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LIBRARY OF THE SASA INSTITUTE
OF MUSICOLOGY*

Abstract: This text describes the Library of the Institute of Musicology of the SASA in the continuity of its existence since the foundation of the Institute in 1948 until today. The gradual enlargement of its funds is taken account of, as well as the ways of acquisition of books, journals, scores and sound editions. The structure of the Library is commented upon and its most valuable possessions named. It is also mentioned that the Institute has never had a professional librarian, so that the fellows of the Institute collectively took care of it.

Key-words: Institute of Musicology of the SASA, music libraries

Soon after the foundation of the Institute of Musicology, the formation of a specialized library was commenced. In the course of 1948, necessary books and periodicals were listed and thereafter procured with a budget of 1,000.000 dinars. In the beginning, the library mainly made acquisitions of new books and scores from antiquarian book shops.

Gifts were welcomed as well. No later than the end of November 1949, the British Council donated a music lexicon in six volumes – *Grove Dictionary of Music and Musicians* – as well as some English music journals, thereafter regularly delivered. Books, printed music and audio recordings were also donated by Petar Krstić, Svetolik Pašćan and Albert Lord (1951), UNESCO (120 gramophone records of folk music, 1953), the American Reading Room (which over the years paid the subscriptions for relevant American musicology periodicals, also contributing books from time to time). The Library also acquired significant publications through exchanges with affiliated libraries in this country and abroad, such as the USSR Academy of Sciences and the Bodleian library in Oxford.

Taking into account the specialized nature of the Institute library, printed music and books related to Serbian music were also taken over from other institutions. In 1949, as soon as Stana Đurić-Klajn made an inquiry about part of the City of Belgrade Archives music collection, all printed musical compositions by domestic composers belonging to the former Yugoslav singing Association were transferred to the Institute.

* This text is the result of work on the project *Muzika na raskršću – srpski, balkanski i evropski okviri* [Music at the crossroads – Serbian, Balkan, and European contexts] No. 147033, financed by the Ministry of Science and Technological Development of the Republic of Serbia.

Books and sheet music were occasionally purchased privately. Being an institution with limited financial resources, the Institute was not often in a position to purchase all printed music being offered. Thus, at the end of 1949, it was not possible to raise enough funds to compensate Milenko Paunović's sister Jelena for the manuscript of *Divina tragoedia* which she claimed was rightly hers.

The Institute took great care of domestic authors' inheritances, as witnessed by a letter from Director Petar Konjović to the Residential department of the 4th District (dated 1st November 1949), urging them not to block the apartment of the late Kosta Manojlović in Svetog Save Street 28, since it contained a study room with a large music library. Since the library's formation, regular records have been kept of the condition of its book holdings. The first title in the Library inventory was *Pelleas et Melisande* by Maurice Emmanuel, Paris, 1922 (which cost 50 dinars!). The year of procurement was not specified, but it is assumed that it was 1949 or 1950. The annual report for 1950 states that, in the course of that year, the Library received 21 books, 20 gramophone records and 152 items of sheet music. By that time the Institute had already been subscribing to three domestic and sixteen foreign journals. In time, the Library has become so voluminous that the adequate storage of new editions has become a burning issue. The physical removal of the Library from the associates' working environment was an insurmountable problem when the Institute was situated on the 2nd floor of the Serbian Academy of Sciences and Arts building in Knez Mihailova Street 35, and has remained so even at new premises (Knez Mihailova Street 36, 4th floor), to which the Institute moved in July 2007. According to the inventory, the library holdings of books, periodicals and printed music totaled 8445 items in November 2010.

The Institute has never been allowed to employ a trained librarian, so that the associates have managed the library themselves, including the upkeep of regularly kept inventories of books, periodicals and printed music. Within the Archives, [music] manuscripts and older printed music as well as complete legacies have been separately catalogued. Work on an Author-Title catalogue and Classified UDC catalogue has been initiated and computerization of the Library holdings has also been planned, but expert assistance would be necessary.

The Library is open to the public and its holdings are used by numerous musicologists, musicians, journalists as well as students, pupils and others interested. It must be emphasized that the Library is situated not just in working premises, but also in the corridor and basement of the building where the Institute is situated, which is additionally aggravating from a functional and preservational point of view.

Space and content wise, the Library consists of three large sections, organized according to basic research topics in the Institute: *Church mu-*

sic, Folk music and History of music with general musicology. The section referring to the church music field of expertise comprises copious literature necessary for the study of Orthodox church music. There are liturgical books in Church-Slavonic and Greek as well as their translations into French, English and German; facsimile editions of the Greek and Russian neumatic manuscripts, books, codices, excerpts from studies by eminent international authors carrying out research into Greek, Russian, Romanian, Bulgarian and Serbian church music. Collections of micro-films and manuscript photographs, magnetic tapes with field research recordings (see the article on the Phonoarchive in this volume) are invaluable. The library also has in its possession a few 19th-century neumatic manuscripts of church music, a large number of chanting codices (the authors of which were clergy from Sremski Karlovci), Serbian chant manuscripts, and an almost complete capital edition of *Monumenta Musicae Byzantinae*. A significant part of this collection is related to liturgics, church history, old literature, and history of art. A large number of scientific studies and excerpts in this unit of Library holdings were acquired as gifts or in exchange for Institute editions. There should also be mentioned a range of writings and reprints related to our church music, collected by Institute associates from archives in Belgrade, Sremski Karlovci, Novi Sad, Zagreb, Šibenik, Zadar, Trieste, and Szentendre.

The major part of the book section on folk music comprises published collections from different regions of former Yugoslavia, as well as of other Slav and Balkans nations. The folk music heritage of distant parts of the world – Africa, America, India, and Java – is also present, though to a considerably lesser extent. Apart from ethnomusicology and ethnology books dedicated to the Serbian folk music tradition, including all relevant domestic publications such as monograph studies and proceedings of academic conferences, editions of neighboring countries are considerable, especially from Bulgaria, Romania and Hungary. It should be mentioned that this section of the Library contains momentous works such as *Južno-slovenske popievke* (5 volumes) by Franjo Kuhač, *Slovanstvo ve svých zpěvech* (14 volumes) by Ludvik Kuba, *Сборник за народни умотворенија и народојис* by Dobri Hristov, *Chants populaires bulgares* by Vasil Stoin, *Romanian Folk Music* by Tiberiu Alexandru and *Ethnomusikologische Schriften – Faksimile – Nachdrücke* by Béla Bartók. The library also stores a well-known study by Danckert Werner – *Das Europäische Volkslied* as well as a three-volume edition of *Das Lied der Völker* by Heinrich Möller, belonging to the bequest of Petar Konjović. Manuscripts and field audio recordings made by Institute associates are of utmost value.

The part of Institute library dedicated to books on history of music and general musicology also comprises, besides necessary encyclopedic, lexicon and dictionary editions, publications on the music history of va-

rious nations, primarily European, monographs on composers, studies on aesthetics and theory of music. However, the scope of books on history and theory of literature, theatre and arts is not negligible. From our most precious editions of encyclopedic character, we may point out *The Grove Dictionary of Music and Musicians*, London, 1980 (20 volumes); *The Grove Dictionary of Music Instruments*, London, 1984 (3 volumes), *Музыкальная энциклопедия*, Moscow, 1973 (6 volumes), *Dictionnaire des oeuvres*, Paris, 1952 (3 volumes + Register), and *Die Musik in Geschichte und Gegenwart*, Kassel, 1989, a reprint edition of 1952 edition (17 volumes).

The Library is amply supplied with publications from legacies by domestic composers and musicologists. A special place belongs to the legacies of Petar Konjović, Stana Đuric-Klajn and Miloš Velimirović. If only one book should be singled out from that group, it would be *Geschichte der Musik* by A.W. Ambros, published in 1880 and 1881, which used to belong to Petar Konjović. An exceptionally significant recent contribution to the Library is the gift representing a major part of the personal library of Miloš Velimirović (1923–2008), Ph.D., an American musicologist who started his professional career at the Institute as long ago as 1951. To this collection also belongs a microfilm collection of Greek and Slav neumatic manuscripts which he gathered and used in his research.

In the Library there are also several smaller units comprising books on music of various nations, particularly numerous publications on Russian, Czech and German music of all epochs. The Library also holds a large number of publications referring to history, theory and aesthetics of music, as well as monographs published in Yugoslavia before and after the Second World War.

The Periodicals collection comprises periodicals on music and musicology from the regions of former Yugoslavia but also from English, German, French, Russian, Bulgarian and Romanian speaking countries. There are entire collections of *Muzički glasnik*, *Muzika*, *Slovenska muzika*, *Zvuk*, *Novi Zvuk*, *Zbornik Matice srpske za scenske umetnosti i muziku*, *Pro musica*, *Muzički talas*, *Internacionalna revija za estetiku i sociologiju muzike*, *Arti musices*, *Muzikološki zbornik*, *De musica disserenda* (since 2005). Furthermore, there are incomplete collections of *Sveta Cecilija*, *Ćirilometodski vjesnik*, *Novi akordi*, etc. The following magazine collections, which have been delivered over longer period, are not completely entire: *Советская музыка*, *The Musical Times*, *The Musical Review*, *Journal of Music Theory*, *Fontes Artis Musicae*, *Notes*, *Le Courier musical de France*, *The Musical Quaterly*, *Schweizerische Musikzeitung*, *Melos*, *Ethnomusicology*, *Yearbook of the International Folk Music Council*, *Acta musicologica*, *Journal of the American Musicological Society*, *Österreichische Musikzeitschrift*, *Die Musikforschung*, *The Journal of*

Aesthetics and Art Criticism, Le journal musical français. Subscriptions to some magazines lasted only for a year or two, such as: *La revue internationale de musique* (1950-52) and *La vie musicale* (1951-52). Apart from musicology and music periodicals, periodicals and proceedings in related fields of knowledge have also been delivered: *Zbornik radova Vizantološkog instituta, Arheografski prilozi, Balcanica, Slovo, Naš jezik, Razvitak, Srpska scena, Narodno stvaralaštvo, Narodna umjetnost, Comoedia.*

Thanks to the courtesy of foreign colleagues, the Institute has been subscribed to a renowned British journal for the study of ancient and medieval music *Plainsong & Medieval Music* (issued from Cambridge since 1992).

Printed music. In the inventory of sheet music publications, the first catalogued works are the following piano compositions: Daniel Auber, *Ouverture zur Oper 'Der schwarze Domino'* and *Ouverture zur Oper 'Die Stumme von Portici'*. The procurement section states that this piece of sheet music 'has already been there', as was the case with most of nearly 700 pieces of sheet music. Those first acquired items are works of a standard repertoire: Beethoven's *Symphonies*, Berlioz's *Roman carnival*, Brahms' *Fourth Symphony*, well-known works by Schubert, Tchaikovsky (and Brahms). Soon there appeared works composed in the 20th century, such as *Philharmonic concerto* and *Symphonic dances* by Paul Hindemith and *Pacific* by Arthur Honegger.

Works by domestic composers that we first came across are *Srpske narodne melodije* (Serbian folk melodies, 3 volumes) by Vladimir Đorđević, *Jugoslovenske narodne melodije* (Yugoslav folk melodies) by Milojević-Nefat-Gotovac, *100 narodnih pesama iz svih krajeva Jugoslavije* (100 folk songs from all over Yugoslavia) by Đorđe Karaklajić, *Moja zemlja* (My country) by Peter Konjović, *Rukoveti* by Stevan Mokranjac, and many other compositions by older and contemporary authors, obtained as a gift from the Composers' Association of Serbia and the Union of Yugoslav Composers. Part of the sheet music collection was acquired through exchange with other countries, such as with institutions in Cracow, Budapest and Bucharest, while some items were purchased from antiquarian shops. The collection of printed music has been enriched with gifts from the Institute's own associates, for example from Milica Ilijin and Dimitrije Stefanović, who brought a whole range of sheet music from his visits to China. A great gift from the Finnish embassy consisting of works by their composers, as well as recordings of contemporary German music donated by the former East-German embassy, is also worth mentioning. A substantial number of sheet music from the legacy of Peter Konjović, Mihailo Vukdragović and others have become an integral part of the Institute sheet music holdings. Special attention is being paid to the completion of contemporary Serbian music collection, in which complete publications of the SASA Department of Fine Arts and

Music hold a significant place, but there are also many items published by the Composers' Association of Serbia as well as individual author's publications.

The collection of vinyl records, cassettes and compact discs of classical and contemporary music is not extensive, but contains a significant number of recordings of Orthodox ecclesiastical music, Gregorian tradition, collections of traditional folk music, and works by Serbian 19th- and 20th-century composers. Publications of Radio Television Belgrade Music Production and ones from publishers from other centers of the former Yugoslavia are also included. The Institute also has in its possession all CD editions of contemporary Serbian composers issued by the Union of Yugoslav Composers. Audio-material fund stores, and also cassettes with domestic compositions that the Institute associates have copied in Radio Belgrade and Radio Novi Sad. A certain number of audio publications was received as gift from guests or exchanged in return for publications of the Institute.

(Translated by *Biljana Grujović*)