IMS2022

21st Quinquennial Congress of the International Musicological Society
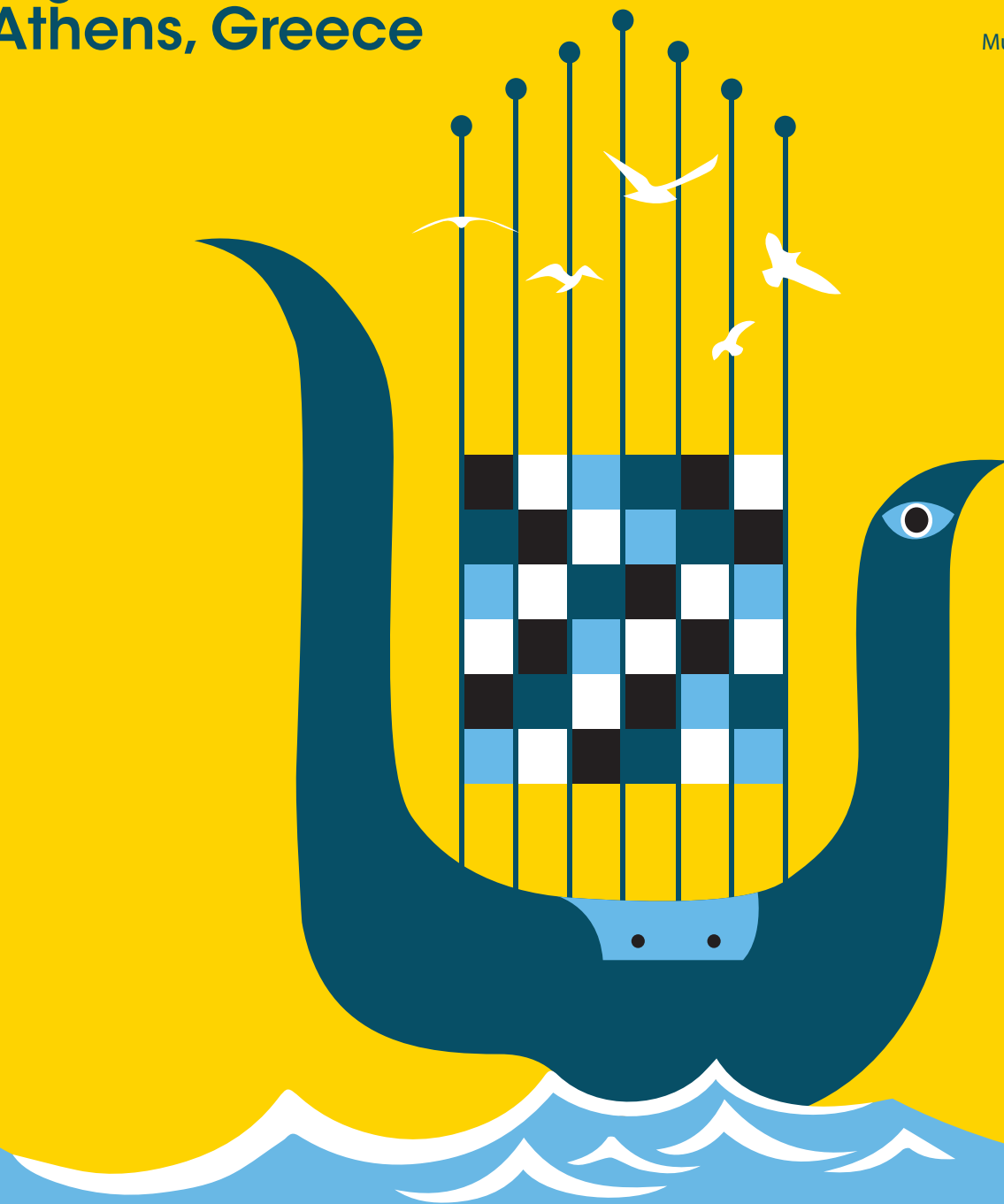
August 22–26, 2022
Athens, Greece

ABSTRACT BOOK

BASEES/REEM Study Session in Memoriam Katy Romanou 1: On Serbian Music[1]

SS4-2

Session Organizer/Chair

Ivana MEDIĆ (Serbian Academy of Sciences and Arts)

Session Participants

Ivana MEDIĆ (Serbian Academy of Sciences and Arts)

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This study session is dedicated to Katy Romanou (1939–2020), a notable scholar of music traditions that have long been excluded from the academic canon of Western music history— including Greek and, more generally, Balkan music heritage. Among the themes that she investigated during her illustrious career, Romanou led a project dedicated to the connections between Serbian and Greek music(s) throughout the centuries. Papers in this session concentrate on topics initiated by Romanou, including the interaction between music and politics, changing borders in Southeast Europe, the activities of music institutions in such conditions, and the efforts of Serbian musicians to catch up with the West.

The first paper deals with musical diplomacy in the FPR Yugoslavia and the harmonization of relations with the "Western democracies," after Yugoslavia parted ways with the USSR and its satellites in 1948. The change of state policy and the "opening" of borders toward the West were unavoidable factors in the disintegration of socialist realism. This disintegration was first observable in the context of musical performance and only later in the works of Yugoslav composers. While some initial research has been conducted on music and diplomacy of Yugoslavia after the split with the USSR, the aim of this paper is to encompass the period until the founding of the Non-Aligned Movement in 1961. The research for this paper will be conducted at the Archives of Yugoslavia.

The second paper deals with the disintegration of Yugoslavia and the fate of composers who were born or worked in parts of the country which fell outside the new borders. This raises question related to these composers' non-belonging to national histories of music, such as: how to treat their ethnicity arises when writing encyclopedia entries; who decides where certain composers belong, if they are not alive to answer the question themselves; etc. On a positive side, this opens the possibility of joint research on these "non-belonging" composers by musicologists

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from different post-Yugoslav states. As a case study, the author has selected the life andwork of Miloš Ljeskovac, a lawyer and composer of Serbian ethnicity who lived in Sarajevo (nowadays in Bosnia-Herzegovina), which serves as an example of how the the cultural memory in the "region" (i.e., former Yugoslavia) could be preserved.

The third paper deals with the destinies of Serbian composers who have emigrated since the tragic 1990s. More than seventy Serbian composers currently live and work abroad, which is a very significant number for such a small country. The paper focuses on the professional and personal trajectories of composers who have managed to establish careers in western European countries (France, Germany, Sweden, The Netherlands, etc.). The author has interviewed a number of these composers, including Aleksandar Damnjanović, Marko Nikodijević, Jovana Backović, Đuro Živković, Jasna Veličković, Milica Đorđević, Snežana Nešić, and others. They have addressed some painful topics, including shifting identities, acceptance vs. rejection, assimilation, naturalization, and other professional and personal challenges faced by expats. This paper presents a panorama of their personal histories in comparative perspectives.