

28

I/2020

**М**УЗИКОЛОГИЈА  
USICOLOGY

Руско-српске  
културне везе  
у огледалу  
**музике**

Russian-Serbian  
Cultural Relations  
Reflected  
**in Music**

Гост уредник ВЕСНА САРА ПЕНО  
Guest Editor VESNA SARA PENO



Часопис **МУЗИКОЛОШКОГ ИНСТИТУТА САНУ**  
Journal of **THE INSTITUTE OF MUSICOLOGY SASA**



МУЗИКОЛОГИЈА  
Часопис Музиколошког института САНУ  
MUSICOLOGY  
Journal of the Institute of Musicology SASA

~  
28 (I/2020)  
~

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Musicology is a peer-reviewed journal published by the Institute of Musicology SASA (Belgrade). It is dedicated to the research of music as an aesthetic, cultural, historical and social phenomenon and primarily focused on musicological and ethnomusicological research. Editorial board also welcomes music-centred interdisciplinary research. The journal is published semiannually. Instructions for authors can be found on the following address: <http://www.doiserbia.nb.rs/journal.aspx?issn=1450-9814&pg=instructionsforauthors>

ISSN 1450-9814  
eISSN 2406-0976  
UDK 78(05)

БЕОГРАД 2020.  
BELGRADE 2020

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ДИЗАЈН И ТЕХНИЧКА ОБРАДА / DESIGN & PREPRESS

Студио Omnibooks, Београд / Studio Omnibooks, Belgrade

ШТАМПА / PRINTED BY

Скрипта Интернационал, Београд / Scripta Internacional, Belgrade

Часопис је индексиран на <http://doiserbia.nb.rs/>, <http://www.komunikacija.org.rs> и у међународној бази ProQuest. /

The journal is indexed in <http://doiserbia.nb.rs/>, <http://www.komunikacija.org.rs> and in the international database ProQuest.

Издавање ове публикације подржало је Министарство просвете, науке и технолошког развоја Републике Србије /

The publication of this volume was supported by the Ministry of Education, Science and Technological Development of the Republic of Serbia



# САДРЖАЈ / CONTENTS

РЕЧ УРЕДНИКА / EDITOR'S FOREWORD

11–14

ТЕМА БРОЈА / THE MAIN THEME  
РУСКО-СРПСКЕ КУЛТУРНЕ ВЕЗЕ У ОГЛЕДАЛУ  
МУЗИКЕ / RUSSIAN-SERBIAN CULTURAL RELATIONS  
REFLECTED IN MUSIC

Госћи уредник **ВЕСНА САРА ПЕНО** / Guest Editor **VESNA SARA PENO**

*Vesna Sara Peno*

HOW MUCH WE DO (NOT) KNOW ABOUT RUSSIAN-SERBIAN  
CHANTING CONNECTIONS

*Vesna Sara Peno*

КОЛИКО (НЕ) ЗНАМО О РУСКО-СРПСКИМ ПОЈАЧКИМ ВЕЗАМА  
17–32

*Tatjana Subotin-Golubović*

A RUSSIAN TRIODON STICHERARION FROM THE LATE 12TH CENTURY  
– MS HILANDAR 307

*Татјана Субојин-Голубовић*

РУСКИ ТРИОДНИ СТИХИРАР С КРАЈА XII ВЕКА  
– РУКОПИС ХИЛАНДАР 307

33–46

*Natal'ia Viktorovna Mosiagina*

CHANTS IN HONOUR OF THE GREAT MARTYR PRINCE LAZAR OF SERBIA  
IN THE OLD RUSSIAN NOTATED MANUSCRIPTS

*Наталья Викторовна Мосягина*

ПЕСНОПЕНИЯ В ЧЕСТЬ ВЕЛИКОМУЧЕНИКА КНЯЗЯ ЛАЗАРЯ СЕРЬСКОГО В  
ДРЕВНЕРУССКИХ НОТИРОВАННЫХ РУКОПИСЯХ

47–60

*Natal'ia Vasil'evna Ramazanova*

SERVICES TO RUSSIAN AND SERBIAN SAINTS IN THE CONTEXT OF THE  
ANNUAL CIRCLE OF CHURCH SINGING OF THE 16TH–17TH CENTURIES

*Наталья Васильевна Рамазанова*

СЛУЖБЫ РУССКИМ И СЕРБСКИМ СВЯТЫМ В КОНТЕКСТЕ ГОДОВОГО  
КРУГА ЦЕРКОВНОГО ПЕНИЯ XVI–XVII ВЕКОВ

61–77

*Vladimir Simić*

POLITICS, ORTHODOXY AND ARTS: SERBIAN-RUSSIAN CULTURAL  
RELATIONS IN THE 18TH CENTURY

*Владимир Симић*

ПОЛИТИКА, ПРАВОСЛАВЉЕ И УМЕТНОСТ: СРПСКО-РУСКЕ КУЛТУРНЕ ВЕЗЕ  
У XVIII ВЕКУ

79–98

*Jelena Mežinski Milovanović*

A CONTRIBUTION TO RESEARCHING RUSSIAN-SERBIAN CONNECTIONS  
IN SACRAL AND COURT PAINTING AND ARCHITECTURE THROUGH THE  
OPERA OF RUSSIAN EMIGRANTS IN SERBIA BETWEEN THE WORLD WARS:

EXAMPLES OF ADOPTING RUSSIAN MODELS

*Јелена Межински Миловановић*

ПРИЛОГ ИСТРАЖИВАЊУ РУСКО-СРПСКИХ ВЕЗА У ЦРКВЕНОМ И  
ДВОРСКОМ СЛИКАРСТВУ И ГРАДИТЕЉСТВУ КРОЗ ОПУСЕ РУСКИХ  
ЕМИГРАНАТА У СРБИЈИ ИЗМЕЂУ ДВА СВЕТСКА РАТА: ПРИМЕРИ  
ПРЕУЗИМАЊА РУСКИХ МОДЕЛА

99–124

*Marija Golubović*

„A RUSSIAN CHOIR THAT RUSSIA HAD NEVER HEARD BEFORE“:  
THE DON COSSAK CHOIR SERGE JAROFF ON THE CONCERT STAGE IN THE  
INTERWAR BELGRADE

*Марија Голубовић*

„РУСКИ ХОР КОЈИ РУСИЈА НИЈЕ ЧУЛА“:

ХОР ДОНСКИХ КОЗАКА СЕРГЕЈА ЖАРОВА НА КОНЦЕРТНОЈ СЦЕНИ  
МЕЂУРАТНОГ БЕОГРАДА

125–145

VARIA

*Žarko Cvejić*

WILLIAM BYRD AND THE LIMITS OF FORMAL MUSIC ANALYSIS

*Жарко Цвејић*

ВИЛИЈАМ БЕРД И ГРАНИЦЕ ФОРМАЛНЕ МУЗИЧКЕ АНАЛИЗЕ

149–158

*Senka Belić*

ON THE CONNECTION OF MUSICAL RHETORICAL STRATEGIES AND  
MARIAN TOPIC/TOPOS IN RENAISSANCE MOTETS

*Сенка Белић*

О ВЕЗИ МУЗИЧКО РЕТОРИЧКИХ СТРАТЕГИЈА И МАРИЈАНСКОГ ТОПОСА У  
РЕНЕСАНШНИМ МОТЕТИМА

159–171

*Ewa Schreiber*

„TOTE ABER LEBEN LÄNGER“.

THE SECOND VIENNESE SCHOOL AND ITS PLACE IN THE REFLECTIONS OF  
SELECTED COMPOSERS FROM THE SECOND HALF OF THE 20TH CENTURY  
(HARVEY, LIGETI, LUTOSŁAWSKI, LACHENMANN)

*Ева Шрајбер*

„TOTE ABER LEBEN LÄNGER“.

ДРУГА БЕЧКА ШКОЛА И ЊЕНО МЕСТО У ПРОМИШЉАЊИМА ОДАБРАНИХ  
КОМПОЗИТОРА ДРУГЕ ПОЛОВИНЕ XX ВЕКА (ХАРВИ, ЛИГЕТИ,  
ЛУТОСЛАВСКИ, ЛАХЕНМАН)

173–204

*Dragan Latinčić*

CENTRAL ROTATION OF REGULAR (AND IRREGULAR) MUSICAL POLIGONS

*Драган Лајинчић*

ЦЕНТРАЛНА РОТАЦИЈА ПРАВИЛНИХ (И НЕПРАВИЛНИХ) МУЗИЧКИХ  
ПОЛИГОНА

205–234

*Maja Radivojević*

VLACH VOCAL TRADITIONAL MUSIC FROM THE REGION OF HOMOLJE IN  
THE LEGACY OF OLIVERA MLADENOVIĆ

**Маја Рагивојевић**

ТРАДИЦИОНАЛНА ВОКАЛНА МУЗИКА ВЛАХА У ХОМОЉУ У  
ЗАОСТАВШТИНИ ОЛИВЕРЕ МЛАДЕНОВИЋ  
235–256

**НАУЧНА КРИТИКА И ПОЛЕМИКА  
/ SCIENTIFIC REVIEWS AND POLEMICS**

**Соња Цвејковић**

ИВАНА ВЕСИЋ, ВЕСНА ПЕНО, ИЗМЕЂУ УМЕТНОСТИ И ЖИВОТА.  
О ДЕЛАТНОСТИ УДРУЖЕЊА МУЗИЧАРА У КРАЉЕВИНИ СХС/  
ЈУГОСЛАВИЈИ. БЕОГРАД, МУЗИКОЛОШКИ ИНСТИТУТ САНУ, 2017.  
ISBN: 978-86-80639-35-2  
259–261

**Весна Сара Пено**

ИВАНА ВЕСИЋ, КОНСТРУИСАЊЕ СРПСКЕ МУЗИЧКЕ ТРАДИЦИЈЕ У  
ПЕРИОДУ ИЗМЕЂУ ДВА СВЕТСКА РАТА, БЕОГРАД, МУЗИКОЛОШКИ  
ИНСТИТУТ САНУ, 2018.  
ISBN 978-86-80639-36-9  
263–269

**Мирјана Закић**

ДАНКА ЛАЈИЋ МИХАЈЛОВИЋ И ЈЕЛЕНА ЈОВАНОВИЋ (УР.), КОСОВО И  
МЕТОХИЈА: МУЗИЧКА СЛИКА МУЛТИКУЛТУРАЛНОСТИ 50-ИХ И 60-ИХ  
ГОДИНА XX ВЕКА, БЕОГРАД, МУЗИКОЛОШКИ ИНСТИТУТ САНУ, 2018. /  
DANKA LAJIĆ MIHAJLOVIĆ AND JELENA JOVANOVIĆ (EDS.), KOSOVO AND  
METONIJA: A MUSICAL IMAGE OF MULTICULTURALISM IN THE 1950S AND  
1960S, BELGRADE, INSTITUTE OF MUSICOLOGY SASA, 2018.  
ISBN 978-86-80639-47-5  
271–275

**Сања Ранковић**

МАРИЈА ДУМНИЋ ВИЛОТИЈЕВИЋ, ЗВУЦИ НОСТАЛГИЈЕ: ИСТОРИЈА  
СТАРОГРАДСКЕ МУЗИКЕ У СРБИЈИ, БЕОГРАД, ЧИГОЈА ШТАМПА,  
МУЗИКОЛОШКИ ИНСТИТУТ САНУ, 2019.  
ISBN 978-86-531-0502-0  
277–280



***Ivan Moody***

POLINA TAMBAKAKI, PANOS VLAGOPOULOS, KATERINA LEVIDOU  
AND RODERICK BEATON (EDS.), MUSIC, LANGUAGE AND IDENTITY IN  
GREECE. DEFINING A NATIONAL ART MUSIC IN THE NINETEENTH AND  
TWENTIETH CENTURIES, LONDON AND NEW YORK, ROUTLEDGE, 2020,  
ISBN 978-1-138-28002-1  
281–283

IN MEMORIAM

***Бојана Радовановић***

БЕСНА МИКИЋ (БЕОГРАД, 30. МАЈ 1967 – БЕОГРАД, 30. ОКТОБАР 2019)  
287–290

MUSIC, LANGUAGE AND IDENTITY IN GREECE.  
DEFINING A NATIONAL ART MUSIC IN THE NINETEENTH AND  
TWENTIETH CENTURIES.

Edited by

Polina Tambakaki, Panos Vlagopoulos, Katerina Levidou and Roderick Beaton.

London and New York: Routledge 2020.

ISBN 978-1-138-28002-1 xiv+318pp.

This is a ground-breaking publication. Originating in a conference held in Athens in 2015, it brings together papers by nineteen specialists in various aspects of Greek culture, and, in the absence of anything resembling an English-language general history of Greek music, and given the general inaccessibility of publications dealing with these topics outside Greece, will be of fundamental importance to anyone with more than a passing interest in them.

There are three sections to the book; the first deals with the ancient Greek and Byzantine legacies; the second with the creation of a “national music”, and the third with the intersections between music, poetry and drama. The first section begins with a survey by Christophe Corbier of the way the idea of ancient Greek music was received in the 19<sup>th</sup> century and the role this played in the creation of a national identity, and is followed by an examination by Alexander Lingas of the way Byzantine chant was viewed during the same period, and specifically the quest to situate it as part of the continuity of Greek musical tradition. Katy Romanou’s chapter functions neatly as a kind of third panel in a trilogy, discussing the way in which Greek musical history has been invented by non-Greeks from the 18<sup>th</sup> century onwards, and concluding with a detailed discussion of the way in which Greece has taken on the job for itself, in the context of a country as an active member of a global community. Kostas Kardamis contributes a fascinating examination of the role music (specifically of the military, ceremonial kind) played in the construction of the new Greek identity, in which we meet Dionysios Solomos for the first, but by no means the last, time in the book, and in which the author makes clear the continuing role today of the ideological agenda behind such cultural manifestations. This first section ends with a kind of status report on the continuing investigation into the archives of the Athens Conservatoire, with all the implications this has in particular for the history of Greek performers, not least Maria Callas.

The second section, “National Music’: Kalomiris, Skalkottas and beyond”, contains six chapters dealing with the various attempts at the realization of that “national music” from the time of Greece’s independence as a country. Pano Vlagopoulos contributes an extremely valuable discussion of the whole question of the harmonization of folksongs, concluding that, “before one dismisses harmonisation as a *fin-de-siècle* practice belonging to the infancy of ethnomusicology, one should use it as an indicator of the forgotten, but no less revealing, ideas, anxieties and mentalities of the people involved at the time” (p. 126). This kind of contextualization is indeed one of the triumphs of this book, and is a model approach for anyone dealing

with “peripheral” musical cultures. Petridis is the subject of the chapter by Nikos Maliaras, and one can only wish that it were longer. While the composer’s trenchant views on Kalomiris and Samaras are discussed, they are placed in perspective, and the nuances of his opinions of different approaches to the question of a national music, as well as his eccentric approach to Byzantine chant, are deftly brought out. Kalomiris himself is the subject of the chapter “The last defender”, by Ioannis Tsagkarakis, and in particular his opera *Constantine Palaiologos*. Tsagkarakis does a fine job of situating a composer still apt to raise hackles within the struggle for “the idea of Greek music,” and Eva Mantzourani does something similar for Skalkottas. Though certainly a detailed discussion, it also functions as a very good introduction to the composer’s work, similarly placing it in context – as she notes, “... if Skalkottas is a Greek national icon, it is not because of any narrow, nationalist ideology, but because of his original treatment of diverse musical sources and elements.” Katerina Levidou’s discussion of the 36 *Greek Dances* by the same composer is a case study that continues this line of thought, concentrating on a single work, his most popular, in a quest to place Skalkottas the modernist in the frame of the elusive formation of a national identity. Skalkottas is also the subject of the chapter by Petros Vouvaris, which discusses parallels between his life and work and those of Chr. Esperas (pen name of Chrysos Elvopidis), sixteen of whose poems the composer set to music.

Part III, “Music and Language”, begins with a fascinating chapter by Peter Mackridge, entitled “You used to sing all my songs”, in which the author traces the complex interrelationships between language and song from the age of Solomos (from whom the title comes) to that of Seferis. It is a revelation, I think, precisely because it comes from an essentially literary, rather than musical, perspective, though it is clear that the author is more than familiar with Greek musical tradition(s). It is followed by an examination by Polina Tambakaki of the *Prologomena* of Iakovos Polyas, from which she expands into a discussion not only of the reception of Solomos and his poetic voice, but the complex web of connections with Mantzaros and the question of the meaning of the word “music” itself during this period. Effie Rentzou contributes a chapter on Gatsos and surrealism, centring her discussion on the song *The Drunken Boat* (*Το μεθισμένο καράβι*), for which Hadjidakis composed the music, and which Rentzou describes as “an apostrophe to the French poet Arthur Rimbaud,” referring overtly as it does to the latter’s poem *Le bateau ivre* (p. 257.).

Anastasia Siopsi writes about the role of music in productions of ancient Greek plays: the work of Eva Palmer-Sikelianos is naturally discussed, but much of the material presented here will be unfamiliar; though Siopsi has written about this topic elsewhere, and particularly in the context of Wagner reception, this text is a useful concise analysis of the way Greek composers undertook the task of providing music for ancient drama and the way this interacted with the question of national identity. The theme is continued in Kostas Chardas’s chapter, in which he discussed the approaches of such composers as Christou and Xenakis.

Unusually, the volume concludes with two reflections on its contents, both very thought-provoking: Jim Samson provides a typically wide-ranging contextualization of the music, literature and ideas discussed, not only pan-Balkan, but in fact pan-Euro-

**TAMBAKAKI, VLAGOPOULOS, LEVIDOU, BEATON**  
MUSIC, LANGUAGE AND IDENTITY IN GREECE

pean, and the composer George Coroupos contributes a highly personal reflection on the ways in which Greek composers (including himself) have dealt with the question of setting their own language, in the form of poetry, to music. An original epilogue to a remarkable collection of essays.

*Ivan Moody*  
CESEM - Universidade Nova, Lisbon

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CIP - Каталогизација у публикацији  
Народна библиотека Србије, Београд

78

МУЗИКОЛОГИЈА : часопис Музиколошког  
института САНУ = Musicology : journal of the Insti-  
tute of Musicology SASA / главни и одговорни  
уредник = editor-in-chief Александар Васић. - 2001,  
бр. 1- . - Београд : Музиколошки институт САНУ,  
2001- (Београд : Скрипта Интернационал). - 25 cm

Полугодишње. - Текст на срп. и више светских  
језика. - Друго издање на другом медијуму:  
Музикологија (Online) = ISSN 2406-0976  
ISSN 1450-9814 = Музикологија  
COBISS.SR-ID 173918727

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