependent on the capabilities of the institution, it is necessary to identify and analyse the elements that modify and produce a certain repertoire, taking into account the financial possibilities, its participants (the opera ensemble, professional managers and managing boards), and the audience and critics.

The choice of operas depended on the choice of singers at the Belgrade Opera's disposal, and also on the audience expecting the spectacle. The opera selection was based on 'singing operas' or 'prima donna operas' (such as *Aida*, *Norma*, *Tosca*, *Madama Butterfly*, *La Boheme*, and so on) and an occasional

1 About the Opera of the National Theatre in Belgrade before the Second World War as the subject of the musicological studies see in: Милановић 2012: 37–61; Турлаков 1997: 7; Винавер 1995: 248–268; Јовановић 2010; Пејовић 1996; Турлаков 2005.

2 About the Opera of the National Theatre in Belgrade after the Second World War as the subject of the musicological studies see in: Ђоковић 1968; Turlakov 1977: 16–17; Јовановић 1996; Драгутиновић, Јовановић и Милетић 1970; Јовановић, Милановић и Јовановић 1994; Спасић 2013: 106–112; Спасић 2014: 371–378.

tendency towards the ‘opera as a musical theatre’ (such as *Jenufa*, *Fidelio*).³ Between 1970 and 1990 there were four generations of soloists participating depending on the year of their booking, so with the arrival of a young group of soloists in the late 1980s, the entire soloist ensemble was actually renewed.⁴ In addition to the full-time soloists at the Opera, singers from Italy, Bulgaria, Romania, the Soviet Union, and the Yugoslav republics were also booked. According to the voice register, the Opera mostly invited tenors, largely from Italy and the Soviet Union, then baritones from Italy and Romania and basses from Bulgaria whereas sopranos were mostly booked from the former Yugoslav republics. Thus, the Belgrade audience had the opportunity to see shows performed by the entire opera ensemble from Sarajevo, Zagreb, Split, Prague, Frankfurt, Skopje and Timisoara. Moreover, guest conductors and directors participated in staging some of the shows.⁵

Decisions regarding repertoire formation and participation of certain soloists were made in line with the personnel policy of the National Theatre. Professional associates of the Opera – conductors, directors, set designers, costume designers and the managing director – made up the Artistic Board, which submitted its proposed opera repertoire for the season to the managing body of the Theatre – the Workers’ Council – which could adopt (or reject) it.

External influences were also of significance regarding repertoire formation. The Theatre Commune of the National Theatre had a significant role in creating the repertoire, which was founded in accordance with the idea of associated labour of cultural and business enterprises. This organisation made it possible for industry employees to familiarise themselves with artworks in drama, opera and ballet by providing affordable ticket prices and enabling its member enterprises to choose particular operas. Therefore, under the patronage of the Festival of the Theatre Commune, held in December from 1970 to 1976, Belgrade had the opportunity to host distinguished soloists from Europe and the entire world. It was through this organisation that the Theatre was able to maintain contact with the audience and broaden the scope of its enlightenment activities, and adopt a new propaganda tactic (e.g. having artists perform at factories).

The audience had an important role in creating the repertoire, because as a leading consumer, it had its own demands and expectations regarding the selection and performance of operas, which the Opera aspired to meet. If a show’s success is determined/measured by audience attendance, then the most attended operas were Italian, and this is one of the reasons why they dominated the repertoire. Co-operation with Serbia’s Jeunesses Musicales was significant

3 For more see Spasić 2020a.

4 More about the opera singers see Spasić 2020b.

5 Name of the guest performers see Spasić 2020b.

for pulling in a larger audience in terms of drawing in younger generations, such as high school and primary school students.

In regard to reviews, opera reviews of music professionals are highlighted, as well as articles of music critics. In that period, there was active critical thinking and recording of opera performances in the relevant print media (magazines *Pro musica*, *Zvuk*, daily newspapers *Politika*, *Borba* etc.).

The Opera's repertoire is based on the standard repertoire of significant musical achievements from the 19th century, which is occasionally enriched with pieces from contemporary or domestic opera literature. In the period from 1970 until 1990, the Italian repertoire is most commonly represented, with primarily operas of Verdi and Puccini. Then comes the French repertoire, mainly George Bizet's *Carmen*, and finally, there is the Slavic repertoire (Russian and Czech), which made the Belgrade Opera recognisable abroad. Occasionally contemporary and domestic operas were featured on the repertoire, and thanks to guest ensembles from Zagreb, Split and Prague, the repertoire was enriched with new operas (see Table 1).

THE KEY FACTORS IN CREATING A REPERTOIRE

Apart from the basic elements which make up the repertoire, it is also necessary to explore the key factors in creating a repertoire. One of the leading actions of cultural policy was cultural democratisation, which should equalize culture with other spheres of society.⁶ This meant that culture is not separated from associated labour (culture equal with the economy), that everyone participates equally (each individual has the right and obligation to decide about cultural development) and the expansion of cultural values i.e. be accessible to all (going beyond the work of institutions in culture).

The economic factor – The economic factor implies considering changes at the organisational level in regard to finances⁷ and at the closely-related level of capacity of the performing ensemble.

6 “Democratization of culture does not only mean bringing cultural content closer to all people of society, but also creating conditions for working people and citizens to more effectively influence – through self-managing – on creation and distribution of funds for culture, and on cultural policy in general” (Istorijski arhiv Beograda: Fond Saveza Komunističke Srbije, Organizacija Saveza komunista Beograda, Gradski komitet Beograda [1919–]; Materijali konferencija i drugih organa i tela, 299, 1970).

7 Cultural activities have been financed for the longest time from the budgets of socio-political organisations and communities and the separation began in 1967, when funds were established at the level of republics, provinces and local communities i.e. 1974, with founding self-governing communities. The basic idea of financial decentralisation was the possibility for society to direct cultural development through self-management and decision-making (Mikić 2011: 89).

If the success of doing, that is, managing business, is determined based on the number of premieres in a season,⁸ then it can be seen that in the 1970s the Belgrade Opera had 4 to 5 premieres on average (see Table 2). Aside from this, guest performances were also performed abroad, while in the 1980s we can notice fewer premieres, as well as a lack of guest performances abroad. Why?

Bearing in mind the financial capabilities of implementing certain repertoire politics, we can conclude that one of the key parameters in creating the repertoire was the financial and organisational support of the Theatre commune which, during the time of the Festival, made it possible for the audience to attend premieres, as well as guest performances of distinguished soloists. When the activity of this commune diminished, the Republic Cultural Community provided the means for the Belgrade Opera to perform in Serbia. In the beginning of the 1980s, Yugoslavia was sinking into a deeper and deeper economic crisis – escalating inflation was the result of decreasing productivity in the economy which also affected the financial circumstances of the Opera (decreased subsidies). The fact that the Opera turned a loss is also evidenced by its publishing a notice in the daily newspaper *Politika* asking for help from workers' organisations, benefactors and citizens so that premieres could take place that season. Another blow for opera production was also the renovation of the main building of the National Theatre at Republic Square, which further dwindled the number of premieres because of the circumstances under which the ensemble had to perform – the stage in Zemun, Sava Centre (see Table 3).

If we take, for instance, a more successful or disappointing season a substantial difference in the number of performed operas, that is, premieres, can be seen, as well as in the number of guest soloists and ensembles (see Table 4).

The political factor – This represents another crucial factor in creating the repertoire of the Belgrade Opera, particularly the influence of socio-political changes in the country on decisions to perform certain operas.

The ambitions of the self-management system within the cultural institution were related to the expansion of social influence in culture through the direct role of the working-class and the wider availability of cultural artifacts. The introduction self-governing bodies in theatres set certain expectations toward the individual, both those from the profession and those outside of it. The basic problem of self-management in practice is present in relation of the profession/artist toward self-management context as a latent critique. Despite the fact that the content of the opera can be brought to the purpose of affirming self-governing equality among performers (in the opera *Otadž-*

8 It is only one of the indicators of production; there is also the number of operas on the repertoire and number of performed shows of each opera.

bina [*Homeland*] of Petar Konjovic, there are ten female soloists), the concept of production and performance contained elements that acted subversively towards the basic postulates of implementation a self-management system, especially in the field of cultural activities. In addition to this, according to the words of Dejan Miladinovic, whose idea was to add the last, unperformed opera *Otadžbina* by Petar Konjovic to the repertoire, this opera was removed from the repertoire due to political reasons since it was based on the epic poem *Smrt majke Jugovića* [*The Death of Jugovic Mother*], which deals with the subject of the battle of Kosovo (Spasić 2017). There was a danger that the set-up of the opera could be interpreted as a comment on the already sensitive issue of the status of Kosovo (which is still relevant), so taking the opera off the repertoire was a reaction to the possible danger of state stability in Kosovo collapsing.

A more radical “cut” in the repertoire of the Belgrade Opera was the decision of the highest organisational body Theatre Council to leave out all pieces from the “Yugoslav repertoire”⁹ while exclusively Serbian composers’ operas were put on the repertoire for the 1989/90 season.¹⁰ Such a decision anticipates the time that is to come and the latent presence of the national consciousness in a cultural institution such as the National Theatre.

The elements of cultural policy – The third key factor in creating the repertoire are the elements of cultural policy which on this occasion the paper conveys based on the manner of the management, which encompasses a specific social context – self-management¹¹ – as well as the status of the artist, i.e., the relationship between the personal and collective interest in the Opera. “

Self-management implied a new mode of decision-making, i.e., it allowed for the possibility for non-artists to have a say in art policy.¹² Therefore, the key problem had become the attitude towards the profession, but also the

9 The term “Yugoslav repertoire” is not characteristic in the discourses of that time, which were conducted in the topic of repertoire policy (for more see: Spasić 2020), and in this paper it is used exclusively to refer to composers from the territory of SFR Yugoslavia whose works were performed on the stage of the Belgrade Opera. In that sense, the domestic repertoire is seen more as an umbrella term and refers to all pieces that do not belong to the foreign repertoire.

10 Arhiv Narodnog pozorišta u Beogradu: Zapisnik sa sednice Umetničkog veća Opere, 15. 12. 1989.

11 Self-management as an idea was first realised in the economy and in the socio-political system, and then in culture. In that realisation it was accessed with various reforms which were followed by normative acts, so today it is difficult to answer how self-government fully functioned. See: Kardelj 1977 and 1977a; Unkovski-Korica 2015; Kuljić 2003; Kržan 2013; about the cultural policy and self-management see: Ђукић 2012; Hadžagić 1979: 166–177; Stojanović 1982: 302–306; Ivanišević 1982: 186–208; Madžar 1968: 8–32.

12 The ambitions of the self-management system within the cultural institution were related to the expansion of social influence in culture, and the Program Council (since 1974)

position of the profession itself. Based on the archival documents of the Theatre, reports were written following templates and in favour of the profession itself, that is, only the words of professionals were recorded so we cannot discuss the right to vote of the ordinary, working people. However, from conversations with participants and artists at the time, we learn that people outside of the profession also made decisions concerning the repertoire. So, for instance, when it was being decided whether to feature the opera *Eugene Onegin* or *The Queen of Spades*, a member of the support staff said 'The Queen of Spades' even though she wasn't familiar with the capacities for performing that opera (season 1970/1971, Spasić 2020). The primary objection to self-management was, in fact, that people outside of the profession could also make decisions about the repertoire, by voting for or against the proposed operas.

On the other hand, there was also disagreement within the profession itself, because personal interests were above collective ones. Opera is a complex genre, because its structure is comprised of various factors, and even people behind the scene (e.g. technicians) take part in the process of bringing it to life. However, the prevailing opinion is that the soloist carries the biggest burden of the opera, and consequently of its success too (tendency towards singing operas). In the previous, golden age (1954–1969), the Belgrade Opera was 'a symbol of steadfast teamwork' abroad, but everything was shattered when, according to the words of director Dejan Miladinovic, the manager at the time, Gojko Miletic, stated that "he wasn't interested in the singers who had already been employed there, but rather in putting on premieres for bigger stars" (Spasić 2017). This sentence, as pointed out by Miladinovic, started pervading in self-management as "an evil disease" (Spasić 2017). And so, great singers, with a couple of exceptions, demanded to sing exclusively Italian operas, because everything else corrupted their voices. Even though some of them sang operas abroad which had never been performed in Belgrade, suggestions to feature the same operas here were met with rejection. Personal interests were in opposition to the aspirations and ideals of the socialist man as a versatile, creative personality who was the active subject and creator of his own destiny and the destiny of society. In other words, in the system of self-management, it was necessary to reconcile the personal desires of individuals and the aspirations of the collective, so the concept of a socialist man

became a place for active participation of a number of communists, representatives of socio-political and labour organisations outside the theatre in creating repertoire. In that sense, the political factor didn't influence the opera repertoire such as was the case in other communist countries (e.g. USSR or China) where repertoire was confirming a certain ideology. The theatre had a certain degree of autonomy. Unlike Yugoslav film production, there is no connection with socialist man in the contents of operas, and this genre was not an ideological instrument in that sense.

is impossible without the idea of the cult of personality. Being an exceptional individual, in this case an operatic soloist, is a specificity of an elitist culture as such, and therefore closely linked to the cult of personality. If the idea of equality was that of a socialist, self-managing society, the Belgrade Opera had shown that, in practice, among the equal there were those who were more equal. Personal interests and the arbitrariness of individuals is also reflected in the fact that many roles weren't accepted simply because they weren't the leading roles, so the third soloist had to 'fill in' for the role of Kofner (opera *The Consul*) or for the role of Shchelkalov (*Boris Godunov*) which was turned down by "young singers turned leaders along the party line who considered the role beneath them" (Spasić 2019). Prima-donna behaviour was more and more exhibited in, for instance, soloists leaving rehearsals because they weren't satisfied with decisions of the management. Concessions that were made in order to preserve harmonious relations in the ensemble also indicate how important soloists were, which is also reflected in the frequency of adding premieres of the same opera to the repertoire two or three times in one season (1983/9, *Carmen*; 1988/89 *The Force of Destiny*).

CONCLUDING OBSERVATIONS

In researching the opera repertoire, its constituent elements, performing ensemble and personnel policy are of key importance, but so are the component aspects such as financial support or critical reception, which is in any case the subject of serious musicological research. By pointing out the economic and political factors and the elements of cultural policy, our attention is focussed on the 'totality of the picture', i.e., the repertoire which is created by those factors. In order to analyse the repertoire in depth, research does not rely solely on written records, because their exclusive use could lead to a one-sided view, but also on the testimonies of those who took part in the organisation and realisation of the repertoire. Situations where the economic and political factors, as well as the elements of cultural policy, prove dominant are characteristic examples, but their mutual effect is present season after season. The insight into the links between the effects of these factors opens up a possibility for further research of the context in which the repertoire acts as a 'litmus paper' which demonstrates the nature of the environment in which it was created, but is also the result of that environment. In that sense, the complexity of research of the opera repertoire indicates a need for an interdisciplinary approach, encompassing research of a wider social context and its aspects which influence the operation and results of an opera house.

Table 1. The opera repertoire of the National Theatre in Belgrade from 1970 to 1990 (Operas in bold were on the repertoire for more than three seasons).

Italian repertoire	<p>BELLINI <i>Norma</i></p> <p>VERDI <i>La forza del destino</i>, <i>Aida</i>, <i>Il trovatore</i>, <i>Un ballo in maschera</i>, <i>La Traviata</i>, <i>Rigoletto</i>, <i>Nabucco</i>, <i>Don Carlos</i>, <i>Attila</i>, <i>Ernani</i>, <i>Falstaff</i>, <i>Otello</i>, <i>Macbeth</i></p> <p>WOLF-FERRARI: <i>I quattro lusteghi</i></p> <p>DONIZZETI <i>Lucia di Lammermoor</i>, <i>L'elisir d'amore</i>, <i>La Fille du Régiment</i>, <i>Don Pasquale</i>, <i>Viva la mamma</i></p> <p>UMBERTO <i>Andrea Chénier</i></p> <p>Pergolesi: <i>La Serva Padrona</i></p> <p>PONCHIELLI: <i>Gioconda</i></p> <p>Puccini: <i>La bohème</i>, <i>Tosca</i>, <i>Turandot</i>, <i>Madama Butterfly</i></p> <p>ROSSINI <i>Il barbiere di Siviglia</i>, <i>L'italiana in Algeri</i>,</p> <p>MASAGINI <i>Cavalleria rusticana</i></p> <p>MENOTTI <i>The Telephone</i>, <i>The Consul</i></p> <p>LEONCAVALLO: <i>Pagliacci</i></p>
French repertoire	<p>BIZET <i>Carmen</i>, <i>Les pêcheurs de perles</i></p> <p>GOUNOD <i>Faust</i></p> <p>MASSENET <i>Werther</i>, <i>Don Quichotte</i></p> <p>POULENC <i>La Voix humaine</i></p>
Slavic repertoire	<p><u>Russian repertoire:</u></p> <p>BORODIN <i>Prince Igor</i></p> <p>MUSSORGSKY: <i>Boris Godunov</i></p> <p>TCHAIKOVSKY <i>Mazepa</i>, <i>Eugene Onegin</i>, <i>The Queen of Spades</i></p> <p>PROKOFIEV: <i>The Love for Three Oranges</i>,</p> <p>RIMSKY-KORSAKOV: <i>The Maid of Pskov</i>, <i>Mozart and Salieri</i></p> <p><u>Czech repertoire:</u></p> <p>DVOŘÁK: <i>Rusalka</i></p> <p>JANÁČEK: <i>Káta Kabanová</i>, <i>Jenůfa</i>, <i>From the House of the Dead</i></p> <p>SMETANA: <i>The Bartered Bride</i></p>

Other	<p><u>German repertoire</u></p> <p>BEETHOVEN: <i>Fidelio</i> WAGNER: <i>The Flying Dutchman, Lohengrin</i> STRAUSS JR.: <i>Die Fledermaus</i></p> <p><u>Austrian repertoire</u></p> <p>MOZART: <i>The Marriage of Figaro, The Magic Flute, Don Giovanni, Così fan tutte</i></p> <p><u>British repertoire:</u></p> <p>BANFIELD: <i>Alissa, Conversation with the Tango or The Ant</i> BRITTEN: <i>The Rape of Lucretia, The Little Sweep, Albert Herring</i> PURCELL: <i>Dido and Aeneas</i></p> <p><u>American repertoire:</u></p> <p>GERSHWIN: <i>Porgy and Bess</i></p>
Domestic repertoire	<p>BRUNO: <i>Orfej XX vijeka [Orpheus of the twentieth century]</i> VAUDA: <i>Ježeva kuća [Hedgehog house]</i> GOTOVAC: <i>Ero s onoga svijeta [Ero the Joker], Morana</i> KULJERIĆ: <i>Moć Vrline [The Power of Virtue]</i> KELEMAN: <i>Opsadno stanje [Captive State]</i> LOGAR: <i>Pokondirena tikva</i> LOTKA-KADINSKI: <i>Analfabeta, Vlast, Dugme</i> KONJOVIĆ: <i>Otađbina [Fatherland], Knez od Zete [The Prince of Zeta]</i> NASTASIJEVIĆ: <i>Đurađ Branković</i></p>

Figure 1. The number of premieres and guest performances abroad in a season from 1970 until 1990.

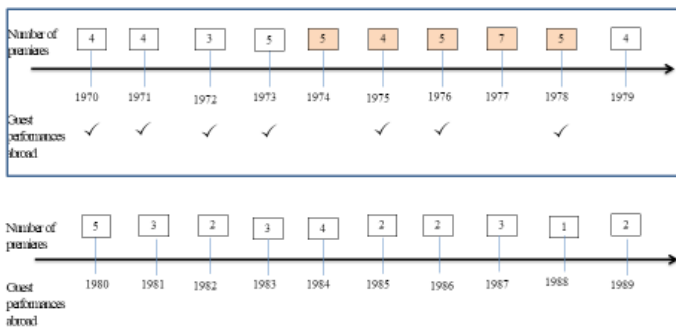


Figure 2. Schematic representation of the financial support in creating the opera repertoire.



Table 2. Example of a more successful or disappointing opera season.

season	1972/73.	1989/90.
Number of performed operas	25	15
Number of premieres	3	2
Number of guest ensembles	1	/
Number of guest soloists		

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ВАЊА СПАСИЋ КРЕИРАЊЕ РЕПЕРТОАРА ОПЕРЕ НАРОДНОГ ПОЗОРИШТА У БЕОГРАДУ (1970–1990) (РЕЗИМЕ)

Тема овог рада односи се на истраживање оперског репертоара Народног позоришта у Београду од 1970. до 1990. године. Полазна тачка истраживања оперског репертоара припада домену музикологије, али како је предмет истраживања комплексан примењује се и интердисциплинаран приступ (интерконекција са социологијом музике и студијама културе). Циљ овог рада јесте да представе основни фактори који утичу на репертоарску слику, као и могућност проширења методолошког приступа истраживању репертоара. С тим у вези, било је потребно укључити различите методе истраживања и анализе, као што је емпиријски приступ у прикупљању архивске грађе, аналитичко-интерпертативни метод кроз анализу садржаја и ослањање на усмену историју путем интервјуисања актера из поменутог периода.

У овом раду, репертоар се посматра као динамична структура која је полазиште за истраживање тј. оно је својеврсна датост одређеног времена или „залеђена слика“ која је истовремено и исходиште, односно резултат одређене репертораске политике иза које стоје њени организатори и реализатори. Како је репертоар детерминисан у складу са могућностима којима располаже институција, неопходно је идентификовати и анализирати основне елементе који модификују и производе одређен репертоар, почевши од финансијских могућности, преко њених учесника (оперског ансамбла, руководећих стручних људи и управљачких тела) па све до публике и критике. Поред основних елемената који конституишу репертоарску слику, било је неопходно истражити и кључне факторе у креирању репертоара. Истицањем економског и политичког фактора и елемента културне политике, пажња је усмерена на

„тоталност слике“ тј. репертоара који ти фактори стварају. За дубљу анализу репертоара, истраживање се не ослања само на писану грађу, чије би искључиво коришћење могло да доведе до једностраног схватања, већ и на сведочења оних који су били део организације и реализације репертоара. Репрезентни примери су места у којима се економски и политички фактор, као и елементи културне политике показују као доминантни, али њихова међусобна деловања присутна су из сезоне у сезону. Увид у спрегнутост деловања ових фактора отвара могућност за даља истраживања контекста за који реперторска слика представља и „лакмус папир“ који показује природу средине у којој настаје, али и резултат те средине. У том смислу, комплексност истраживања оперског репертоара указује на потребу за интердисциплинарним приступом, обухватајући истраживање ширег друштвеног контекста и његових аспеката који утичу на рад и резултате оперске куће.

КЉУЧНЕ РЕЧИ: музикологија, Опера Народног позоришта у Београду, репертоарска политика.

SHAPING THE PRESENT THROUGH THE FUTURE
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