
REVIEWS

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**STANA ĐURIĆ-KLAJN AND
SERBIAN MUSICOLOGY**
**On the occasion of the hundredth
anniversary of the birth of
Stana Đurić-Klajn (1908-1986),
Serbian Musicological Society,
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On the occasion of the important jubilee, the hundredth anniversary of the birth of Stana Đurić-Klajn, the Serbian Musicological Society organized a national expert meeting *Stana Đurić-Klajn and Serbian Musicology*,

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which took place in December 2008. The publication under the same title, edited by Mirjana Veselinović-Hofman and Melita Milin, presents revised and expanded contributions, as well as new materials regarding the content of the meeting. Thus, with this publishing venture, the Musicological Society once again paid tribute to the doyen of Serbian musicology.

Before the Collection, two books were published about Stana Đurić-Klajn.¹ While they were principally focused on various aspects of the historiographical, essayistic and critical works of Stana Đurić-Klajn, the conception of the Collection is open to exploring all kinds of her professional work. In the form of a diptych, the structure of the Collection refers to two clearly separate, thematically different segments, under the sub-headings: “Stana Đurić-Klajn as a Musical Writer” and “Stana Đurić-Klajn – editor, redactor, pianist...”.

1 The author of the mentioned books is Roksanda Pejović, PhD: *Muzikolog Stana Đurić-Klajn. Istoriografska, esejistička i kritičarska delatnost* [Musicologist Stana Đurić-Klajn. Historiographical, Essayistic and Critical work], Belgrade: Serbian Academy of Sciences and Arts – Institute of Musicology – Composers’ Association of Serbia, 1944, and *Komentari tekstova Stane Đurić-Klajn. Povo-dom stogodišnjice rođenja* [Commentary on Texts by Stana Đurić-Klajn. On the Occasion of the Hundredth Anniversary of Birth], Belgrade: Faculty of Music Arts, Department of Musicology, 2008.

The first part consists of eight works. Among them, the text by Roksanda Pejović *Stana Đurić-Klajn among Her Contemporaries* serves as the introductory study because, in a unique way, it opens two basic thematic directions which are pivotal for most of the following texts dedicated to Stana Đurić-Klajn's works on historiography and musical criticism.

The first of those directions, interpreted as the attitude of the author and her contemporaries towards the socialistic government, refers to the problem of ideological discourse which is subsequently, in different ways, treated by Nadežda Mosusova (*Musical Critique, Censorship and Politics in the Belgrade National Theatre (1944-51)*), Sanela Ranisavljević (*Understanding Art and The Work of Art in the Musicological Discourse of Stana Đurić-Klajn. The Presence of the "Outer" Interpretational Framework*), and Jasna Ristovski (*Evolution of the Relationship towards Musical Modernism in the Texts by Stana Đurić-Klajn*).

Nadežda Mosusova gives a broader musical-historical context of the time when the post-war socialist government was directly involved in the cultural life of the capital, reminding us also of the negative review by Stana Đurić-Klajn regarding the performance of the musical drama *The Prince of Zeta* (1948), written, as Mosusova concludes, "in a way most unusual for her" and "probably as 'an assignment', which, perhaps, she could not avoid" (p. 39). The author, however, points out that Stana Đurić-Klajn was one of the few who corrected their attitudes, substantiating this with the critic's review of the same work on its renewal two decades later (1968).

The texts by Sanela Ranisavljević and Jasna Ristovski offer interpretations of ideology from different, theoretical perspec-

tives. Both authors proceed from Roksanda Pejović's conclusions that the texts by Stana Đurić-Klajn were closely linked to the doctrine of socialist realism only in a short period after the war (1945-1948). Ranisavljević points out the variable degree of references to ideological platforms, but thinks that the non-transparency of addressing the Marxist and soc-realistic ideology in the whole opus of this author can be explained by the goal of Stana Đurić-Klajn to form a historiographical field of texts on Serbian music instead of formulating a critical theory of society and art. Jasna Ristovski deals primarily with the interpretation of moderate modernism in the texts by Stana Đurić-Klajn, but at the same time expands the musicological interpretation of the author's ideological discourse, offering very inspiring comparisons of some of her viewpoints with those of Theodor W. Adorno and Anatoly Lunacharsky.

The other thematic course indicated in the mentioned text by Roksanda Pejović refers to the historiographical opus of Stana Đurić-Klajn, that is, primarily to her most important pioneering project, *The History of Serbian Music* which, with its three editions (1962, 1971, 1972), represented the starting point for numerous explorations of the national musical past as well as the only example of its kind in Serbian musicology for decades. This book also inspired Sonja Marinković (*"The History of Serbian Music" by Stana Đurić-Klajn*) who analyses its conception, author's evaluation of musical works and, in particular, terminology and periodization criteria. Summing up her own conclusions, she points out that this book, in spite of the elements which are outdated in contemporary science, seems impressive and well-balanced even today. The part of the same publication is also a

subject of interest for Ivana Perković (*Medieval Themes in the Musicological Opus of Stana Đurić-Klajn*). In the context of modern interdisciplinary studies, she is primarily directed at the critical understanding of the chapter "Music of the Feudal Period". Examining the possibilities of a different understanding of Serbian medieval music, Perković concludes that the basis for a "second view" could be the studying of the Slav literary contributions under the jurisdiction of Constantinople, that is, the community which Riccardo Picchio designated by the term *Slavia Orthodoxa*.

Just as medievalist themes were far removed from the central themes of Stana Đurić-Klajn's musicological works, so were operetta and the musical on the margins of her interest as a critic. The text by Marina Marković (*Operetta and the Musical in the Critical Works of Stana Đurić-Klajn*) is just dedicated to previously less known texts from that field. It reveals that Stana Đurić-Klajn did not deal with a comprehensive study or with the social role of operettas, like, for example, Mihailo Vukdragović and Branko Dragutinović did. She was mainly focused on the quality of the libretto, the evaluation of the music and its relation to the text, which presented the problem range of her operatic critique. She accepted the genre of operetta and the musical "maybe, not without reservations, but certainly as a fact" which she did not want "to reconsider, still less argue about" (p. 89). Thus, as Marković claims, she drew attention to this often neglected genre, more than any other musical critic of her time. This certainly points to the uniqueness of her texts in this segment of Serbian musical critique.

The text by Snežana Nikolajević (*The Television Experiences of Stana Đurić-Klajn*) represents the last in the series of works

in the first part of the Collection, but considering the specific theme devoted to television recordings, belongs only provisionally to the group of the mentioned studies. This work analyses television material, primarily the two programmes with Stana Đurić-Klajn (the portrait made by Srđan Karanović; the interview from the serial *Personal Views* from 1978, conducted by Milan Vlačić, and directed by Mirjana Keser). These recordings show the attitudes and opinions, research interests and affinities of Stana Đurić-Klajn, as well as her relation towards own pianism. Considering that these precious materials were mostly unknown, the Collection contains a CD with the above mentioned programme by the director Srđan Karanović, published by courtesy of Belgrade Television.

The sub-heading of the second part of the Collection heralds various themes that correspond to the diversity of Stana Đurić-Klajn's professional activities. Thus, her engagements as an editor, sub-editor and as a pianist are covered respectively, each in one paper, as is her work in the Institute of Musicology of the Serbian Academy of Arts and Sciences, while two texts deal with her pedagogical work.

Mirjana Veselinović-Hofman (*Stana Đurić-Klajn and the Periodical "Zvuk": the Programme Conception of the Magazine and the Levels of Its Articulation in the First Period of Publishing (1932–1936)*) analyses the forms of the popularisation of contemporary music in Yugoslav culture between the First and the Second World War, carried out thanks to Stana Đurić-Klajn, at the time Stana Ribnikar, the owner and editor of the publication *Sound*. Showing that the physiognomy of the magazine can, in a way, represent a statement about the profile of its editor, the author considers several basic, mutually

linked approaches, which she denotes as the informative, critical, educational and professional-theoretical approach. She points out that Stana Ribnikar "maintained a constant creative dialogue with her magazine", which represented "a field of the free confrontation of competent opinions", concluding that the gradual strengthening of the critical methodology in *Zvuk*, actually, heralded an orientation towards expert texts, which would occur in Stana Đurić-Klajn's work after the Second World War (p. 115).

The sub-editing work of Stana Đurić-Klajn, dedicated to the biographical materials collected by Vladimir Đorđević, was analysed and minutely presented in the text by Milica Gajić (*Stana Đurić-Klajn as Sub-editor of Vladimir Đorđević's Book "Towards the Biographical Dictionary of Serbian Musicians"*). The author expounds the reasons and the criteria for the selection of material, mentioning the chronological and bibliographical update of Đorđević's documentation, rightfully concluding that Đorđević's work gained importance thanks to the significant interventions by Stana Đurić-Klajn, and remarking that its value today could be even greater, if these materials were again updated and published by today's generation of musicologists.

A detailed text on the performing activity of Stana Đurić-Klajn was written by Dragoljub Katunac (*The Pianist Activity of Stana Đurić-Klajn*), who in broad outlines deals with the generations of Serbian pianists, as well as with the education and performances of Stana Ribnikar who played in concerts from 1928 to 1939. On the other hand, the concise study by Nadežda Mo-susova (*Stana Đurić-Klajn and the Institute of Musicology of the Serbian Academy of Arts and Sciences*) refers to the scientific, librarian, archiving and publishing segments of the work of Stana Đurić-Klajn in the Insti-

tute of Musicology of the Serbian Academy of Sciences and Arts until her retirement in 1972, particularly mentioning less known information about the very nucleus of the Institute of Musicology at the Music Academy (1945) and the first steps following its formal foundation at the Serbian Academy of Sciences (1848).

The texts by Gordana Krajačić (Stana Đurić-Klajn – Writings on Music, Writings in Us) and Dušan Mihalek (The Last Lesson of Stana Đurić-Klajn) at the end of the Collection, do not belong to the domain of scientific work, but are the personal records of the former students of Stana Đurić-Klajn about her pedagogical work. Although such papers have a clear purpose, especially on this anniversary occasion, it seems that their special nature should have been designated with a separate sub-heading in the contents of the Collection. Still, that does not diminish the significance of this publication which, although consisting of few works, broadens our current knowledge about the work of Stana Đurić-Klajn, reinterprets her writings on music whose influence – also judging by the wide generational span of the contributors to this Collection – is still active and significant.

Translated by Goran Kapetanović