

VOICES FROM THE BEGINNING: THE EARLY PHASE OF MUSICAL HISTORIOGRAPHY IN SERBIA*

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ABSTRACT

The beginnings of Serbian musical historiography can be traced back to the nineteenth century. The first half of that century is marked by the work of musical amateurs, and later professionals were gradually trained. The beginnings of Serbian musical historiography can be found in articles published in memorials of singing societies, as well as in periodicals. These were portraits of composers and performers, texts on church and folk music, obituaries and other articles. The first history of music in the Serbian language appeared in 1921 in Pančevo. Its author was Ljubomir Bošnjaković (1891–1987), composer and conductor. This short history of music is written in a popular way, as a guide-book for concert and opera audiences, and as a manual for school youth. It includes a professional approach and a free, literary expression. This study paints a picture of the initial phase of the development of musical historiography in Serbia, as well as an analysis of Ljubomir Bošnjaković's book.

KEYWORDS: Ljubomir Bošnjaković, musical historiography in Serbia, methodology of musical historiography, Dušan Đermekov, Jovan Ivanišević, Stevan Hristić

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In the complex social and political circumstances of the nineteenth century in which the modern Serbian state was formed, writing about music also made its contribution to the shaping of national cultural identity. It found its place in daily newspapers, literary and later music magazines. The Serbian reading public, scattered amongst the state borders of the Principality, and then the Kingdom of Serbia and Habsburg Monarchy, for a long time received reports on contemporary music events that did not offer objective critical insights. Over time, the number of exhaustive reports on music affairs, as well as articles on specific issues in music theory and texts portraying prominent figures among Serbian composers and performers proliferated. In the circumstances in which music amateurs far exceeded the few professional musicians educated in the Western tradition who had only started to shape the Serbian music scene, the very first bibliography of Serbian music appeared in 1874.³

In contrast to texts dealing with literary and visual arts, which reflected the author's insight into the historical development and current trends in European literary theory and arts, aesthetics and philosophical standpoints, writings on music bore testimony to the more than modest formal musical knowledge of their authors.⁴ These authors, with few exceptions, were vaguely familiar with the historical development and theoretical systems of European artistic music or with the church and folk music practices of neighbouring nations. Nevertheless, written material on music over the entire nineteenth century had, beside its crucially informative message, a pronounced didactic and patriotism-promoting character. A primary task was to enlighten; foundations for a national music tradition were to be laid following the example of European tradition which at the time seemed in many aspects unfamiliar and unattainable. To attain this aim was only possible with the help of existing church and folk music which had exclusively been fostered and transmitted orally and which was yet to be incorporated in a methodically justified and purposeful pedagogical process (Peno 2016: 117–123, 235–241). The process itself needed to be invented.

3 A choirmaster and music teacher, Dušan Đermekov, made a list of the music works inspired by historical motifs and folk melodies whose authors were mainly foreign, with a few Serbian composers. The bibliography by Đermekov was published only five years after Stojan Novaković, a famous Serbian literary historian, compiled the first bibliography of Serbian literature, showing the general efforts of cultural promoters of the time to follow contemporary tendencies in European culture, art and science. The words taken from the first part of his article entitled *A view on the current situation of our music*, unambiguously depict the position of music in the Serbian culture of 1880's: "Our music is still in a cradle. This branch of art is so neglected that one may assume this nation is deprived of a heart, deprived of a language that is able easily and aptly to express diverse feelings – deprived of singing" (Đermekov 1874: 93).

4 Professional musicians were quite rare in Serbian lands by the middle of the nineteenth century, which explains why lawyers, politicians and doctors were those who wrote about music affairs. There was no expert music terminology by the late 1860s. A substantial contribution to its formation was another musical "layman", a mathematician and economist, Milan Milovuk, in his books *Teorički osnovi muzike* (1866) and *Nauka o muzici* (1867). See Vasiljević 2000: 46–51.

Although Western cultural models, and accordingly European music practices, were unconditionally accepted in Serbian society during the century of national flourishing (Bikicki 1987), in public discourse, music propagators in Serbia were spreading the idea that folk music, having been cultivated for centuries, was uniquely capable of uniting, and keeping united, the Serbian ethnos.⁵ Church chant and folk melodies were therefore favoured over “European” music, although it was clear that their preservation was only possible through a correct notational system and artistic processing that followed the rules of European music theory.

As the number of transcriptions of church melodies increased, they were naturally followed by the first historiographical articles on the development of liturgical music in the “national”, that is, Serbian Church. These found their place in the forewords of some notated church chant collections.⁶ The first steps towards a national history of church music were taken within singing societies where music activities were, no doubt, nationally coloured (Pejović 1994: 30, 231–232, 257–267), but we also trace them in some texts dedicated to historical reviews of folk music, primarily of the instruments in wide national use (I. S. 1842; Milanković 1891; Pejović 1994: 7, 235–236).

To fragmentary historiographical accounts, given in the form of lists, biographies and obituaries of deserving music activists, especially those who were spreading European music culture among their compatriots,⁷ one should also add the first reviews of some famous European composers’ opuses.⁸ At the beginning of the twentieth century, the

5 “In Serbia, Serbian words must be uttered and Serbian songs must resonate,” according to Pejović 1994: 39.

6 The first authors who notated church music used a famous work of archimandrite Jovan Rajić: *Istorija Katihizma Pravoslavnih Srbalja u Cesarskim državama*, for the sake of its diachronic account of more than scarce primary music sources from recent history, that is, from the eighteenth century onwards. See Boljarić and Tajšanović, 1891: I–IV; Ostojić 1896; VII–X and 1897. In the dominant air of Romanticism, these works primarily served to create a myth of an autochthonous and invaluable Serbian music tradition, for which there was no evidence in either the distant or in the recent past, or in the authors’ time. On the real situation regarding chanting in the Serbian Orthodox Church and on teaching chanting in seminaries and regular schools many wrote with skepticism and with gloom (Peno 2011). Writers of the twentieth century, primarily Kosta P. Manojlović, would continue in the same manner, but far more grounded in scientific research concerning the Serbian musical tradition (Peno 2017a).

7 Many articles on their activities as artists, written during their lives and posthumously, helped K. Stanković and Stevan Stojanović Mokranjac to establish themselves above other Serbian musicians educated in the Western tradition during the second half of the nineteenth century (Perić 1985 and 1999). It is vital to mention that first outlines of the history of Serbian music were given in the composer Petar Konjović’s article *Muzika u Srba* in his book *Ličnosti* in 1920, but they also partially resulted from an article by another active musician and music critic, Stevan Hristić, in which he strictly selected who among Serbian music authors deserved to be mentioned in the history of Serbian music (Pejović 1994: 122).

8 Jovan Ivanišević wrote the first, very short biography of Mozart with a list of his works (Ivanišević 1887). The composer and music critic Stevan Hristić in his early articles wrote about famous European and Russian musicians. See Hristić 1908; 1909a-c; 1912a-b; 1914.

first more demanding compilations dealing with the historical development of ancient music traditions (Greek, that of the Old and New Testament) also appeared in church periodicals.⁹ In these studies, the authors tried to satisfy the basic principles of scientific methodology. As a result, in the footnotes one may find a wide range of mainly foreign bibliographical references that they used while writing their studies.¹⁰

A good command of foreign languages, primarily of German, definitely gave a chance to those more influential and relevant Serbian musicians at the turn of the last century, in the first place to those who stood an opportunity to acquire their music education or to master their profession abroad, to become acquainted with current work in music historiography. However, amongst those well-educated and influential musicians and composers, of older but also younger generations, there were none interested in translating a solid volume on the history of music from a foreign language. They saw their priorities as being on the other side. In such conditions, in which it was urgent to provide music literacy to the nation and find the

9 At the dawn of the twentieth century, hieromonk Vladimir Boberić, a teacher of church chant at the Seminary in Ralja and a catechist at the Great Serbian Grammar School in Sarajevo, published in the magazine *Dabro-bosanski istočnik* a comprehensive series of articles entitled “Slike iz istorije crkvenoga pjesništva i muzika u pravoslavnoj crkvi” on the historical development of Christian poetry and psalmody, on its origins and theoretical system. Three years later, a liturgics teacher in Sremski Karlovci Seminary, protopresbyter Jovan Živković, published a study of a similar concept, also as a series, with the rather ordinary title “Church chant” in the magazine *Bogoslovski glasnik*. These historiographic and theoretical texts were quite unique amongst the modest reference texts written for church chanters and those who loved liturgical hymns (Peno 2017b).

10 Vladimir Boberić and Jovan Živković quoted in their references a famous book, *Geschichte der byzantinischen Literatur von Justinian bis zum Ende des oströmischen Reiches*, which Karl Krumbacher (1856–1909), a founder of Byzantine studies in the Western Europe, wrote in collaboration with a Roman Catholic priest and Church historian Albert Ehrhard (1962–1940) and philologist Heinrich Gelzer (1847–1906). Boberić also quoted a book by Raphael Georg Kiesewetter Edler von Wiesenbrunn (1773–1850), *Geschichte der europäisch-abendländischen oder unserer heutigen Musik* (Leipzig: Druck und Verlag von Breitkopf und Härtel), first published in 1834, then in 1846, and reissued in English (Robert Müller [transl.]. *History of the Modern Music of Western Europe, from the First Century of the Christian Era to the Present Day, with Examples, and an Appendix, Explanatory of the Theory of the Ancient Greek Music*. London: T. C. Newby, 1848). The odds are that he perused Hans Michael Schletterer, *Geschichte der geistlichen Dichtung und kirchlichen Tonkunst: in ihrem Zusammenhange mit der politischen und socialen Entwicklung insbesondere des deutschen Volkes*, Hannover 1869. Both authors quoted the opinion of Ludwig Nohl (1831–1885), a German musicologist and writer, which he had presented in his *Allgemeine Musikgeschichte*, Leipzig: Reclam 1881. They took over theoretical foundations from a work by Ivan Ivanovich Voznesensky, a Russian protopresbyter and a scholar of the tradition of church chant (see Voznesensky 1890). Surprisingly, Živković was also familiar with a comprehensive study of church music in the Greek language in which a thorough account of Eastern chanting tradition “from the time of the Apostles to the present day” was given, as the title itself says, and which was written by a theoretician and musicologist, Georgios I. Papadopoulos (Παπαδόπουλος 1890).

most effective way to educate proper vocal and instrumental performers, work on a handbook on the history of art music was not mentioned at all.¹¹

Ljubomir Bošnjaković, a student in Berlin, was the one who undertook this task in 1920 among his far more prominent contemporaries. At the same time, Miloje Milojević, already distinguished for his writings on music and who was among the few Serbs to acquire a PhD degree in musicology, four years afterwards, pointed in his article *Музикално васпийишање (Music Education)* at core faults in the teaching of music in Serbian schools (Milojević 1920). In particular, he analysed the situation in private music schools, that is, specialized schools, and only sporadically mentioned the importance of a knowledge of music history, without making any actual proposals regarding methods for becoming familiar with the evolution of styles and with the works of composers whose scores/sheet music Serbian musicians aspired to read. Without any pretentiousness, which, in contrast, oozes from Milojević's paper, Bošnjaković opened the foreword to his book in optimistic tones, honestly believing that "after the gigantic efforts" the Serbian people had made in the field of musical culture, they had finally found themselves on the right and good path. Aiming to enable both musicians and music lovers "to orientate themselves easily in a music hall or at an opera house", he compiled this concise history of music looking up first-class German and French sources.¹² His aim was to present what he believed was most essential in a simple and appropriate manner.

Ljubomir Bošnjaković's *History of Music* was published in 1921 in Pančevo by the publishing house 'Napredak' (Progress). It was its first and only edition, though the author worked on a second (Figure 1).

Bošnjaković was born in Mostar (Bosnia and Herzegovina) in 1891. He gained his musical education in Belgrade at the Serbian School of Music, furthered his studies in Vienna, Berlin and graduated from the Naples Conservatory of music. He was a music teacher in Skopje and Aleksinac, and from 1925 to 1941 he worked as a military conductor at Royal Yugoslav army – in Bitola, Zrenjanin, Subotica and Belgrade. Following the Second World War, he was appointed general director of the Second Broadcasting Channel of Radio Belgrade. 1964 onwards, he lived in Hvar (Republic of Croatia) where he composed a number of his works. He died in 1987.

11 By the second decade of the twentieth century, at Serbian schools and seminaries, church and folk chants had been learned by heart. Pupils often memorized choir parts without using any sheet music when preparing for different public performances. Some less demanding church melodies were even taught at kindergartens in Vojvodina (Anonymous 1888). The situation did not improve much in the period between the World Wars, as many appeals by music experts and distinguished men bear witness (Vesic and Peno 2016).

12 Bošnjaković listed his references at the beginning of his book: Ludwig Nohl, *Musikgeschichte* (1917); Kothe-Prochazka, *Abriss der Musikgeschichte* (1919); Ernst Wickenhagen, *Geschichte der Kunst* (1919); Richard Batka, *Geschichte der Musik* (Bd. I und II); Alfred Bruneau, *Musique de Russie* (1903); Alfred Bruneau, *La musique française* (1901); Rudolf Louis, *Die Deutsche Musik der Gegenwart* (1909); Edgar Istel, *Die moderne Oper* (1883–1914); Richard Hofmann, *Musikinstrumente* (1903); Petar Konjović, *Ličnosti*, Zagreb 1920.



Figure 1. The front cover of Ljubomir Bošnjaković's *History of Music*

Serbian music history has put Ljubomir Bošnjaković in the category of so-called minor masters and recognized his artistic output as the last offspring of romanticism in Serbian music. Bošnjaković tried out different musical genres. He composed one opera, a number of works for plays, and orchestral overtures. His most significant achievements were in choral music, for cappella choir or for choir and orchestra. These are arrangements of folk melodies, linked together into “garlands” on the model of to older Serbian composer. His rhapsodies for orchestra as well as his piano music, were based on folk motifs.

His plain, romantic musical compositions have not been performed in concert halls for many years. Nevertheless, Bošnjaković’s name has not been forgotten in Serbian musical lexicography. There are entries on him in the *Yugoslav Encyclopaedia of Music* (Đurić-Klajn MCMLXXI²), *Lexicon of Yugoslav Music* (Anon. 1984), *Serbian Biographical Dictionary* (Gajić 2004), *Serbian Encyclopaedia* (Gajić 2011). Bošnjaković was mentioned in the first history of Serbian music by Stana Đurić-Klajn (1962: 698), but was omitted from the latest collective history of Serbian music, written by professors from the Faculty of Music in Belgrade (Veselinović-Hofman et al. 2007). A short and succinct outline of Bošnjaković’s life and work was given by academician Vlastimir Peričić in his renowned book *Composers in Serbia* (Peričić 1969: 64–66). In 1994, Biljana Milanović published a study on Bošnjaković’s work as a composer, with new facts, offering a suggestive assessment of his position in Serbian music. She

also attached to her study a list of Bošnjaković's works and manuscripts that are kept at the Institute of Musicology of the Serbian Academy (Milanović 1994).

Bošnjaković earned his place in Gordana Krajačić's history of Serbian military music 1831–1945 (Krajačić 2003: 106–107). Basic observations on Bošnjaković's book, noting that it deserves a more thorough review, were presented by Sonja Marinković in the journal *New Sound* (Marinković 1995: 147).

Roksanda Pejović's history of Serbian music criticism and essays in the interwar period was published in 1999. The book contains a short review of Bošnjaković's *History of Music* (Pejović 1999: 169–170).

Bošnjaković's 167-pages long *History of Music* consists of 13 chapters divided into three parts, containing also the author's foreword, a list of bibliographical references and a glossary of basic musical terms. The volume offers 48 photos of European and Yugoslav musicians, as well as a few examples of original sheet music. The author dedicated his book to Stanislav Binički (1872–1942), a composer and conductor, and presented its purpose in the foreword. Having argued that music was evidently on the rise in the Kingdom of Serbs, Croats and Slovenes, he recommended his book as a guide or manual for concert and opera audiences and for the pupils of music schools and conservatories. In the foreword, one may also find information on the author's approach to music history. He was of the notion that only the most urgent topics should be presented, and these are the history of polyphony, church music, opera and symphony.

Bošnjaković's book is organized with an emphasis on the musical genres selected. The first part covers the musical culture of ancient times only to continue with the rise of polyphony in Europe and then, in the last chapter he gives an account of oratorio as a musical genre. The second part follows the historical development of opera and its representatives in Italy, Germany, Austria, France, and opera production among the so-called national schools of the nineteenth century. Finally, the third part of the book deals with types of instrumental music such as sonata, symphony, symphonic poem, etc. Bošnjaković's *History* extends all the way to Claude Debussy and Ferruccio Busoni, and among the younger generation of Serbian composers, it mentions Petar Konjović, Miloje Milojević and Stevan Hristić.

The book may be approached in at least three different ways: in terms of content, methodology and language.

This *History of Music* is under 200 pages; hence a more accurate title would be a *short music history*. Such a limited space definitely influenced the choice and amount of information it could share. One question is whether we can agree with the author's criterion regarding the choice of data to be included. An example is a relatively comprehensive subchapter on Ancient Greek music, in which different musicians, instruments and notational systems are discussed, but there is no mention of literary references for Greek music – not even a word on a very important source such as Pseudo-Plutarch's treatise *On Music*. Such examples can hardly be listed in detail here;¹³ nevertheless, imbalance is a general impression. The way he dealt with the issue of Serbian music reflects this impression best.

13 Here we will not present examples of mistakes in Ljubomir Bošnjaković's book. Roksanda Pejović has pointed some of them out (Pejović 1999: 169–170).

Bošnjaković saw the works of Yugoslav composers in the light of the national schools in European music. Among Croat composers he chose to give an account of Vatroslav Lisinski and Ivan Zajc, but chose none of Slovenes. The account of Serbian music is also problematic. Although there is a chapter on romantic piano music, there is no information about Kornelije Stanković.¹⁴

Since the book did not contain a chapter on choral music, an outline of Stevan Mokranjac's works was omitted (whereas his theatre music for *Ivkova slava* was mentioned together with two authors who wrote about Mokranjac). The only Serbian composer who was given more space in this book was Stanislav Binički. Bošnjaković assessed his work more than favourably: he says for Binički's overture *Equinox* that it is "authentically Serbian and the greatest instrumental work of genuine musical quality (in the highest sense of the word)" (Bošnjaković 1921: 106). Indeed, contemporary Serbian musicology considers *Equinox* as one of the finest works by Binički. But Ljubomir Bošnjaković does not mention the Symphony in C Minor by Petar Konjović, the first symphony in Serbian music, which has not only a historical but also a real artistic significance. This way, Bošnjaković's outlook on Serbian music proves to be not only fragmentary but also unbalanced.

Before literary science, musicology arrived at the concept of art history as a history of forms. Advocating the so called intrinsic approach in the history of literature, René Wellek took the example and accomplishments of music historiography as a history of forms, not as a chronological account of composers' biographical portraits (Velek 1985³: 294). Bošnjaković conceived his book to be a history of music forms. However – as he hinted in the foreword – he neither omitted biographical data nor information on the context in which certain forms were born. This was certainly necessary since musical genres were developing and changing under specific historical and social conditions.

Following the evolution of musical forms, Bošnjaković does not provide much professional musicological analysis. He lists names of the composers and presents their short biographies and bibliographies. Instead of an analytical review, he chooses rather a literary style of expression. And here we come to the central issue of this book.

Specifically, in some cases, Bošnjaković's plastic formulations strongly affect the reader, especially one who is not a musician. Speaking about the music of Tchaikovsky, he says: "His works are full of captivating melodies" (Bošnjaković 1921: 150). This is forceful and accurate, but this is all that Bošnjaković says about Tchaikovsky's melodies. And he does not give a musicological overview of other expressive devices of his music.

A deeper and more elaborate analysis is also missing in the fragment dedicated to Chopin: "As a composer he is among the most original ... In all his works he proves to be a real romanticist, portraying all the particularities of Polish character in the most expressive and ideal manner" (Bošnjaković 1921: 131).

There is not a word on Chopin's harmonic language and style, his melodic aspects or music forms. Generally speaking, the scholarly aspect of this book is carefully "supervised"; the professional layer is so confined that in some places musical remarks

14 Kornelije Stanković (1831–1865) was the founder of modern Serbian art music.

are strikingly absent. There remains the question why Bošnjaković, a professional musician, adopted such a style. It is possible that he perceived concert and opera audiences, for whom he intended this book, to be an audience lacking music education. Therefore what we have here is a book for ordinary use.

The transcription of foreign names in Serbian in this book does not conform to modern orthographical standards. Ljubomir Bošnjaković cannot be blamed for this; at the time he was writing his *History of Music* these issues were not in focus. We must not forget that in some music journals of the interwar period, for instance in *Zvuk*, it was common to write names in the original form (*Zvuk* was printed in Latin script). As it is known, basic normative orthographical principles regarding the transcription and adaptation of foreign names were established in the *Serbo-Croatian Language Orthography* [*Pravopis srpskohrvatskoga književnog jezika*] published by Matica srpska and Matica hrvatska only in 1960.

Ljubomir Bošnjaković's *History of music* emerged unexpectedly, almost having no direct predecessors in Serbia. The book brought a great deal of information on European musicians of whom little was known in Serbia. Therein lies its importance. Unbalanced regarding the selection and presentation of material, it arose as a herald of a presently distant future after World War II, when favourable circumstances in Serbia and Yugoslavia enabled music historiography to flourish.

Hoping his book would attract in the first place young people who could then dedicate themselves more conscientiously to music, Bošnjaković showed in the last sentence of his foreword that he was well aware that an optimistic pledge he had taken when he began and finished his undertaking had no actual coverage in real Serbian life. It was clear to him that there was a great deal more to be done for the sake of elementary music education before knowledge of artistic music history would make any sense. However, he wanted to believe that the future would justify his endeavours. The fact that before this paper Serbian musicology has hardly mentioned this first Serbian volume on music history and that so far it has not been the subject of a thorough analysis does not diminish its relevance, but rather tells us to what extent our public sphere appreciates the efforts of modest and non-established music scholars.

Translated by Biljana Grujović

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ВЕСНА ПЕНО, АЛЕКСАНДАР ВАСИЋ

ГЛАСОВИ С ПОЧЕТКА:
РАНА ФАЗА МУЗИЧКЕ ИСТОРИОГРАФИЈЕ У СРБИЈИ

(РЕЗИМЕ)

У сложеним друштвенополитичким условима у XIX веку, под којима се формирала модерна српска национална држава, обликовању културног идентитета допринела је и писана реч о музици. Своје место она је, почев од тридесетих година XIX века, нашла у дневним листовима, књижевним, потом и музичким часописима. Српска читалачка публика испрва је обавештавана о актуелним музичким догађајима, а потом је могла да прати расправе о одређеним музичкотеоријским питањима, те да се упознаје с портретима запаженијих српских композитора и извођача. У условима у којима су међу далеко бројнијим музичким аматерима српску музичку сцену почињали да обликују тек неколицина на западноевропским основама школованих музичара, године 1874. појавила се прва библиографија српске музике.

Написи о музици сведочили су у целини о више него скромном музичкообразовном статусу њихових писаца, којима су, с ретким изузецима, историјски развој и теоријски систем европске уметничке музике и црквено-фолклорних музичких пракси народа у блиском окружењу били тек делимично познати. Но, аутори нису одступали од тога да, уз кључну – информативну поруку, својим списима обезбеде наглашено дидактички и родољубиво-пропагандни карактер. Отуда велико интересовање првих, условно речено, музичких историографа за српску црквену и фолклорну музику. Замеци националне историје црквене музике нашли су се у споменицама различитих, бројних певачких друштава. Фрагментарне историографске прилоге представљају и пописи дела, биографије и некролози заслужнијих музичких посленика, нарочито оних који су међу сународницима ширили европску музичку културу. Њима треба прибројати и прве осврте на стваралаштво појединих познатих европских композитора.

Премда су значајнији и утицајнији српски музичари на прелому два столећа, пре свега они који су музичко образовање стекли или усавршавали у иностранству, имали прилику да се упознају с тада актуелним историографским музиколошким радовима, међу њима нико није био заинтересован да бар на српски језик преведе солиднију инострану историју музике. У условима у којима је било неопходно најпре музички описменити нацију и изнаћи најефикаснији пут до готових вокалних и инструменталних извођача, састављање приручне историје уметничке музике није уопште

спомињано. Овај задатак је, међу знатно афирмисанијим савременицима, преузео 1920. године Љубомир Бошњакковић,

Године 1921. издавачка књижара „Напредак” у Панчеву објавила је *Историју музике* Љубомира Бошњакковића (1891–1987). То је прво и једино издање те књиге, иако је аутор касније радио на њеној преради. Бошњакковићева *Историја музике* компонована је из три дела и тринаест поглавља. Она садржи и пишчев предговор, листу коришћене литературе, речник основних музичких термина и списак исправки.

Аутор је своје дело од 167 страница конципирао као историју одабраних музичких жанрова и врста. Ова *Историја музике* прати историју ораторијума, опере и инструменталне музике у Европи. Невеликог обима, књига би заправо требало да носи наслов *крајика* историја музике.

Будући сажета, ова и оваква књига по дефиницији мора бити „непотпуна”, па зато евентуална примедба у том правцу нема праву поенту. Међутим, аутори студије указали су на примере нејасног критеријума у избору музичкоисторијске грађе, а гдекад и неутемељених вредновања.

Анализа пишчевог поступка показала је да је он строго контролисао употребу стручних израза и да је релативно често уместо за елементима музиколошке елаборације посезао за слободним, литерарним исказима. То указује на чињеницу да се писац пре свега обраћао публици скромног музичког образовања. Тиме је његова књига добила карактер популарног, кратког водича кроз историју музике.

Бошњакковићева *Историја музике* појавила се изненада и без праве припреме, као пионирско дело у својој врсти. Задуго, у наредних двадесет година, док нису настала необјављена скрипта из историје музике Милоја Милојевића, професора на Филозофском факултету у Београду, она није добила последника. Као таква, она заслужује пажњу. Овом књигом српски читалац добио је на своме језику дело које није уједначено, али које му је донело бројне податке о европским композиторима.

Кључне речи: Љубомир Бошњакковић, музичка историографија у Србији, методологија музичке историографије, Душан Ђермеков, Јован Иванишевић, Стеван Христић