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Aleš Nagode and Nataša Cigoj Krstulović, eds.
Gregor Pompe, ed.

Zgodovina glasbe na Slovenskem, knjige 1, 3 in 4
[*History of Music in the Slovenian Lands,*
vols. 1, 3, and 4]

Zgodovina glasbe na Slovenskem 1: Glasba na Slovenskem do konca 16. stoletja [*History of Music in the Slovenian Lands 1: Music in the Slovenian Lands until the End of the Sixteenth Century*], edited by Jurij Snoj. Ljubljana: Založba ZRC, ZRC SAZU, 2012. 570 pages. €33,30. ISBN: 978-961-254-432-4.

Zgodovina glasbe na Slovenskem 3: Glasba na Slovenskem med letoma 1800 in 1918 [*History of Music in the Slovenian Lands 3: Music in the Slovenian Lands from the Year 1800 to 1918*], edited by Aleš Nagode and Nataša Cigoj Krstulović. Ljubljana: Znanstvena založba Filozofske fakultete and Založba ZRC, 2021. 602 pages. €29,90. ISBN: 978-961-06-0529-4.

Zgodovina glasbe na Slovenskem 4: Glasba na Slovenskem med letoma 1918 in 2018 [*History of Music in the Slovenian Lands 4: Music in the Slovenian Lands from the Year 1918 to 2018*], edited by Gregor Pompe. Ljubljana: Znanstvena založba Filozofske fakultete and Založba ZRC, 2019. 680 pages. €29,90. ISBN: 978-961-06-0289-7.

The new history of music in the Slovenian lands is a towering achievement of Slovenian musicologists of several generations, who have worked diligently on this edition for more than a decade. The first volume, edited by Jurij Snoj and covering the period before the end of the sixteenth century, i.e. until the unequivocal re-direction of the Slovenian lands to Catholicism, was published in 2012. It was followed by the fourth volume in 2019, edited by Gregor Pompe and dedicated to the music of the twentieth and twenty-first centuries. In 2021 the third volume, edited by Aleš Nagode and Nataša Cigoj Krstulović and covering the period from the founding of the Ljubljana Philharmonic Society (1794) until the dissolution of the Austro-Hungarian monarchy was released, both in print and as an electronic publication (DOI:/10.4312/9789610605270). The final volume, dedicated to music in the seventeenth and eighteenth centuries,

i.e. from the arrival of Jesuits to Ljubljana until the founding of the Philharmonic Society, will be published approximately in a year. In spite of this “gap” of two centuries, to be filled by the forthcoming second volume, it is already possible to review the three completed volumes, and to highlight the scope, goals and future impact of this history.

Each one of these hefty, over 500 pages-long books is meticulously researched, offering plenty of information on primary sources, and supplied with extensive bibliographies and indexes. Being the first volume to be initiated and completed, and also the one that covered the earliest period, the book edited by Jurij Snoj is somewhat different from the remaining two, because at that point the editorial team was still in the process of establishing methodology for the entire collection, creating the guidelines for contributors and trying to envisage the task ahead of them. This does not diminish the quality of the first volume, which encompasses the history of music in the present-day Slovenia from the prehistoric times to the end of the sixteenth century. In the dual role of the editor and chief contributor, Snoj authored about a half of the essays in the first volume, while the remaining texts were written by Aleš Nagode, Katarina Šter, Darja Koter, Metoda Kokole, Marc Desmet, Klemen Grabnar, Alenka Bagarič, and Marko Motnik.

In his "Introduction," Snoj aptly commented on the challenges faced by the team in preparing the history of this kind, whilst caught between the two extremes – on the one hand, the millennia-long stretch of time that needed to be covered, and on the other, the restriction to a very small territory. For Snoj as the editor and contributor, the first pressing question was related to the very concept of music: “If we understand the history of music according to the standards of the nineteenth century and the first half of the twentieth century, it only consists of composed musical works, or at least the works fixed by musical notation, by composers known by their name (or anonymous), among whom some are more important, others less so” (pp. xi–xii). However, if one should take such an approach, then the whole swathes of music would have to be discarded, i.e. “considered either as a precursor to composition of creation or as something that existed in individual periods of time simultaneously with proper composition” (p. xii). Snoj highlights that the sole-authored musical compositions are just a tip of the much bigger iceberg, because in ancient and medieval times, there was no concept of composer akin to that from the sixteenth century onwards. If one considers the archaeological remnants which attest to the presence of music, then “various sound events can be understood as music [...] sounds that accompanied work, sound messages, sounds made with a specific purpose, e.g. as warnings. Similarly, a look into the daily life of medieval people [...] reveals different layers of music: singing of the uneducated and illiterate population, instrumental music for dancing, singing spiritual texts in Latin” (p. xiii). Hence Snoj points out that, in almost all epochs of music history “there existed different

genres of music that had their own role in everyday life and whose function was linked to the structure of society. Music history thus appears as a simultaneous network of various musical genres, layers, practices, currents that developed, changed and transformed from period to period, and none of them can be said to have been more important in principle than others” (p. xiii). In accordance with this pronouncement, the editors of this history decided to write about all musics that have existed in the territory of the present-day Slovenia, as well as the social and cultural contexts that fostered the emergence of certain genres, styles and trends. As to geographical borders, the editors decided to discard the dated concept of national art, because “in the case of Slovenian musical history, this concept would mean that until the end of the eighteenth century we could only deal with a handful of written mentions of Slovene singing and a dozen songbooks with simple Slovenian songs intended for the participation of Slovenian-speaking people in worship, and nothing more than that. Everything else would have to be considered foreign: the chanting of Latin liturgical texts within Gregorian chorale, Italian opera in Ljubljana, repertoire of Ljubljana cathedrals etc. Such a history would have to overlook almost everything that existed before Slovenian national musical culture developed in the second half of the nineteenth century” (p. xiv). The contributors have thus decided to encompass everything that has ever existed in the present-day Slovenian cultural space, bearing in mind that all musical genres and practices were parts of much broader European currents, which spread and reached Slovenia irrespective of ethnic and linguistic boundaries.

The first chapter in the first monograph of the series presents Snoj’s overview of musical genres in the Slovenian lands until the end of the sixteenth century, including (in the order of appearance) folk dance, Gregorian chant, *minnesang*, music of urban nobility, polyphony, “glagoljaško” (Glagolitic) singing, songs of the Slovenian reformation, “light” Italian music and representative music. However, the next chapter “Archaeological evidence of music” by Aleš Nagode takes us to a much more distant past, to the oldest remnants of music in the Slovenian territory. Nagode presents the evidence of the existence of music since the early and middle Stone Age, followed by younger Stone Age, then, the time of great ancient cultures, pagan antiquity, and finally the Christianisation of the people. At the same time, Nagode discusses the origins of the present-day Slovenian people, based on the study of haplotypes and the historical records on migrations, conquests and assimilations, until the arrival of Slavic tribes in the seventh century A.D., who subjugated the local population and established their culture and language as the dominant one, although the rudiments of indigenous culture survived for another few centuries in remote regions.

The next chapter is dedicated to Gregorian chant and singing in unison, and mainly written by Jurij Snoj, who begins his discussion with a broader overview of the role of Gregorian chant in European history, before moving on to

Slovenian sources. Snoj points out that Gregorian chant spread to the Slovenian lands simultaneously with Christianity and the Christian liturgy, and then overviews four types of sources: 1. manuscripts of chants and other written music, 2. notes (*marginalia*) in chanted liturgy, 3. literary references, and 4. printed chants. Snoj provides detailed insight into all these sources, listing the surviving material and indicating where it has been preserved. The author continues with the discussion of liturgical singing based on the manuscripts of the adiastematic period, providing a parallel overview of the Christianisation of the Slavs, and then focuses on the liturgical singing in parish churches until the end of the fourteenth century. Although fragments in adiastematic neumes often cannot be assigned a place of use, there are exceptions, including the so-called “Kamniški gradual” (gradual fragment from Kamnik), most likely from the second half of the fourteenth century, which comprises twenty folios, four of which are kept in Ljubljana, four in the Franciscan monastery in Nazarje, and twelve in the Kamnik Franciscan monastery. The next subchapter is dedicated to chant manuscripts found in Slovenian monasteries, with a comprehensive overview of monasteries in the Slovenian lands and the manuscripts preserved in them.

Katarina Šter begins her extensive discussion of choral manuscripts of the Slovenian Carthusians by overviewing religious communities in medieval Slovenia. Whereas the Benedictines did not leave a strong mark on Slovenian territory, the two most important orders of the twelfth century were Cistercians and Carthusians, while the thirteenth century saw the emergence of Franciscans, Dominicans and Augustinians. Šter outlines the different liturgical traditions that existed among these orders, and then focuses on the Carthusian order, with its distinctive contemplative orientation, and its specific liturgy, mass and other rites. The author highlights that “the Carthusians have always cherished exclusively and only Gregorian coral, which has remained to this day one of the main foundations of the Carthusian liturgy, which gives meaning to the life of monks in a special way” (p. 149). The chapter on Gregorian chant and singing in unison concludes with Jurij Snoj’s essay on liturgical singing in sacred churches during the period of diastematic manuscripts, covering the period from the Middle Ages to the sixteenth century. Again, Snoj provides detailed information on the available manuscripts and the places where they have been preserved, and offers an in-depth analysis of the most important manuscripts, supplemented with a selection of written testimonies about choral singing in churches.

The second half of the first book is more interdisciplinary. Darja Koter writes about artistic representations of musical instruments and musical scenes, searching for visual representations of musical scores, musical instruments, ensembles and other performers. Jurij Snoj looks for information about the oral tradition in written testimonials about music, whereas the term “oral tradition” encompasses four strands, whose boundaries are nevertheless fluid and the genres themselves interpretable: 1. ethnic Slovenian folk music; 2. singing and

playing in non-Slovene communities (German, Italian, Jewish); 3. music of the upper classes, especially urban nobility, and 4. activities of professional urban musicians. In the ensuing chapter, Metoda Kokole searches for testimonies about dance, attempting to reconstruct the history of dance in the Slovenian lands based on the available artistic and literary sources, which date back to the thirteenth and fourteenth centuries. Kokole points out that the history of dance in the Slovenian lands is inseparable from that of the neighbouring countries, from which many influences were absorbed.

Jurij Snoj's next chapter is dedicated to polyphonic music, roughly spanning three centuries (from the fourteenth to the sixteenth century). Snoj has studied a variety of sources, including preserved musical examples of medieval polyphony, but also data on groups who performed polyphonic music, then, testimonies about the events during which polyphonic music was performed, as well as mentions of the existence of polyphonic compositions and music collections. The author provides information on both Catholic and Protestant (Reformist) polyphonic traditions. In the ensuing chapter, some of the leading composers of sixteenth-century polyphonic music are discussed: thus, Marko Motnik writes about Georg Prenner, while Marc Desmet writes about Jacobus Handl Gallus, "a gem of European musical humanism" (p. 391). Afterwards, Klemen Grabnar overviews testimonies about music in educational institutions, from the end of the eighth century onwards, whereas Alenka Bagarič uses the composers' dedications as sources to reconstruct the types of music performed in noble salons in the age of humanism. Darja Koter adds another layer to the multifaceted picture of the musical culture in the Middle Ages, by exploring the construction of musical instruments, which was somewhat stunted by the fact that "the Church characterized musical instruments as a medium of paganism and declared them to be satanic" (p. 443); but although such negative attitude towards the instruments stifled their development and triggered the rise of vocal music, instrumental music still managed to survive.

The final chapter, written by Jurij Snoj, deals with the music of the Slovenian reformed church. In the sixteenth century, the Bible was translated to Slovenian language, in accordance with the protestants' aims to make the holy scriptures accessible and understandable to all worshippers. Snoj provides detailed lists of Slovenian songbooks, and then discusses the role of music in the reformed (protestant) rite, stating numerous illustrative examples.

The third volume in the series, *Music in the Slovenian Lands from 1800 to 1918* was edited by Aleš Nagode and Nataša Cigoj Krstulović, and the list of contributors also includes Primož Kuret, Špela Lah, Darja Koter, Nejc Sukljan, Lidija Podlesnik Tomášiková, Jernej Weiss, Gregor Pompe, Matjaž Barbo, Urša Šivic, Vesna Venišnik Peternelj, Maruša Zupančič, and Simona Moličnik, resulting in a more heterogenous volume than the first one, with a broad range of topics and approaches. The editors did not attempt to impose uniform

thinking, allowing their contributors to present sometimes differing opinions and interpretations of the same sources.

In the "Introduction," Aleš Nagode highlights that the long nineteenth century, framed by Napoleon's conquests on the one end and the First World War on the other, was "a turning point in which the core of social organisation and cultural life, which also determines our present-day situation, was fundamentally transformed" (p. xi). At that time Slovenia was part of the Habsburg Empire, whose political system was based on monarchical absolutism, which fostered centralisation of the state and gradually abolished all traces of the former provincial autonomy; moreover, Austrian Catholic church exerted a strong influence. Nevertheless, the Slovenians attempted to preserve their own regional cultures and flavours: "A generally accepted diglossia in which Slovenian was the everyday language of communication, while German was the language of education and higher levels of communication, [...] made it possible to overcome the limitations of the (too) small speaking area of Slovenian language. The population felt connected to the variously developed hierarchical systems of identities that ranged from the local (village, parish or town, etc.) to the developed regional consciousness (Kranjci, Štajerci, Korošci, etc.), to the consciousness of belonging to the empire, which was mainly reflected in the respect for the person of the ruling Habsburg family, whether he was emperor of the Holy Roman Empire or later of Austria or of the Austro-Hungarian Empire" (p. xi). Nagode provides a detailed overview of political and social changes and upheavals during the long nineteenth century, including the industrial revolution, the emergence of nationalism and the political programme of United Slovenia.

The editors' aim was to create a comprehensive picture of musical life within political, economic and cultural contexts of that time, whilst actively avoiding the dated concept of national culture, which has negatively affected previous histories of Slovenian music. The authors of the third volume thus show that musical life in the Slovenian lands in the nineteenth century unfolded on the complex background of often mutually clashing cultural identities: "Many works of the nineteenth century with 'Slovenian' texts were created by authors who considered themselves to be 'Kranjci' [from the region of Carniola – Kranjska, n. b. I. Medić] and, in a superimposed identity, Austrians, or even 'Germans' (e.g. Blaž Potočnik, Gregor Rihar, Kamilo Mašek). Many of the most important musical works were created by immigrant musicians from other parts of the empire, especially the Czech Republic, who were then naturalised by Slovenian musical historiography without special mention (e.g. Gašper Mašek, Anton Nedvěd, Anton Foerster). On the other hand, there are many composers who were formed in the Slovenian lands, but whose compositions, based on German texts, actively contributed exclusively to German musical culture (e.g. the already mentioned Hugo Wolf)" (p. xvi).

The third book unfolds in seventeen chapters of various lengths and covering very diverse topics: “The Ljubljana *Philharmonic Society* 1794–1919” (Primož Kuret), “The Ljubljana *Glasbena matica* Music Society” (Nataša Cigoj Krstulović), “Music-Theatrical Performances in Ljubljana in the Nineteenth Century” (Špela Lah), “Choirs and Music Societies” (Darja Koter), “Musical Life in Trieste and Gorica” (Nejc Sukljan), “From *Contredans* and *Deutscher* to Ballroom *Kolo* [Round Dance] and *Četvorka* [Foursome]: Group Dances, Dance Events and Dance Music” (Lidija Podlesnik Tomášiková), “Learning Music and the Institutionalisation of Teaching Music” (Nataša Cigoj Krstulović), “Czech Musicians in Slovenia” (Jernej Weiss), “Slovenian Opera Output in the Nineteenth Century” (Gregor Pompe), “Catholic Church Music in the Nineteenth Century in Slovenia” (Aleš Nagode), “Slovenian Multipart Ensembles and Choral Song of the Nineteenth Century” (Matjaž Barbo), “Songs for Voice and Piano in Slovenia in the Nineteenth Century” (Aleš Nagode), “Folk and Folk-Like Songs” (Urša Šivic), “Orchestral Music in Slovenia from the Foundation of the *Philharmonic Society* until the First World War” (Vesna Venišnik Peternej), “The Development of Chamber Music in Slovenia” (Maruša Zupančič), “Piano Music” (Nataša Cigoj Krstulović), and “The Importance of the Music Journal *Novi akordi* [*New Chords*]” (Simona Moličnik). All of these authors paint a very vivid and multi-layered picture of the musical life of the Slovenian lands during this turbulent historical period, when Slovenian people were aiming towards their national unification and recognition. While the limited scope of this review does not permit us to describe at length the plethora of interesting and often illuminating information found in the third book, we should just mention that some of the standout chapters include Lidija Podlesnik Tomášiková’s comprehensive discussion of the various types of dances, originating from a wide European space, which were performed in the Slovenian lands; the chapter includes descriptions of the most common dances, an investigation on the dancing schools, numerous types of dance performances and the venues where they took place, as well as an overview of the first textbooks for dance in Slovenian language, *Slovenski plesalec* [*Slovenian Dancer*] and *Moderni plesalec* [*Modern Dancer*], written by Ivan Umek. Although Jernej Weiss’s chapter on Czech musicians in Slovenia is comparatively shorter, it still provides plenty of information on the cultural and political exchanges between Czech and Slovenian lands in the nineteenth century, the arrival of Czech musicians to Slovenia, their professional and organisational activities, as well as their work as composers, performers, teachers and writers on music, concluding that “Czech musicians have made a decisive mark in all areas of musical culture in Slovenia. Not only that their contribution was by far the most numerous in comparison to that of other musical immigrants [...] but even importantly, their role in the musical culture in Slovenia was so dominant that in the nineteenth and twentieth centuries

many musical institutions would not have been able to function without them” (p. 229). Equally informative and nuanced is Gregor Pompe’s discussion of the genesis of Slovenian national opera, starting from the ascent of Slovenian provincial bourgeois theatres, through the emergence of “national” themes, the gradual inclusion of various operatic genres, as well as the journey from the concept of “national opera” to music drama.

Unlike the vivid and heterogenous third volume, the fourth volume (published two years previously, in 2019) is almost sole-authored by its editor Gregor Pompe. The fourth book is the longest one, consisting of almost 700 pages. This length reflects the massively increased intensity of compositional creativity in Slovenia, from the moment of its integration into the Kingdom of Serbs, Croats and Slovenes after the end of the First World War, to the present day, when Slovenia is a member of the European Union. The book is divided into seven major chapters, with numerous subchapters. Almost all of them have been written by Pompe, with the exception of the third chapter dedicated to catholic church music from the beginning of the twentieth century to the Second Vatican council, written by Aleš Nagode, and a subchapter on electroacoustic and experimental music, written by Primož Trdan.

Unlike the third book, which dealt with a variety of historical, political and sociological issues in order to paint a comprehensive picture of Slovenian musical life in the long nineteenth century, the fourth book is more focused on music itself, on the succession of musical styles, as well as their technical and interpretative facets. In his approach, Pompe relies on the previously published discussions of Slovenian contemporary music, starting from the pioneering works by Dragotin Cvetko, followed by books and studies by Niall O’Loughlin, Darja Koter, Leon Stefanija, Ivan Klemenčič, Lojze Lebič, Andrej Rijavec, Franc Križnar, Marijan Lipovšek, Vesna Venišnik, Jože Sivec, Špela Lah and many others. While their works do not have the all-encompassing scope and breadth of Pompe’s volume, they were nevertheless important in providing the solid foundations to build upon. Moreover, a study of all previously written accounts on Slovenian twentieth century music is important for the sake of establishing a “canon” of Slovenian musical works. Pompe combines methodologies established by the two luminaries of twentieth century musicology, Carl Dahlhaus (1928–1989) and Richard Taruskin (1945–2022), which enables him to establish a critical distance, necessary for an objective analysis of the music written during the previous one hundred years. Pompe also confirms Leon Stefanija’s observation that the main turn in Slovenian musicology of the twentieth century was “the change from studying musical habits to the awareness of music as a beautiful, no longer only useful, professionally founded cultural practice” – in other words, the turn towards “the autonomisation of music” (p. xv). Pompe correctly observes that “the autonomy of music in the twentieth century must be observed as part of a changing landscape [...] in the last decades the idea of complete autonomy fades

away more and more quickly in the face of the overwhelming dominance of the neoliberal-capitalist, i.e. market logic, which increasingly permeates all aspects of social and cultural life” (p. xvi).

The seven chapters of the fourth book unfold chronologically, with the exception of the third chapter, which provides a comprehensive overview and problems of church music in the Slovenian lands. The first chapter, “1918–1926: Prolongation of Modernism” deals with the year 1918 as a turning point for a new beginning, although it was not exactly “new,” but rather a continuation of the pre-war tendencies. Pompe discusses modernism as a regional notion, offers a periodisation of Slovenian modernism, and then discusses the works of the first important protagonists of Slovenian national opera, choral and symphonic music. The second chapter, entitled “1927–1941: *New Music*” analyses the paths of Slovenian cultural scene towards the so-called “new music” (which, at that point, had already “aged”), as well as a belated adoption of expressionism in Slovenia, with a strong local flavour. Pompe focuses on the important figures of Marij Kogoj and Slavko Osterc, before moving on to discuss the pluralism of styles before the outbreak of the Second World War, ranging from the “new folklorism” of Matija Bravničar to the emergence of dodecaphony. After Nagode’s profound discussion of the catholic church music, Pompe’s fourth chapter, “1941–1960: In the Grip of Politics – Wartime and Post-War Storms” paints a vivid picture of Slovenian music during and after the end of the Second World War. Especially interesting is a subchapter “Searching for Socialist Realism,” where Pompe elaborates on the clashes between “utilitarian” and “autonomous” music, between traditionalism and innovativeness, focusing on the traditionalist figures such as Lucijan Marija Škerjanc and his students Zvonimir Ciglič and Janez Matičič. According to Pompe, there were two ways out of this situation: the first one was a “marriage” between national and folklore cultures, and the other was a non-programmatic, yet comprehensible neoclassicism.

The following chapter, focusing on the years 1961–1976, deals with the second breakthrough of modernism in Slovenia (and the entire Socialist Federal Republic of Yugoslavia), after the establishment of the landmark festival Music Biennale in Zagreb, the capital city of the neighbouring republic of Croatia. Pompe writes about the most important figures of Slovenian second modernism such as Alojz Srebotnjak, Milan Stibilj, Jakob Jež, Ivo Petrič, Igor Štuhec, Lojze Lebič, and Darijan Božič, as well as two Slovenians who established successful careers abroad, Janez Matičič and Vinko Globokar. However, Pompe also shows that there persisted a more moderate stream of contemporary music as an alternative to modernism, represented by the likes of Uroš Krek and Marijan Lipovšek. The period from 1977 to 1990 is marked by a gradual move from modernism, which by that time has lost its steam – although its offshoots were still visible in the “spectralist” works by Božidar Kos and the intuitive

improvisational music of Uroš Rojko. On the other hand, the emergence of postmodernism was manifested differently in the works of former modernists, such as Lojze Lebič or Alojz Srebotnjak, the neo-classicists such as Pavle Merku and Marijan Lipovšek, and the representatives of neo-modernism, neo-romanticism and the new simplicity, such as Marko Mihevc and Alojz Ajdič.

Pompe defines the post-Yugoslav period (from 1991 onwards) as pluralistic and reflects on the tendencies such as ahistoricity, new spirituality and meta-modernism. The emergence of these tendencies conceded with yet another politically important period, during which, after leaving Yugoslavia, Slovenia has taken prompt and decisive steps to integrate itself into a wider European community and to find its place in the newly globalised world. Primož Trdan complements Pompe's discussion by reviewing various tendencies of electroacoustic and experimental music, and Pompe concludes the volume by asking himself and the readers whether the "equalisation of extremes" has led to the ultimate plural globality (characterised by a democratic accessibility of music, equal status of various practices and techniques) or a metaphysical nihilism (characterised by the loss of boundaries and relativization of all values). One of his main concerns is that, although art music has become more "accessible" and ear-pleasing in the recent decades (in comparison to the modernist period), it is still unable to reach a greater number of listeners, who by far prefer popular genres, which are part of the global consumerist society.

While this new series on history of music in Slovenia is inevitably retrospective, it is certainly turned towards future. The authors of chapters in all volumes have made great efforts to give attention to hitherto insufficiently researched areas of Slovenian musical life throughout the centuries. Whilst relying on the work of their predecessors, they nevertheless offer a plethora of new information, fresh insights and reassessments of old assumptions and truisms. The fact that the three volumes published thus far are mutually quite different does not diminish the impact of the whole: in fact, it would have probably been much less effective if the editors had attempted to impose uniform methodologies to authors who were to write about very different musics, created in very different contexts. Finally, whilst aware that they were writing a music history that is inherently "Slovenian," the authors have acknowledged all the other peoples, traditions, legacies and influences that left their mark on this geographic area at different periods of its history.

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