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ЈУГОСЛОВЕНСКА ИДЕЈА У/О МУЗИЦИ

Матица српска
25. и 26. мај 2019. године

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Department of Stage Arts and Music
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THE YUGOSLAV IDEA IN/OF MUSIC

Matica Srpska
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НАУЧНО-МУЗИКОЛОШКИ АСПЕКТИ ЈУГОСЛАВЕНСКЕ МУЗИЧКЕ ТРИБИНЕ / ТРИБИНЕ МУЗИЧКОГ СТВАРАЛАШТВА ЈУГОСЛАВИЈЕ

Југославенска музичка трибина / Трибина музичког стваралаштва Југославије (одржавана у Опатији од 1964. до 1990. године) поред концертних дешавања, на којима се јавност упознавала са актуелном продукцијом југословенских композитора, од самог почетка неговала је и научно-музиколошку делатност. Та се пракса најпре остварила кроз оснивање Клуба трибине, те такозваног Музичког салона, у оквиру којих су се одржавала предавања са дискусијама о различитим темама, не би ли се, потом, отпочело са организацијом округлих столова, посвећених (углавном) актуелним проблемима југословенске музичке културе и њеној позицији у европском контексту. Интензивирање музиколошких расправа на опатијским сусретима расло је из године у годину, а кулминирало је утемељењем Уметничко-социолошких трибина (1976), које су окупљале еминентне југословенске музикологе, али и научнике из сродних хуманистичких дисциплина. Побуда за оснивање својеврсног симпозијума на музичкој манифестацији каква је била опатијска Трибина, и то управо у периоду када Југославија уводи нови Устав 1974. године, вођена је идејом да се на одређене друштвенополитичке аспекте у земљи укаже и из перспективе културних радника, односно научника. С тим у вези, у овом истраживању дискурс излагача на Уметничко-социолошким трибинама тумачиће се у контексту друштвенополитичких промена у Југославији током седамдесетих година, при чему ће се само утемељење ових научних скупова сагледати као својеврсна институционализација претходних (скромних) музиколошких расправа на опатијској Трибини.

Милош Маринковић (1992) је запослен као истраживач-приправник у Музиколошком институту САНУ. На Катедри за музикологију Факултета музичке уметности у Београду, где је студент докторских студија, године 2016. одбранио је мастер рад под насловом *Нове културално-фестивалске перспективе у Хрватској и Србији као резултат друштвено-политичке*

трансформације музичког фестивала у СФРЈ (публикован 2018. године). Маринковићево академско истраживање фокусирано је на савремену музику, фестивале и политику у периоду СФР Југославије. Учествовао је на више научних скупова у земљи и у региону, а публиковао је текстове у зборницима радова и научним часописима. Био је носилац стипендије Министарства просвете Републике Србије, као и Фонда за образовање града Смедерева, а актуелни је добитник стипендије Републике Словеније за истраживачки рад током 2019. године на Одсеку за музикологију Филозофског факултета у Љубљани.

Within the Studies of musicology, she is engaged in teaching renaissance music, the history of Serbian music between two world wars, the course on Serbian postmodern music (for graduate students), as well as musical semiotics, musical minimalism and postminimalism (for PhD students). Her main research areas are: minimalism and postminimalism, postmodernism, interwar Serbian music. Marija Masnikosa has published studies and reviews in professional journals and thematic conference proceedings of international significance. She published two books – *Musical Minimalism – the American Paradigm and Differentia Specifica in Achievements by a Group of Belgrade Composers* (Belgrade, Clio, 1998.) and *Orpheus in repetitive society – postminimalism in Serbian music for strings at the end of Twentieth Century* (Belgrade, Faculty of Music, 2010.) Marija Masnikosa is the member of the Society for Music and Minimalism since it is founded, in September 2007; the member of Serbian Musicological Society, and the active president of the Managing Board of Serbian Musicological Society.

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SCIENTIFIC MUSICAL ASPECTS OF THE YUGOSLAV MUSIC FORUM / FORUM OF THE YUGOSLAV MUSIC PRODUCTION

The Yugoslav Music Forum / Forum of the Yugoslav Music Production (held in Opatija from 1964 to 1990), in addition to concert events, where the audience got acquainted with the current production of Yugoslav composers, from the very beginning also nurtured scientific musicological activity. This practice was first realized through the establishment of the Forum Club and the so-called Music Salon, where lectures were held with discussions on various topics, then with the organization of Round Tables, dedicated to (mostly) current problems of the Yugoslav music culture and its position in the European context. The intensification of musicological debates at Opatija's meetings grew year by year, and culminated with the foundation of the Artistic Sociological Forums (1976), which brought together eminent Yugoslav musicologists, as well as scientists from related humanistic disciplines. The initiative for establishing a kind of symposium on a musical event such as the Opatija Forum, and in the period when Yugoslavia introduced the new Constitution in 1974, was guided by the idea that certain social and political aspects of the country should be evident from the perspective of cultural workers and scientists. In this respect, in this research, the discourse of presenters at Artistic Sociological Forums will be interpreted in the context of socio-political changes in Yugoslavia during the 1970s, with the very foundation of these scientific conferences to be seen as a kind of institutionalization of previous (modest) musicological discussions on the Opatija Forum.

Miloš Marinković (1992) is engaged as Research Trainee at the SASA Institute of Musicology. At the Department of Musicology at the Faculty of Music in Belgrade, where he is currently a PhD student, Marinković defended his master thesis in 2016 on *New Cultural Festival Perspectives in Croatia and Serbia as a Result of Socio-Political Transformation of Music Festival in the SFRY* (published in 2018). Marinković's academic research focuses on contemporary music, festivals and politics in the period of the SFR Yugoslavia. He has participated in several scientific conferences in the country and region and has

published papers in proceedings and scientific journals. Marinković was a holder of the scholarship given by the Ministry of Education of the Republic of Serbia, as well as by the Fund for the Education of the Town of Smederevo, and he is a current winner of the scholarship given by the Republic of Slovenia for a research during 2019 at the Department of Musicology of the Faculty of Arts in Ljubljana.

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THE YUGOSLAV CONCEPT OF THE *ZVUK* JOURNAL

The *Zvuk* [Sound] is often referred to as the most important musical periodical in the territory of Yugoslavia during the 20th century. It has been issued in the span of nearly sixty years, in various governmental, political and social frameworks, with several changes in the place of publishing, the shift of editors and editorial staff. Compared to other, competing publications, it is the only one that managed to keep the continuity of publishing and the longest surviving on the music scene. Thanks to the distinguished associates and the constant quality of published texts, it had a great deal in laying the foundations of contemporary musicology in our area.

As Editor-in-chief Stana Ribnikar (= Đurić Klajn) pointed out already in the foreword to the first issue of the journal in 1932, *Zvuk* was launched taking into account, among other things, the idea of Yugoslavism. Among the periodicals devoted to music during the 20th century, only *Zvuk* could carry the title of being “Yugoslav magazine”. This testifies to the efforts of the *Zvuk* editorial board to hire associates from all over the Kingdom of Yugoslavia, and later from all the federal republics, as well as regular reports from the concert podiums of the then cultural centers in the country. It was insisted on Yugoslavism in the titles of the articles and the sections themselves, while similar tendencies are also noticed in the analysis of the text contents, starting from the inconsistencies in the use of certain words, to the use of the language itself, depending on the preferences or the nationality of the authors themselves. At the same time, in *Zvuk* there were published several articles dedicated to criticism of the Yugoslav music scene, explaining that the situation in reality significantly deviated from the set goals.

Ivana Nožica was born in 1993 in Novi Sad. In 2016, she completed undergraduate studies in Musicology, and her master studies in 2018 at the Department of Musicology and Ethnomusicology at the Academy of Arts in Novi Sad. During the final year of undergraduate studies and at master studies, she was awarded the Fund for Young Talents’ *Dositeja* scholarship given by the Ministry of Youth and Sports of the Republic of Serbia to 800 best students of undergraduate and 400 best students of master studies in the Republic of Serbia. Ivana Nožica is