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## REVIEWS

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**Mirjana Belić Koročkin Davidović and  
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*Енрико Јосиф: виђења и сновиђења*  
[*Enriko Josif: Views and Visions*].

**Belgrade: Čigoja štampa [Čigoja  
publishing], 2022, 333 pp.  
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Fundamental research is of exceptional significance for the musicological interpretations of various historical currents and phenomena in art and culture, and particularly for exploring composers' lives and creation. In Serbian music historiography, it is not unusual to conduct basic research and produce documentary materials that do not belong to the field

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of musicology but exert considerable influence and greatly contribute to future research.

*Enriko Josif: Views and Visions* exactly presents such a contribution. Its authors – Mirjana Belić Koročkin Davidović as a journalist and longtime “Politika” editor in chief, and Radivoje Davidović as a devoted explorer of Jewish cultural history – focused their attention to the rich life and work of famous composer Enriko Josif, and communicated their research results in this monograph.

Being thoroughly designed and meticulously conducted, the research largely included reviewing the archives as primary data (belonging to the Archives of Yugoslavia, Belgrade City Library, the Faculty of Music in Belgrade, the Jewish Historical Museum in Belgrade, the Yugoslav Drama Theatre, the Museum of Theatrical Arts of Serbia, the National Library of Serbia, Radio Belgrade, the Serbian Academy of Sciences and Arts, Radio Television of Serbia, the Composers Association of Serbia), documents from Josif's personal legacy, the whole range of periodicals, radio and TV broadcasts, as well as the few musicological essays on his work. The interviews conducted with the composer's closest friends and associates were of specific documen-

tary importance. Also, the authors had a very precise insight into the secondary data, as well as his bibliography.

The collected material is presented through twelve sections of the book's main body, the bibliography sections and the epilogue. The authors have not specified the structure and hierarchy of the subchapters, but we can notice the following parts: 1) "A Word at the Beginning" and "Dear reader" as an introduction; 2) "The Golden Childhood", "The War Years", "A New Beginning" (segments of biographical data that might be perceived as a chapter); 3) "Music Creation"; 4) "On Music" (selected interviews with the composer); 5) "The Word of Contemporaries"; 6) "The Texts and Narrating of Enriko Josif" with the subchapters "Sermons", "On Serbia", and "The Jewish Religion and Mysticism"; 7) Lists of Works; 8) "Enriko Today 2003–2021"; 9) Sources; 10) "Bibliography (selection)".

While carefully selecting the segments of primary and secondary sources, the authors created the main part of the text, from which several narrative layers – with Enriko Josif as a central figure – can be extracted. The layers are as follows: creation, performance, music critique and essay writing, esthetics, poetics and stylistics of the Serbian/Yugoslav authors in the music field, the life of Jews, the sphere of religion and spirituality, the Yugoslav socio-cultural setting in the second half of the 20<sup>th</sup> century.

Serving as the introduction, "A Word at the Beginning" highlights some details from Josif's biography and suggests the key elements of his opus. Through a direct address to the readers,

the authors sketch the portrait of a member of the Serbian Academy of Sciences and Arts, a professor of the Faculty of Music in Belgrade, a music critic, one of the founders of the Serbian-Jewish Friendship Association, thus revealing the extraordinary musical and cultural contribution of Enriko Josif to Serbian history, culture and art.

The composer's biographical data review begins with a narration of the life dynamics of the Sephardic Josif family and his golden childhood days, stressing the importance of his early reading experiences and friendships made through the gatherings of the Belgrade élite in his parental home. Another section depicts the family's migration path during World War II (leaving Belgrade, living in Sarajevo, Dubrovnik, Italy, Switzerland) and the turmoil that Josif went through, as he witnessed, encouraged by the Old Testament. Based on his autobiographical writings, the authors singled out this spiritual transformation as being crucial for his life's path and professional development. Finally, the section on the post-war Belgrade brings out some dear and less known biographical data on his career decision-making and music studies, the first experience in performing and listening, together with his music ideals (Beethoven, Ravel, Debussy, Mussorgsky, Scriabin), the first contacts with Professor Milenko Živković, as well as with Petar Bingulac, Stanojlo Rajičić, Marko Tajčević, Predrag Milošević and Ljubica Marić. His first steps in the field of pedagogy, composing, and professional development at the Music Academy and Serbian Academy of Sciences and Arts are also depicted here.

The book chapter “Music Creation” lists all the achievements of Enriko Josif according to the collected records, the historiographical review of Serbian music creatorship in the second half of the 20<sup>th</sup> century, and the quotations of periodical titles illustrating the audience’s first reactions to his work.

The listing and description of Josif’s music pieces are grouped within three periods: 1) from 1947 to the first half of the 1950s; 2) from the second half of the 1950s to the 1970s; 3) from the 1970s to 2003. Focusing on certain aspects and details, the authors analyze his compositions referring to their formal and stylistic characteristics, in line with Vlastimir Perić’s previous interpretations (sometimes in line with Borislav Čičovački, too). Besides, they present the data on performances, performers, and subsequent critiques of his pieces. This way, the book offers a much broader image of cultural and art life in Belgrade in the second half of the 20<sup>th</sup> century – while casting light on its musical segment and the status of Josif’s work. It is of multifaceted significance for researchers to review the essay on Josif’s participation in the Yugoslav Review of Composers in Opatija that was a unique gathering of contemporary Yugoslav composers then.

The authors also explored who played his music, therefore they mention Miodrag Azanjac, Ljubiša Jovanović, Olivera Đurđević, Andrija Preger, Zorica Dimitrijević, Aleksandra Ivanović, the RTS Symphony Orchestra, the following conductors: Borivoje Simić, Krešimir Baranović, Dušan Skovran, Oskar Danon, and the whole range of soloists and various instrumental and vocal-in-

strumental ensembles. Josif’s musical achievements are surveyed through the prism of critics who published their reviews in the daily newspapers and periodicals (the *Literary News*, the *Politika*, *NIN*, the *Evening News*, the *Contemporary Accords*, the *Sound*, and *Pro Musica*). Among many writers, the authors singled out the work of following essayists and critics: Pavle Stefanović, Branko Dragutinović, Miodrag Radenković, Dragutin Čolić, Petar Bingulac, Mihailo Vukdrago- vić, Ana Kotevska, Snežana Nikolajević, Branka Radović and Borislav Čičovački.

Although the key words of Enriko Josif’s poetics can be seen on the first pages of this book, together with his creative *credo* – a manifesto of its kind that can be outlined in critical debates (in the chapter on his creative work), the second half of the monograph fully describe Josif’s personality as a creator, a religious and philosophical thinker, and a writer. The chapter “On Music” brings the interviews with him conducted by Max Ehrenreich, Vladislav Dimitrijević and Jasmina Zec. Then, through the “Word of Contemporaries” the impressions of his associates and friends: Isaac Asiel, Ivana Stefanović, Ljubiša Jovanović, Stojan Stojkov, Borislav Čičovački, Božidar Mandić, Vladeta Jerotić, Olivera Đurđević, Sava Babić, Bratislav Đurić, Gordana Đurđević, Dejan Despić, Roksanda Pejović, Miroslav Štatkić, and Vladimir Ajdačić are revealed (some impressions were written upon the monograph authors’ suggestion). Observing Josif’s work from different angles, the texts witness his beliefs on the divine origin of art, on the eternal sense of the creative act as being an echo of “literacy”, of “proto-singing”, beauty

and endurance. The audience is now able to build a mosaic of Enriko Josif's life – as a teacher, a friend, a spiritual ideal, a philosopher, a person of biblical goodness and a composer whose work enriched our cultural heritage.

The chapter “Texts and Narrating of Enriko Josif” chronologically summarizes his writings on music that were published in the periodicals between 1970 and 1987. We can learn about his views on the post-war music life in Yugoslavia, the activities of his Western European music ideals, as well as about several distinctive critiques and speeches he delivered as a member of the Serbian Academy of Sciences and Arts and the Serbian-Jewish Friendship Association, at various symposia and public reviews in the last two decades of the 20<sup>th</sup> century. The selected texts reflect his strong need to speak, at any possible occasion, of his authentic religious experience that was essentially stimulating and formative in his music creation and social engagement. The texts are imbued with his exceptional poetic language in which one

can find parallels to the ever inspiring and unique neologisms of Laza Kostić.

Finally, the book presents a detailed register of Josif's music pieces, arranged according to genres (orchestra, chamber, vocal-instrumental, stage, movie, choir, radio drama), of his awards, of record bibliography and the data on performing his pieces throughout various media. The illustrations show carefully selected scores, photos, facsimiles of letters, posters, charters, and concert programs.

The chapter “Enriko Today 2003–2021” is an epilogue that brings out the data on recent concert performances and recordings, on discussions in radio and TV broadcasts, and on musicological research and interpretations of his opus. By announcing that the artist's legacy is entrusted to the Committee for the Protection of Serbian Musical Heritage of the SASA, the compelling story of Mirjana Belić Koročkin Davidović and Radivoje Davidović is concluded by encouragement and an invitation of a kind, to re-think about the personality and opus of Enriko Josif.