

Пажњу привлаче и радови Ерике Хицлер (Hitzler) о еволуцији уметничких концепата код Луиђија Ноноа (Nono) и Валтера Вајдрингера (Weidringer) о Бритновој (Britten) опери *Окретај завршња* као кодираној поруци о композиторовој сексуалној опредељености.

Зборник *Музикологија на својим границама* нам омогућује да стекнемо увид у неке од главних праваца музиколошких истраживања на немачком говорном простору која су нама у Србији много мање позната од оних са англосаксонског подручја. У великој већини то су темељне аналитичке студије о врло разнородним темама из области теорије и историје музике. Изражита је тенденција ка преиспитивању уврежених ставова, а са посебном критичком оштрином разматрају се теме везане за музички живот нацистичког периода. Уочава се и појачавање интересовања за испитивање применљивости постмодернистичких теорија из области филозофије и књижевности на пољу музике.

Корисна су обавештења о ауторима која су дата на крају зборника. Издавачу треба само упутити примедбу на непостојање индекса, ни именског ни предметног.

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Philip V. Bohlman

## THE MUSIC OF EUROPEAN NATIONALISM: CULTURAL IDENTITY AND MODERN HISTORY

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A university syllabus for a typical course on European nationalism will cover many forms of music, from vernacular song genres of the early sixteenth century to present day composers, from Palestrina to Wagner, from Rosetti to Part, as long as they enter a nation's canon. Nevertheless, even the most authoritative writers on European nationalism, such as Taruskin and Dahlhaus, pay little attention to what is excluded, yet we all know the "unpleasant symptoms of all that is wrong with Europe" (p. 267) – Jews, Romas, Aromunians, Saami and many other nationless peoples living in the borderlands of Europe. And one may ask: is it not the whole purpose of ethnomusicology to deal with the music of the minorities – the Others?

Bohlman embarks on a trans-Atlantic study of European nationalism, which addresses both those elements of nationalism which have been omitted for so long and the key issues raised by other writers on nationalism. As nationless peoples have remained either simply footnoted in studies of nationalism, or completely invisible and inaudible within the discourse of European nationalism, Bohlman suggests that "their presence is noticeable because of the silence imposed upon [them]" (p. 216). He gives voice to this silence (p. 327) by reflecting on nationalism not as a single "monolithic force that is somehow 'out there' (xxii) but rather by tracing the many different shades of nationalism through musical genres, repertoires and practices of various European peoples." The book presents a complex musical and ideological European landscape, concluding, in the final chapter, that the New Europe staggers

under the weight of its own nationalist heritage. Bohlman observes the way in which nationalist ideologies consistently turned to the past to find the symbols necessary for constructing the present. "The past justified the present, whether it was through nostalgia or with acts of violence" (p. 77). He traces the new association of folk and Europe which accompanied the Enlightenment (Herder's *Volkslieder*) and allowed people to "take charge of their own narratives and weave these into the histories of their own nations" (pp. 43–44). With the inevitable blurring of borders between the East and West, and as folk and art music overlapped they were drawn into a nationalist tension. Identifying the nation in the entire spectrum of music became a "prerequisite for claiming the distinctive history necessary for a nation struggling to find its place in nineteenth century Europe" (p. 45).

Naming the nation through music instigated a crucial change in the nineteenth century which turned national into nationalist (p. 49). National music "reflects the image of the nations so that those living in the nation recognise themselves in basic but crucial ways" (p. 83), epitomising something quintessential about the nation. With the rise of modernity the crucial argument became: "our music is better than anyone else's" (p. 117). Rather than evincing something quintessential and pre-existent about a culture, nationalist music symbolised cultural boundaries for the state, as best illustrated by one of Europe's most contested regions, the Tyrol.

A counterforce to nineteenth century nationalism was a new concept introduced in the twentieth century: ethnicity. Within Empires, national music and emerging ethnic nationalisms were competing for the same space. This created a strain and by the 1920s ethnic nationalism could no longer be domesticated, becoming one of the factors which led to the First World War. During the 1930s, nationalism entered a new phase and served the interests of fascist nations, collapsing Europe into an old model which fed upon intolerance (pp. 66–67). "And music was there, implicated in the violence, justified by nationalism" (p. 67). After World War II, a new tension took shape between the East and the West. After forty years of the Iron Curtain-regime, Eastern Europe turned to music to unravel twentieth-century histories, attempting to erase the immediate past with nationalist historicism finding an ideal vocabulary in folk music (p. 71).

An image of two Europes is evoked, and with the twenty-first century the differences between the two seem ever more pronounced. Bohlman examines the possibility of a European music, and concludes that neither *Internationale* nor *Ode to Joy* succeed in providing a song anchored in the experience of all Europeans – the Christian West and the Muslim/Jewish East (p. 32). Rather than symbolising one Europe, the two songs are pulled constantly towards the two Europes, where on the road long-travelled, nationalism and music have been referred to as "uneasy bedfellows" (p. 19). Wearing the socio-political scars of the past few centuries, music has had to undergo a process of aesthetic levelling in order to speak the language shared by everyone. Once levelled, tradition has communicated itself as kitsch (best evident in the Eurovision Song Contest) or has been mustered in the service of the nation state, mobilising all that is dangerous and destructive through racism and prejudice (p. 20). And what mediates and lies between these two Europes, Bohlman asks? What is the centre of Europe as a musical marketplace? Historically, this is "Mitteleuropa" – the lands of the Austro-Hungarian Empire. Despite the multicultural landscape of that empire, with its eclectic capitals of Vienna, Berlin, Prague and Budapest, the rhetoric of central Europe is heavily

steeped in myth about the premodern inhabitants who are referred to as “Germanic peoples” (p. 168). Despite the reshaping of central Europe throughout the twentieth century, the ontological question of “how music creates meaning for those who perform and listen to it” (p. 175) still lies under the “crazy quilt”, to use Taruskin’s term, of German lands. Bohlman suggests that the omnipresence of the word German is inseparable from the German rhetoric of central Europe, illustrating that there is no rhetoric of central Europe that adequately accounts for, say, the music of Germany’s Slavic speaking Serbs who consequently have no canonic repertory (p. 182). After the Velvet Revolutions of the late 1980s, there was a shift in the rhetoric of central Europe from the tension between centre and periphery, to that of East and West in a restored Europe that left a vacuum which needed to be re-drafted. According to Bohlman, this space has become the path of cultural exchange, namely through street-musicians, who cross borders – the social borders of the city and the political borders that bound the nation-state (pp. 204–205). But whose centre do they occupy? The virtual centre of new Europe? The book consistently poses questions such as these, using them to end sub-chapters. Clearly, the intention of these questions and their bite-sized sub-chapters is to encourage the reader to sample and speculate. However, I find this form of structure negates too much a sense of unfolding narrative.

Bohlman asserts that the virtual centre of the New Europe furnishes a home to New Europeanness – a concept which arose from a conscious turn towards the remaking of history resulting from “taking the past and situating it in the present” (p. 278). This is accompanied by an aesthetic of connectedness which charts an alternative model for cultural cooperation and aims to repair the historical schisms/fissures wrought by modernity. The landscape of New Europeanness is a landscape of transition, where musical ontologies depend on multiple consciousnesses of race, ethnicity, and hybridity. Bohlman claims that hybridity has established itself as an enemy to nationalism, through the phenomenon of “new regionalism”. It extends from the European Song Contest, to the New Choralism, Synagogue Chorus and Religious revivals (Medjugorje pilgrimage), The New Folk musics (Yugoslav Turbo Folk), new popular music (Rom-Pop) as well as the incorporation of black music trends such as jazz, rap and hip-hop (p. 326). All of these fragments and “small voices” form a powerful chorus. Bohlman advocates that “at the beginning of the twenty-first century, it is music’s quietest voice in a new nationalism that requires most critically that we listen carefully and attend to the historical narrative that the most vocal forces of nationalism have yet to silence” (p. 327).

The Music of European Nationalism is a successful exercise that proposes new terms for considering the relationship between “Our” and “Other” cultures. Placing the peripheral and nationless “Other” at the centre of his discussion, Bohlman has viewed European nationalism in a telescopic manner, and has complimented ethnographic research with other scholarly work on nationalism, in particular that of Herder and debates concerning the national/nationalist polarity. The book is accompanied by a CD which illustrates many of the examples discussed – a number of them are field recordings – and there is a useful summary with CD notes and commentary. Bohlman traces the innumerable moments through Western history when music and nationalism have come together, shedding light on alternative histories and identities which have been so often overlooked.

There is one tendency in the book that I find troubling, however. Bohlman continually draws analogies with the Eurovision Song Contest in order to support his various arguments and on the whole I find these unconvincing. One example concerns his discussion of the 1980 Norwegian entry performed by Mattis Haeta and Sverre Kjelsberg which juxtaposed a Norwegian folk song and Sammi yoiking. Despite the fact that the song came third to last, Bohlman claims that it “drew attention to the larger question of nationalist politics”. Haeta, who represented the nationless people of the Saamis, “made it clear that the music of a nationless people could represent the nation” (p. 291). I wonder how many voters shared Bohlman’s somewhat idealistic sentiment?

The Eurovision Song Contest undoubtedly has a nationalist and competitive dimension, but does the voting mentality really extend beyond a simple and somewhat parochial nationalism (i.e. voting for political allies and neighbouring countries/cultures)? I am concerned at times that this book, which is designed to be a text book in America, is not fully representative of Europeans and their experiences. Despite this reservation, Bohlman does offer a refreshing and detailed account, a sort of a “Rough Guide to Alternative European Nationalism”, which will surely prove an indispensable item on any reading list for studies of musical nationalism. It may even pave the way for new modules based around an alternative perspective on European nationalism today.

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**SPEAKING OF MUSIC: MUSIC CONFERENCES, 1835–1966,**  
**[ГОВОР О МУЗИЦИ: МУЗИЧКЕ КОНФЕРЕНЦИЈЕ, 1835–1966]**  
 ed. by James R. Cowdery, Zdravko Blažeković, and Barry S. Brook,  
 RILM, New York, 2004, ISBN 1-932754-00-X, 740 pp.

Имајући богато искуство у раду на музичким библиографијама, познати амерички музиколог Бери С. Брук (Brook) је још пре више од тридесет година схватио значај евидентирања зборника радова са научних скупова у целом свету чија је главна или споредна тема била у вези с музиком. Године 1966. основао је *RILM* (*Répertoire International de Littérature Musicale*), институцију коју финансирају Међународно музиколошко друштво (*IMS*) и Међународно удружење музичких библиотека, архива и документационих центара. Сарадници *RILM-a* су вредно прикупљали податке о свим музиколошким издањима која су се почев од те године појављивала у свету и објављивали их у годишњацима. Б. Брук је убрзо схватио да би било неопходно да се поглед усмери и на прошлост, па је дао импулс за рад на серији *Рецроспективе*, у којој су пре овог најновијег издања објављене три књиге библиографија. Брук је умро 1997. године оставивши за собом врло обимну, али несређену библиографску грађу за књигу о зборницима радова, па су његови сарадници из *Rilm-a* наставили тај рад који би, међутим, сасвим посустао да цео пројекат није добио велику финансијску помоћ једне америчке приватне фондације.