

CONTEXTUALITY OF MUSICOLOGY

What, How, Why and Because

Department of Musicology, Faculty of Music,
University of Arts in Belgrade
MUSICOLOGICAL STUDIES: MONOGRAPHS

CONTEXTUALITY OF MUSICOLOGY – WHAT, HOW, WHY AND BECAUSE

Editors

Prof. Dr. Tijana Popović Mladjenović

Prof. Dr. Ana Stefanović

Dr. Radoš Mitrović

Prof. Dr. Vesna Mikić

Reviewers

Prof. Dr. Leon Stefanija

Prof. Dr. Ivana Perković

Prof. Dr. Branka Radović

Proofreader

Matthew James Whiffen

Publisher

Faculty of Music in Belgrade

For Publisher

Prof. Ljiljana Nestorovska, M.Mus.

Dean of the Faculty of Music in Belgrade

Editor-in-Chief

Prof. Dr. Gordana Karan

Executive Editor

Marija Tomić

Cover Design

Dr. Ivana Petković Lozo

ISBN 978-86-81340-25-7

This publication was supported by the Ministry of Education,
Science and Technological Development of the Republic of Serbia.

CONTEXTUALITY OF MUSICOLOGY

What, How, Why and Because

Editors

Tijana Popović Mladjenović

Ana Stefanović

Radoš Mitrović

Vesna Mikić



UNIVERSITY OF ARTS IN BELGRADE
FACULTY OF MUSIC

Belgrade 2020

CONTENTS

Foreword	9
----------------	---

I

What, How, Why and *Because*

Mirjana Veselinović-Hofman A View at One Point on a “Narcissistic” Musicological “Merry-Go-Round”	15
Jean-Marc Chauvel The Autonomy of Musicology	34
Tijana Popović Mladjenović Reflections on Re- <i>con</i> -naissance	54
Thomas Betzwieser The Limits of Uncovering Context(s): Intertextuality and Eighteenth Century <i>Metamelodramma</i>	64
Ana Stefanović Musicology in the Context of Narratological Studies	74
Nico Schüler Contextuality and Interdisciplinarity in Digital Music Research: History, Current Projects, and a Case Study	86

II

What, How, *Why* and **Because**

Pavel Kordík Monumentality as a Discrete Dimension of Difference – The Zone of Context(uality)	99
Milica Lazarević Questions of Musical Language: Wittgenstein’s Language Game and Musical-Language Game	110

Sanja Srećković	
Music in the Context of Cognitive Neuroscience	118
Anja Bunzel	
Understanding the World through Private Musical Culture: A Plea for Theme-Oriented Teaching	131
William Osmond	
The War of Words by Imbecils, Critics and Academics: Using Fine Arts Terminology to Describe the Musical <i>Modernité</i> in Claude Debussy	145
Kurt Ozment	
Multiplying the Contexts for Morton Feldman's Uses of Language	158
Predrag I. Kovačević	
Duet of Architecture and Music. <i>Stretto House</i> by Steven Holl as an 'Eho' for <i>Music for Strings, Percussion, and Celesta</i> by Béla Bartók	177
Radoš Mitrović	
Improvisation as a Form of Subversion: "Noologic Art" and Postfuturism	194

III

What, *How*, Why and Because

Noelle M. Heber	
Inspired by a Story: The Lutheran Narrative and the Sacred Music of J. S. Bach	205
Maria Borghesi	
Cultural Reception and Musicological Studies: The Case of J. S. Bach's Reception in Italy	219
Miloš Bralović	
The Entertainer and the Social Critic: Dušan Radić and his <i>Balada o mesecu litalici</i> (<i>Ballad of the Vagabond Moon</i>)	241
Marija Simonović	
The Music 'Image' of Miloje Milojević	256
Katarina Mitić	
Radio Music in the Game <i>Golf Club: Wasteland</i> . Old Media in a New Context – Radio Music as Part of the Narrative	272

Marija Maglov

Musicology in the Context of Media – Media in the Context
of Musicology 279

Ivana Perković, Radmila Milinković, Ivana Petković Lozo

Digital Music Collections in Serbian Libraries for New Music
Research Initiatives 293

IV**What, How, Why and Because****Nikola Komatović**

The Context(s) of Tonality/Tonalities 311

John Lam Chun-fai

Stravinsky à Delage: (An)Hemitonic Pentatonicism as *Japonisme* 319

Fabio Guilherme Poletto

When Different Cultural Contexts Resize a Popular Song:
A Study about *The Girl from Ipanema* 334

Ana Djordjević

Music Between Layers – Music of *Lepa sela lepo gore* in
The Context of Film Narrative 350

Nevena Stanić Kovačević

The *Boogie* Motif in Context:
Layers of Meaning in Vuk Kulenović's *Boogie* Piano Concerto 361

Monika Novaković

An Apple On The Moon: Karlheinz Stockhausen's *Telemusik* 373

Bojana Radovanović

Overlapping Paradigms:
Exploring the Notion of Performance from the
Viewpoints of Musicology and Performance Studies 382

Adriana Sabo

From Performance to the Performative:
A Few Notes on the Relationship Between Music and Gender 391

Contributors 403

Miloš Bralović

Ph.D. Candidate, Department of Musicology, Faculty of Music, University of Arts in Belgrade
Junior Researcher, Institute of Musicology, SASA, Belgrade

THE ENTERTAINER AND THE SOCIAL CRITIC: DUŠAN RADIĆ AND HIS *BALADA O MESECU LUTALICI* (*BALLAD OF THE VAGABOND MOON*)*

ABSTRACT: In 1957 Dušan Radić (1929–2010) composed a ballet entitled *Balada o meseceu lotalici* (*The Ballad of the Vagabond Moon*) Op. 5, subtitled “A burlesque love game”, with lyrics taken from the poem of the same name by Bora Ćosić, which served as a libretto. The composer himself divided his works into serious pieces (with opus numbers) and non-serious works for entertainment. The ballet, premiered in 1960 in Belgrade, has an opus number, although Radić claimed he composed it for the purposes of entertainment. In this paper, we are going to examine several features of this ballet, bearing in mind the context in which the composer lived and worked.

KEY WORDS: Dušan Radić; *Balada o meseceu lotalici*; moderated modernism; Socialism; subversion; paraphrase.

In this paper, a stage piece will be discussed, a ballet to be more precise, but without mentioning of the scenery, costumes, choreography, and other things essential to a stage work, including the impressions drawn from a live performance in a theatre. The musicological discourse of this paper is influenced mostly by the musical score and a possible reconstruction of its primary historical context, according to various sources. And, just as the libretto of the stage work discussed here contains many elements of everyday life, the context of the score is mostly related to Belgrade in the late 1950s, although Paris will also be mentioned.

After the end of the Second World War and the founding of Federal Peoples Republic of Yugoslavia in 1945, the overall organization of culture and arts was dominated by the doctrine of socialist realism, which in itself contains the break with the overall tendencies of the development of modernist art. At that point, in the history of Serbian music, there appeared a

Simplified manifestation of musical neoclassicism, recognizable in the premises of Socialist realism, which was, in fact, a consequence of the ideological and political employment of this movement [...]. More precisely, it represented a sort of stylistic framework towards the method of realism which appeared in the pre-war period.¹

* The research for this article was financed by the Ministry of Education, Science and Technological Development of the Republic of Serbia (RS-200176).

¹ Мирјана Веселиновић-Хофман, “Музика у другој половини XX века“, у: *Историја српске музике. Српска музика и евројско наслеђе*, уредила Мирјана Веселиновић-Хофман (Београд: Завод за уџбенике, 2007), 108.

The above-mentioned premises of socialist realism were formed according to ideas prevalent in the Soviet Union, in the mid-1930s, but this doctrine never appeared

in its most extreme dogmatic way [...]. The open confrontation of the top political representatives of our country and the Soviet Union, made visible in 1948, was a confrontation whose ending, without doubt, influenced the diminishing of the Soviet social realist dogma...²

And,

although the artists of various disciplines [...] surpassed the boundaries of socialist realism, the decline of this ideology in the culture would not have been possible if the [Communist] Party and the state had not had a share in it. In the 1950s, in Yugoslavia, we see the start of a 'softened' type of socialism which gets the prefix 'self management'...³.

Certain traces of socialist realism were still visible in the early 1950s, and its decline could be described in this way:

were one to bear in mind the context in which [the composers] created, and the never completely defined official attitudes on what should be the real music of socialist realism, that is, which tradition should or should not be used by the composer, there would be different possibilities for authors' subversive inscriptions, who worked in that culture, while on the surface their works suited the prescribed requests.⁴

In other words, when it comes to music, the doctrine of socialist realism prescribed a simplification of the means of musical expression and the use of classical, romantic, and national romantic stylistic features, embodied in 'easily understandable' vocal-instrumental genres: choirs (with or without accompaniment), cantatas, oratorios, and so on. These events and changes in the arts and culture influenced the formation of a pedagogical model for teaching composition after the Second World War where:

younger generations of Serbian musicians were taught [composing music] within the stylistic framework of neoclassicism, due to the fact that it was principally used as a convenient model for pedagogical work, because it easily absorbs almost the entire range of compositional-technical means taught and practised during the studies.⁵

Therefore, for many composers who were students of composition at the Academy of Music (later the Faculty of Music) in the early 1950s, neoclassical

² Ibid.

³ Ješa Denegri, *Teme srpske umetnosti* (Beograd: Orion Art, 2012), 11.

⁴ Vesna Mikić, *Lica srpske muzike: neoklasicizam* (Beograd: Fakultet muzičke umetnosti, 2009), 96.

⁵ Мирјана Веселиновић-Хофман, "Музика у другој половини...", op. cit., 113.

orientation, as an individual stylistic trait, remained dominant throughout the whole opus.⁶

* * *

This was the environment in which Dušan Radić (1929–2010) studied composition, under the guidance of Milenko Živković (1900–1964). Even during his student days and early career, Radić was considered to be a “radical modernist [...], which could be, at the time, a result of not only the characteristics of his works, but also svarious banal things (for example, having a beard).”⁷ As Gorica Pilipović states, regarding the early, mostly student works of Dušan Radić (such as *Variations on a folk theme* for orchestra, *Five songs for a deep voice and piano*, *Gungulice* for a mixed choir, *Sinfonietta*, his graduate work and so on),

There was something confusing in the appearance of a young rebellious generation of artists. Not only did they not renounce the elements of the national, because by nature of their resistance towards socialist realism that was something that would have to be done, but they created a new relationship towards the national to express a part of their rebelliousness.⁸

The rebelliousness of Dušan Radić appeared on the surface of the Belgrade musical life on March 17th 1954, when his student works, along with the student works of his colleague Enriko Josif (1924–2003), also a student of Milenko Živković, were performed at a so-called ‘historical concert’, which led to numerous public disputes among the music critics in attendance,⁹ which will not be discussed here. Nevertheless “[A]ll the misunderstandings were sorted out quickly, and soon Radio Belgrade broadcast Radić’s music twice a week...”¹⁰

At approximately the same time as Dušan Radić, a freelance artist at the time, wrote his first ballet, a burlesque love game called *Balada o mesecu lutalici* (*Ballad of the Vagabond Moon*, 1957) in one act with three scenes,¹¹ the composer spent a few months studying with Darius Milhaud (1892–1974) and Olivier Messiaen (1908–1992),¹² and his stay in Paris appeared crucial to his later works. Although Messiaen’s influence might not be visible in Radić’s opus,

⁶ Cf. Idem.

⁷ Горица Пилиповић, *Поћлед на музику Душана Радића* (Београд: Српска академија наука и уметности, 2000), 19.

⁸ Ibid., 19–20.

⁹ Among Radić’s works performed at the concert were *Sonata lesta* for piano, and *The Name List*, 13 sketches for 13 performers. For more information about the concert see: Ibid., 20–24.

¹⁰ Cf. Ibid., 24.

¹¹ The ballet was premiered in the National Theater in Belgrade on October 19th, 1960, along with the epic vision for soloists, male choir and orchestra titled *Ćele kula* (*The Skull Tower*) in four acts.

¹² Cf. Vlastimir Peričić, *Muzički stvaraoци u Srbiji* (Beograd: Prosveta, 1969), 407.

it is, nevertheless more obvious that the composer was influenced by Milhaud, bearing in mind the similarity of some of the basic traits of their individual styles: a neoclassical orientation as a sort of stylistic basis, and interests in topics from everyday life and popular music, notably jazz.

The identically named poem by Bora Ćosić (b. 1932), in three scenes, was used as the libretto, takes us through a contemporary, late 1950s Belgrade, at least in the first and third sections, while the second one, which takes place in Heaven, discovers a fantastic, surreal world, completely opposite to everyday reality. Sadly, both of them appear insufficient for our hero, The Poet, who, after several unsuccessful events in his life decides to change places with his doppelganger in the sky, The Moon, and then again, returns to the Earth. Thus, the dramaturgy of the ballet, for a narrator, mezzo-soprano solo, male choir and orchestra, follows a symmetrical pattern of three scenes: On Earth, In Heaven, and A Return to Earth. And, although the composer suggested there were socio-political connotations in the simulation of folklore in the first and third scenes and jazz in the second,¹³ the ballet score appears to be slightly different. Therefore, a few excerpts will be examined here.

The first two are the Introduction and the Dance of the Passers-by at the City Square in the first scene. The harmonic language of the Introduction (mm. 1–23) somewhat refers to the opening of Milhaud's *La Création du monde*. In the first three measures, there is a bitonal configuration of setting together tonic chords of E-flat and C major. In measure 4, and onwards, the base line is in C minor and the upper parts are in C major, which resembles the opening of Milhaud's ballet, with its juxtaposition of D major and D minor (the setting is opposite, as the base line is in the major mode and the upper parts are in minor mode, see Examples 1 and 2).

In the Dance of the Passers-by at the City Square (mm. 24–216), instead of just simulating a folk dance (through the use of repetitive patterns in symmetrical syntactic units of 6 measures), the orchestration, but also, to some extent the melodic material, are similar to the opening of Antonin Dvorak's (1841–1904) symphonic poem *The Noon Witch* Op. 108. If we compare the Dance of the Passers-by and the opening of Dvorak's symphonic poem (mm. 1–28) we may observe a similar orchestration process. In both cases, the main theme is played by the Clarinet (one or three), while the other woodwinds are mainly 'assigned' the role of harmonic accompaniment through the figuration of chords. The pedal tones played by the Bassoons in Dvorak's poem are similar to the Horn parts in The Dance of the Passers-by. The only difference is that in Radić's case, the strings either double the horn parts and play the base line (in the Cello and

¹³ For more information see: Ивана Цмиљановић, “Балада о месецу луталици Душана Радића: музички симболи и могућност њихове контекстуализације“, уредиле Ивана Перковић и Тијана Поповић Млађеновић, *Ликови и лица музике* (Београд: Катедра за музикологију ФМУ, 2009), 149–159.

Example 1: Dušan Radić, *Balada o mesecu litalici*, Image 1, Tempo crochet=96, mm. 1–6.¹⁴

The musical score is arranged in systems. The top system includes Flauti 1,2; Oboi 1,2; Corno inglese; Clarineti 1,2,3 in Si^b; Sax Alto; Fagotti 1,2; Corni in F; Trombe 1,2 in Si^b; Tromboni 1, 2; Tuba; Timpani; Campani; Xilofono; Campani di legno; Tamburo militare; Piatti; Tam-tan; Arpa; and Piano. The bottom system includes Violini 1, Violini 2, Viole, Violoncelli, and Contrabassi. The score is in 3/4 time and features dynamic markings such as *ff* and *f*. Tempo markings include *Tempo* (♩=96), *rall.*, and *a tempo*. The Arpa part includes the sequence C D E F[♯] G A H.

¹⁴ Душан Радић, *Балада о месецу луталици*. Бурлескна љубавна игра у шри слике оп. 5 [партитура], (Београд: Музиколошко друштво Србије, 2013).

Example 2: Darius Milhaud, *La Création du monde*, Modéré, mm. 1–8.¹⁵

Modéré $\text{♩} = 54$

2 Flûtes
1 Hautbois
2 Clarinettes en Sib
1 Basson
1 Cor en Fa
2 Trompettes
1 Trombone
Piano
Tambour de basque
Bloc de métal
Bloc de bois
Cymbales
Caisse claire
Caisse roulante
Tambourin
Grosse Caisse à pied avec Cymbale
2 petites Timbales
3 Timbales
2 Violons Soli
1 Saxophone en Sib
1 Violoncelle
1 Contrebasse

Gr. C. seule (avec Cymb. décrochée)

mf, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*

Double Bass parts), or play the harmonic accompaniment through the figuration of chords. Nevertheless, the tonal musical language is enriched with several high numbered chords, which are then split into double chords (for example mm. 96–102), or even rather short bitonal passages (such as the ending of the section, mm. 213–216, where D major tonic with the added sixth is placed with the tonic of A-flat major, see Examples 3 and 4).

¹⁵ Darius Milhaud, *La Création du monde* Op. 81a [partition], (Paris: Editions Max Eschig, 1929), http://www.petrucclibrary.us/linkhandler.php?path=files/imglnks/music_files/PMLUS01187-Milhaud_creation_orch.pdf, ac. 7. 8. 2020.

Example 3: Dušan Radić, *Balada o mesecu litalici*, Image 1, Tempo crochet=104, mm. 24–30.

There are also numerous references to the motifs found in Milhaud's ballet *Le boeuf sur le toit*. Compare certain short motifs (mostly chord figurations) such as rehearsal mark B, mm. 24–27 in Milhaud's ballet (the flute and the clarinet parts) to mm. 79–83, in Radić's ballet (the three clarinets parts and the alto saxophone part), or frequent passages, such as rehearsal mark E, mm. 12–24 (the flute and the clarinet/oboe parts), or rehearsal mark Q, m. 35 to rehearsal mark R, m. 8 (the flute and the clarinet parts) in Milhaud's ballet, to mm. 67–71, or mm. 193–197 (the three clarinet parts) in Radić's ballet (see Examples 5 and 6). Overall, in Leonard Mayer's terms, Radić is engaged more in paraphrase than simulation, or better, his borrowings lie somewhere in between.¹⁶

¹⁶ Paraphrase is understood as a proces where "very nearly all the essential formative features of an existing work—its subject matter, themes, structures, and stylistic procedures—are used in relatively sustained and rigorous way as the basis for all or part of a new works whose spirit and significance are clearly contemporary", while simulation "involves neither literal nor varied use of materials—melodies, verses, or pictorial elements—taken from a particular work of art. Rather, salient features of a past style—melodic-rhythmic idiom, harmonic process, and formal structuring in music...", in: Leonard Mayer, *Music, the Arts and Ideas. Patterns and Predictions in Twentieth-Century Culture* (Chicago and London: The University of Chicago Press, 1967), 195–203.

Example 4: Antonin Dvorak, *The Noon Witch*, Allegretto, mm. 1–19.¹⁷

Allegretto ♩ = 92 (1841–1904) 10

Flauto piccolo

Flauti I. II.

Oboi I. II.

Clarinetti I. II. A

Clarinetto basso A

Fagotti I. II.

I. II.
Corni F
III. IV.

Trombe I. II. C

I. II.
Tromboni
III. e Tuba

Timpani C, G

Piatti

Gran Cassa

Triangolo

Campana

Allegretto ♩ = 92

I.
Violini
II.

Viole

Violoncelli

Contrabassi

¹⁷ Antonín Dvořák, *The Noon Witch* Op. 108 [score], (Prague: SNKLHU, 1958), http://conquest.imslp.info/files/imglnks/usimg/1/1c/IMSLP47234-PMLP46644-Dvorak_op.108_Die_Mittagshexe_fs_SNKLHU_3_14.pdf, ac. 7. 8. 2020.

Example 4: (continue)

Example 4 is a musical score for a woodwind and string ensemble. The score is arranged in a system with the following parts from top to bottom: Fl. I. II., Ob. I. II., Cl. I. II. A., Fag. I. II., Cor. III. IV. F., Trgl., Viol. I. II., Vle., and Vlc. The woodwind parts (Flute, Oboe, Clarinet, Bassoon, and Cor Anglais) feature melodic lines with various articulations, including slurs and accents. The string parts (Violins, Violas, and Cellos) provide harmonic support, with some parts including pizzicato (pizz.) and dynamic markings like *pp* (pianissimo). The percussion part (Trgl.) consists of a simple rhythmic pattern. The score includes rehearsal marks 'a 2' and '15'.

Example 5: Darius Milhaud, *Le boeuf sur le toit*, piano reduction à 4 mains,
Un peu plus animé, rehearsal mark Q:35–R:8.¹⁸

Example 5 is a piano reduction of Darius Milhaud's *Le boeuf sur le toit*. The score is arranged in a system with the following parts from top to bottom: Fl. e Cl. (Flute and Clarinet), and Archi (Archi). The Fl. e Cl. part features a melodic line with various articulations, including slurs and accents. The Archi part consists of a simple rhythmic pattern. The score includes rehearsal marks '1' and '2'.

¹⁸ Darius Milhaud, *Le boeuf sur le toit* Op. 58 [piano reduction à 4 mains], (Paris: Édition de la sirène, 1920), http://www.petruccilibrary.us/linkhandler.php?path=files/imglnks/music_files/PMLUS01303-6316-PMLP188649-Milhaud_-_Le_boeuf_sur_le_toit_-_piano_4_mains.pdf, ac. 7. 8. 2020.

Example 6: Dušan Radić, *Balada o mesecu litalici*, Image 1, Tempo crochet=104, mm. 192–199.

The musical score for Example 6, measures 192–199, is presented in a standard orchestral layout. The score is divided into two systems. The first system includes parts for Piccolo, Flutes 1 and 2, Clarinet in G, Clarinets 1, 2, and 3 in Si, Bassoon 1 and 2, Horns in F, Trombones 1 and 2, Tuba, Cymbals, and Triangle. The second system includes parts for Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *sf*, *mf*, and *tutti*, and includes performance instructions like "Picc. muta in Fl.2" and "2 pulta div.". A box containing the number "11" is placed above the Piccolo staff in the first system and above the Violin 1 staff in the second system. The tempo is marked as "Tempo crochet=104".

The second excerpt would be The Celestial Festivity in the second scene, where a Dvorak-ish symphonic idiom, as a compositional model, enriched with elements of Milhaud's bitonal music, are replaced by popular music, specifically

jazz. Although Radić himself played in a jazz quartet in the late 1940s,¹⁹ the elements of popular music which appear in the second scene do not seem to be a simulation of ‘real’, that is, mainstream jazz music, but rather the jazz elements are mediated via Milhaud’s compositional techniques. This concerns orchestration, texture, and to some extent the melodic material. Compare sections such as rehearsal mark 23, m. 5 to rehearsal mark 24, or rehearsal mark 30, mm. 2–4 in Milhaud’s *La Création du monde* to, for example, mm. 114–127 in Radić’s ballet (see Examples 7 and 8).²⁰

Example 7: Darius Milhaud, *La Création du Monde*, minim=62, rehearsal mark 22:9–24:2.

The image displays two systems of a musical score for Example 7. The first system, marked with rehearsal mark 23, includes parts for Horn (Hb.), Cor, Vins, Sax., Vlle, and C.B. The second system, marked with rehearsal mark 24, includes parts for Horn (Hb.), Trp. (1^{re} Sourd.), C. roul., Tamb., G.C., Vins, Sax., Vlle, and C.B. The score features various dynamics such as *mp*, *pp*, and *p*, along with performance instructions like 'avec baguette, de bois (à la main)'. The notation includes treble and bass clefs, time signatures, and various musical symbols like slurs and accents.

¹⁹ Cf. Ивана Цмиљановић, “Балада о месецу...”, op. cit., 156.

²⁰ One should note that the interchange between the mass scenes and scenes with the individual characters in Radić’s ballet somewhat correspond to dramaturgy of Igor Stravinsky’s (1882–1971) ballet *Petrouchka* (1910–11), especially in the second image of the *Ballad of the Vagabond Moon*.

Example 8: Dušan Radić, *Balada o mesecu litalici*, Image 2, Rumba piu mosso, mm. 114–125.

114

Cl. 1, 2, 3. in Sib

Sax A.

1 2
3 4
Corni in F

114

Timp.

Meas.

Bgo.

Cves.

Cb.

118

Cl. 1, 2, 3. in Sib

Sax A.

Fig. 1, 2.

1 2
3 4
Corni in F

Tr. 1, 2. in Sib

118

Timp.

Meas.

Bgo.

Cves.

Vel.

Cb.

arco

arco

mp

pizz.

p

f

con sord.

mf

a2

Example 8: (continue)

It seems that in this ballet, Radić is somewhere between simulation and paraphrase of his compositional models. But, in order to understand the compositional procedure, we must keep in mind the existence of a certain paradigm, defined as “a role-model example in music,”²¹ treated as either a sample (*uzorak*), “which appears as a certain material representing the context from which it has been taken out,”²² a pattern (*model*), defined as “a sample which is used for [compositional] work,”²³ a fake sample (*lažni uzorak*) representing something between a sample and a pattern, a sample which does not really exist,²⁴ and a model (*uzor*) which represents “a pattern [which] is not really present in the composition, but its principles of construction are used for building a new totality, where the primary source is not recognisable.”²⁵ Therefore Milhaud’s and Dvorak’s works mentioned here are treated as somewhere in-between a pattern and model.

* * *

The musicologist Vesna Mikić understands Radić’s works of the 1950s as a sort of ‘silent rebelliousness’ marked by a basically Freudian term “reaction-formation.”²⁶ Neoclassicism in Serbian music did not appear after radical mod-

²¹ Mirjana Veselinović-Hofman, *Fragments o muzičkoj postmoderni* (Novi Sad: Matica srpska, 1997), 21.

²² *Ibid.*, 22.

²³ *Ibid.*, 23.

²⁴ Cf. *Idem.*

²⁵ *Ibid.*, 26.

²⁶ Cf. Весна Микић, “Различити видови модернизма/неокласицизма Душана Радића”, *Музикологија* 6 (2006), 271. The author here discusses these works: *Gungulice*, *The Name List*, and *The Skull Tower*.

ernism, as was the case in other European music – it appeared as a “reaction directly induced by a social-realist interpretation of the role of tradition and the role of art in the society.”²⁷ The composer’s reaction-formation is then visible within a

relationship with national romanticism, local musical folklore, and the relationship with, at that time, the favourite subjects [...], and genres at the time of Radić’s formation. The exact way he, under a mask, accepts them, by simulating and paraphrasing them, so that Radić subverts, redefines and comments on those heritages, means we discover the mechanisms by which his modernist orientation functions.²⁸

This can also be seen in *The Ballad of the Vagabond Moon*, where the traditional ballet genre is enriched through certain carefully disguised elements and turned into a sort of subversion. But we must bear in mind the composer’s claim that the music of this ballet should be likable and accessible to laymen, or “accessible music, which should awake sleeping spiritual activities in listeners.”²⁹ Contrary to that, the compositional procedures seem to discover other layers. The previously mentioned “relationship with national romanticism”, which relates to music of Serbian national romantic composers (particularly Stevan Stojanović Mokranjac, 1856–1914) in this ballet is replaced by someone else’s, more precisely Czech national romanticism, thus possibly correlating with, and understood as the historicist trait of Serbian post-war neoclassicism,³⁰ which is completely opposite to Radić’s opus. This also concerns the fact that this piece, to some extent fills the gap in the history of Serbian ballet music, where the first Serbian whole-evening ballet was written as late as 1947.³¹ Moreover, by referring to Dvorak’s symphonic idiom, the composer might also be highlighting the gap in the production of symphonic music in the 19th and early 20th centuries. We might also understand the elements of Milhaud’s music, which are completely logically present in the ballet, as a sort of opening of Yugoslavia towards the West in the 1950s, which was, to paraphrase the art historian Ješa Denegri, an overall tendency first noticeable in culture and the arts.³² Both interpretations seem plausible, except that the first one appears more accurate than the other. Or perhaps, this is just the implementation of what Richard Taruskin called “lifestyle modernism”, a term borrowed from the ballet historian Lynn Garafola, which he applies to several ballets written by the members of *Les six* around the year 1925, in which the composers “celebrate the artistically transfigured ‘everyday’.”³³

²⁷ Idem.

²⁸ Ibid., 272.

²⁹ Radić’s words are cited according to: Ивана Цмиљановић, “Балада о месецу...”, op. cit., 151.

³⁰ For more information see: Vesna Mikić, *Lica srpske...*, op. cit., 112–127.

³¹ Here we think of *Ohridska legenda* (*The Legend of Ohrid*) by Stevan Hristić.

³² Cf. Ješa Denegri, *Teme srpske...*, op. cit., 11.

³³ For more information on lifestyle modernism see: Richard Taruskin, “Chapter 10. The Cult of Common place”, in: *Oxford History of Western Music. Music in the Early*

Bearing in mind all the other, here unmentioned, elements of Radić's biography, such as the fact that he became a notable composer of film music (he was the composer of music for films such as *The Long Ships*, 1963, and, *Genghis Khan*, 1965, as well as many other films produced locally), alongside his fruitful career in composing other 'serious' musical pieces, and, his notable position in Yugoslav society (he became a member of the Serbian Academy of Science and the Arts in 1972, and a composition teacher at the Academy of Arts in Novi Sad in 1979), we are left to wonder: was *Ballad of the Vagabond Moon* subversive and to what extent, or was it a canonical piece of art? Was the subversion only the composer's *idée fixe*, or is the canonic quality of this piece just the relative view of our postmodern(ist), digital age? This is yet to be discussed and obviously, it is left to everyone to draw their own conclusions.

SUMMARY

In 1957 Dušan Radić (1929–2010) composed a ballet entitled *Balada o mesecu litalici* (*The Ballad of the Vagabond Moon*) Op. 5, subtitled "A burlesque love game", with lyrics taken from the identically named poem by Bora Ćosić which served as a libretto. The composer himself divided his works into serious (with opus numbers) and non-serious works for entertainment. The ballet, premiered in 1960 in Belgrade, has an opus number, although Radić claimed he composed it for the purposes of entertainment. This work contains strong influences from musical folklore (embodied in its quasi-Dvorak [paraphrased?] symphonic idiom), but also popular music, notably jazz and swing (hence the purpose of entertainment). Bearing all those elements in mind, the aim of this paper is to examine the position of the author in the socialist classless society, where he worked as a moderate modernist composer, and also as a freelance artist (up to 1979), but in which he was perceived as an *avant-garde* composer, still being a composition student in the early 1950s, and in which he later became one of the most prominent composers. In addition, what is the status of this work, which has a neither/nor position in the composer's opus? Radić claimed it was subversive, but also for entertainment. By which (purely musical) means was it created? Why was there a need for subversive works in Radić's opus? Finally, what was the type and strength of subversion in this work, obviously created to be likeable, and where did this work take the composer in the subsequent years?

CIP – Каталогизација у публикацији
Народна библиотека Србије, Београд

78(082)

781(082)

CONTEXTUALITY OF MUSICOLOGY : what, how, why and because /
editors Tijana Popović Mladjenović ... [et al.]. – Belgrade : Faculty of Music,
2020 (Belgrade : Ton plus). – 410 str. ; 24 cm. – (Musicological studies / [Faculty
of Music]. Monographs)

Tiraž 300. – Str. 9–11: Foreword / editorial board. – Contributors: str. 403–410. –
Napomene i bibliografske reference uz tekst.

ISBN 978-86-81340-25-7

1. Popović Mladenović, Tijana, 1962- [уредник] а) Музика – Зборници б)
Музикологија – Зборници

COBISS.SR-ID 19848713