



Kosta P. Manojlović

**KOSTA P. MANOJLOVIĆ
AND THE IDEA OF SLAVIC AND BALKAN
CULTURAL UNIFICATION
(1918-1941)**

International conference

Serbian Academy of Sciences and Arts, Institute of Musicology SASA
Belgrade, 28-29 November 2016

BOOK OF ABSTRACTS



Institute of Musicology SASA



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SESSION 2a

Hall 1, Knez Mihailova 36, 1st floor

Concepts of Slavic and Balkan Cultural Heritage in the Interwar Music, Ethnography and Folklore Studies

14.00-15.00

Chair: Ivana Vesić, Institute of Musicology SASA

- Olga Pashina (State Institute for Arts Studies, Moscow): From the History of Cultural Relations between the Slavic Nations: The Concert Tour of the Russian Singer of Tales Ivan Ryabinin in Serbia and Bulgaria (1902)
- Srđan Atanasovski (Institute of Musicology SASA, Belgrade): Kosta P. Manojlović and the Narratives on 'Southern Serbia'
- Danka Lajić Mihajlović (Institute of Musicology SASA, Belgrade): Kosta P. Manojlović's Collection of Wax Plates at the Archive of the Institute of Musicology SASA as the Resource for Ethnomusicological Research

15.00-15.15 Discussion

15.15-15.30 Coffee break

SESSION 2b

Hall 1, Knez Mihailova 36, 1st floor

Concepts of Slavic and Balkan Cultural Heritage in the Interwar Music, Ethnography and Folklore Studies

15.30-16.10

Chair: Ivana Medić, Institute of Musicology SASA

- Sanja Radinović (Faculty of Music, University of Arts, Belgrade) and Milan Milovanović (Independent archivist, Belgrade): Kosta P. Manojlović's Collection of Folk Songs from Kosovo in the Audio Archive of the Faculty of Music in Belgrade
- Marija Dumnić (Institute of Musicology SASA, Belgrade): Field Research of Folk Music in Urban Areas: Kosta P. Manojlović's Sound Recordings and Transcriptions at the Archive of the Institute of Musicology SASA

16.10-16.20 Discussion

16.20-16.30 Coffee break

SESSION 2a. **Concepts of Slavic and Balkan Cultural Heritage in the Interwar Music, Ethnography and Folklore Studies**

Olga Pashina

State Institute for Arts Studies (Moscow)

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**From the History of Cultural Relations Between the Slavic Nations:
A Concert Tour of the Russian Singer of Tales Ivan Ryabinin
in Serbia and Bulgaria (1902)**

Ivan Trofimovich Ryabinin (1833–1910) was a representative of the famous dynasty of northern Russian singers of tales. Ryabinin was the first singer whose voice was recorded on the phonograph in 1894. In 1902 he made a three-month overseas tour in Bulgaria, Serbia, Austria-Hungary, Poland. His performances in the Slavic countries were of a nationwide importance. They began on 24 May 1902 in the Winter Palace in St Petersburg in the presence of Russian royal family. Abroad, he performed in educational institutions, to the scientific community and the general public, as well as at the reception of King Alexander of Serbia, who granted him the Rhapsody gold medal to be worn on the chest 'For services to Kraljevo home'. In Belgrade, the narrator sang epics at the Royal Theatre, where Serbian nobility and intellectuals were invited by the Academy of Sciences. The meeting was opened by the Chairman of the Ethnography department Valtrović and professor Velić read the essay 'Russian folk epic poetry compared with the Serbian poetry'. Ryabinin's performances also took place at the University of Belgrade and the female Gymnasium, where he sang Russian epics. Pašić, the director of the Gymnasium and the girls sang Serbian epic songs, *Marko Kraljević and Vila* and *Death of the Jugovićs' Mother*. Ryabinin's tours played an important role in strengthening cultural ties between Slavic peoples.

Srdan Atanasovski

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Kosta P. Manojlović and the Narratives on 'Southern Serbia'

In this paper I will discuss the interwar narratives on 'Southern Serbia' in the context of musical practices, specifically referring to the activities of Kosta P. Manojlović, both as a music scholar, collector of folk songs and composer. During the Macedonian, or 'Eastern Question' (c. 1878–1912), Serbian nationalistic intellectuals developed a specific discourse which depicted 'Old Serbia' and Macedonia as the core Serbian territories. Often rendered as travel writings and purportedly based on first-hand experiences, these works fostered Serbian territorial claim while engaging in historical, demographical and ethnographical discussions, as well as presenting folklore art and traditions of the Christian and Slavic language-speaking population. During the Balkan Wars (1912–1913) and World War I (1914–1918), the question of Serbian share in the crumbling Ottoman

Empires territories was finally resolved, and what was at that point referred to as 'Southern Serbia' was to be integrated into the newly formed Kingdom of Serbs, Croats and Slovenes (later Kingdom of Yugoslavia). Nevertheless, this proved to be a labourious enterprise, which not only entailed expelling a significant portion of the local Muslim population, but also resolving multiple identities of the Christian population, often alternating between Serbian, Bulgarian and Macedonian denominations. Moreover, the project had to be articulated in the midst of precarious identity politics of the Kingdom, where the borderline between Serbian and Yugoslav identity was often intentionally effaced.

The narratives of 'Southern Serbia', as the new core territory of the Kingdom, were prominent across scholarly and art discourses, and they were notably important in music practices, both in popular ('folk') music and in art music production. I will examine the formation of these narratives, examining their connection with the pre-war discourses, and tracing specific strategies employed in order to create and enforce this new 'mental map'. In order to perform this investigation, I will put Kosta Manojlović's activities in the spotlight. His position is apposite not only as he was directly involved in the decision making in music institutions and state bureaucracy, but also because he travelled to 'South Serbia' in the capacity of a music scholar and produced recordings of folk music. While charting the dominant outline of the narrative of 'South Serbia', I will also point out that Manojlović's position on the issue cannot be reduced to it, and I will specifically discuss his pioneering efforts in collecting Albanian songs as a part of his fieldwork, and subsequently producing choir arrangements.

Danka Lajić Mihajlović

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Kosta P. Manojlović's Collection of Wax Plates at the Institute of Musicology SASA as a Resource for Ethnomusicological Research

The sound recordings on wax plates made by Kosta P. Manojlović and the ethnographer Borivoje Drobňaković constitute the oldest collection of sound documents, i.e. the non-commercial field recordings in Serbia. This collection was created between 1930 and 1933, during Kosta P. Manojlović's engagement as a 'voluntary custodian' of the Ethnographic Museum in Belgrade. The most substantial part of this collection is nowadays preserved at the Archive of the Institute of Musicology SASA. The fragility of wax plates as sound carriers had limited the usability of this collection in research projects; however, the recent digitalisation of these recordings has ensured their durability and made them truly available to researchers. In this paper the collection will be presented and analysed as one of the results of Kosta P. Manojlović's involvement with traditional folk music research – both as a resource for studying the history of ethnomusicology in Serbia, and as a resource for contemporary ethnomusicological research, with respect to its size, physical-technical features and musical contents.

Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA)

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