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# The Essay Genre in Serbian Musicography of the First Half of the 20<sup>th</sup> Century: The Case of the *Serbian Literary Magazine*

Oblika eseja v srbski glasbeni publicistiki  
 prve polovice 20. stoletja: primer *Srpskega  
 književnega glasnika*

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## IZVLEČEK

V Srpskem književnem glasniku je bilo med 1903 in 1941 objavljenih 23 prispevkov o evropski glasbi. vsebinsko so se posvečali glasbenemu klasicizmu, romantiki in modernizmu. Članek prinaša pregled, tipologijo in analizo teh prispevkov.

## ABSTRACT

From 1903 until 1941 twenty three essays on European music were published in the Serbian Literary Magazine, on the subject of music classicism, romanticism and modernism. This article aims to present a survey, a typology and the analysis of those essays.

The *Serbian Literary Magazine* [*Srpski književni glasnik*] (1901–1914; 1920–1941), the most important newspaper of Serbian literary modernism, played the key role in establishing modern Serbian music criticism and music essayistic. Although it was predominantly a literary magazine, the *SLM* constantly published reviews on concerts and music institutions. In almost forty years, about 800 music writings were published in the *SLM*, which amounts to cc. 2.500 pages. The following music genres were represented: music criticism, essayistic, study, notice, necrology and polemic. The *SLM* had many cor-

respondents on the subject of music: Stevan Stojanović Mokranjac, Božidar Joksimović, Cvetko Manojlović, Petar Krstić, Stanislav Binički, Stevan Hristić, Jovan Zorko, Kosta P. Manojlović, sisters Danica and Ljubica Janković, Petar Konjović, Vojislav Vučković etc. The most influential and prolific of all was Miloje Milojević. Amateurs with good knowledge on music also wrote for the *SLM* (Dragomir M. Janković, a translator from English; Gustav Mihel, a pharmacist and a viola player; Stevan K. Pavlović, a translator from French; writers like Milan Grol, Branko Lazarević, Isidora Sekulić, Stanislav Vinaver; Viktor Novak, a historian; Đorđe Živanović, an expert in slavistics, and many others). Music writings in the *SLM* did not rouse scholars' interest until recently.<sup>1</sup> This article addresses only one segment of music writings in this magazine.

From 1903 to 1941 twenty three essays on European music and musicians of the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries were published in the *SLM*. These essays can be divided in four types. The first and most numerous type deals with the life and work of European composers of the age of classicism, romanticism and modernism. The second type, somewhat less numerous, is a thematic essay. The third one is a mixed type, between the polemic and the thematic essay. Finally, there are a handful of literary essays on music, written by renowned Serbian writers who had no pretensions to using the methods of musicology.<sup>2</sup>

This article deals with the methodology of essays on European music in the *SLM*, and tries to give an answer to two questions: firstly, what was their role and significance at the time they were published, and secondly, are they of any interest for contemporary career musicologists.

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Most of the essays on European music in the *SLM* were written on some social occasion. The *SLM* published articles on European composers mainly on the occasion of either their anniversaries, or some premiere in the Belgrade National Theatre.

The first in the long line of writings on European musicians is the voluminous text on Georges Bizet, by Stevan K. Pavlović, a lawyer, a diplomat and a translator from French.<sup>3</sup> In terms of methodology, this article represents the first type of music essays in the *SLM*, on the life and work of European composers. In his essay, S. K. Pavlović followed the positivistic model of biography ("life and work"). He was not a professional musician.<sup>4</sup> He wrote the essay on Bizet by using the French musicological literature,

<sup>1</sup> Aleksandar Vasić, *Literatura o muzici u „Srpskom književnom glasniku“ 1901–1941*. [The writings on music in the „Serbian Literary Magazine“ from 1901 to 1941], the MA thesis (Department for Comparative Literature and Literary Theory, Faculty of Philology, University of Belgrade, 2004, 274 pp, mentor: Prof. Dr. Danica Petrović).

<sup>2</sup> This article does not deal with essays in the *SLM* on avant-garde music of the 20<sup>th</sup> century, nor with those of Marxist writers. These were dealt with in the following studies by the same author: *Položaj avangarde u srpskoj muzičkoj kritici i esejistici prve polovine XX veka: Srpski književni glasnik* [The Serbian Literary Magazine and Avantgarde Music], Muzikologija, Belgrade 2005, No. 5, pp. 289–306; „Vojislav Vučković u Srpskom književnom glasniku“, [in:] *Sto godina Srpskog književnog glasnika. Aksiološki aspekt tradicije u srpskoj književnoj periodici*, zbornik radova, ed. Staniša Tutnjević, Marko Nedić, Matica srpska – Institut za književnost i umetnost (Serija: Istorija srpske književne periodike, 14), Novi Sad – Beograd 2003, str. 213–224. [„Vojislav Vučković in the Serbian Literary Magazine“, in:] *100 years of the Serbian Literary Magazine. The Axiological Aspect of Tradition in Serbian Literary Periodicals*, A Collection of Works, (eds.) Staniša Tutnjević and Marko Nedić, Matica srpska – Institute for Literature and Arts (Edition: History of Serbian Literary Periodicals, No. 14), Novi Sad – Beograd 2003, pp. 213–224.

<sup>3</sup> Stevan K. Pavlović, *Žorž Bize*, SKG, 1. II 1903, Vol. VIII, No. 3, pp. 191–201; 16. II 1903, Vol. VIII, No. 4, pp. 283–289.

<sup>4</sup> According to his late daughter, Ms Leposava St. Pavlović, a painter and a professor, he took private lessons in music as a high-school and university student in Belgrade and Paris. He also took violin lessons. (We are grateful to Prof. Dr. Ivo Tartalja who

with the intention to present basic data about this composer and his work.<sup>5</sup> Following the tradition of musicians' biographies of the 19<sup>th</sup> century, this writer and a connoisseur of music presented an elaborate story of Bizet's life. He wrote about compositions and music technique of Bizet as much as, being an amateur, he was able to, and as much as the readers of a literary magazine, with poor music education, could understand. This essay does not lack for exact dates and comments on Bizet's works, in terms of their structure, their composition method, and their value. However, they are presented in prose, literary style. His writing method was to give information by a narrative. His text is well composed. He deliberately chose a narrative over a theoretic approach, therefore, the lack of argumentation cannot be considered as a fault. The professional component of his essay, however, does not seem deficient (although in terms of quantity, it does not match the biographic data), mainly because it naturally fits in his predominantly narrative approach. Another important quality of this essay is that the author did not interpret the works of art music by so-called "biographical method". Life and work are presented separately. He suggests that Bizet's life and growth as a composer should be studied, since he achieved a high artistic level in the European music.

After Stevan Pavlović the essays on music in the *SLM* were mainly written by professional musicians. Until 1914, the essays on European musicians were written by a pianist Cvetko Manojlović (on Dvořák and Grieg) and a violinist, Jovan Zorko (on Rimsky-Korsakov). All three of them were published on occasion of the demise of those romanticist composers. Compared with the essay of Stevan K. Pavlović, they are shorter. This is, however, the only essential difference from Pavlović's essay. These authors also chose to present their ideas in the prose style (as opposed to problematisation), and the use of music terminology here does not surpass that of Pavlović. The correspondents of the *SLM* were obviously very keen to meet the expectations of their readers. The level of music education in Serbian cultural milieu was gradually heightened by the *SLM* music writers.<sup>6</sup>

Miloje Milojević, the leading music writer in the *SLM*, wrote nine out of twenty three essays on European music. He was a professor of music history at the Faculty for Philosophy in Belgrade and the first person in Serbia to acquire a Ph. D. in musicology. As an essay writer, he did not abandon the method of Stevan K. Pavlović. He continued to elaborate in minute details on the life and work of the European composers of the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries – certainly for educational purposes, among other reasons. However, Stevan Pavlović and Miloje Milojević differ in two aspects. First, as the future expert in music and musicology, Milojević did not entirely accept narration as a predominant style of his essays. He was more audacious, more concrete and more eager in using technical terms of musicology and in advocating the professional approach, than his predecessor. But, on the other hand, there is a surprising difference to Pavlović – the essays of Milojević are distinctly unbalanced in terms of presentation.

in 2003. arranged the interview with Ms Pavlović.)

<sup>5</sup> Stevan K. Pavlović consulted the book by Charles Pigot, *Georges Bizet et son oeuvre*, Librairie Ch. Delagrave, Paris s. a.

<sup>6</sup> See: X. X. X. [= Cvetko Manojlović; cf. Ljubica Đorđević, *Bibliografija Srpskog književnog glasnika 1901–1914*, Narodna biblioteka Srbije, Beograd 1982, p. 503.] *Anton Dvoržak*, SKG, 16. III 1905, Vol. XIV, No. 6, pp. 439–442; X. X. X. [= Cvetko Manojlović; cf. Ljubica Đorđević, *Op. cit.*, p. 504.] *Edvard Grieg*, SKG, 1. I 1908, Vol. XX, No. 1, pp. 63–68; Jovan Zorko, *Nikolaj Rimski-Korsakov*, 16. XII 1909, Vol. XXIII, No. 6, pp. 461–464.

He constantly preferred writing about life than about work of musicians although, being an expert of high standing, unlike the amateur writers, he was well qualified to write about the structure and historical aspect of the compositions of classicism and romanticism. In his essays the biography with all its pomp and pathos prevails over historical and theoretical analysis and characterization of works in terms of style. This resulted in a discord between his two different capacities – one of an admirer of romantic biographies of the 19<sup>th</sup> century, and the other, of a good, but silent, connoisseur of musicology. Asymmetric and illogical in terms of presentation, torn between the use of two different methods, the essays of Milojević on European composers lay half-way between prose and scholarly work.<sup>7</sup>

These deficiencies are less noticeable in his essays on Césaire-Auguste Franck and Antonin Dvořák. Here the balance between narrative biography and a scholarly study in musicology is much better than in his other essays in the *SLM*.<sup>8</sup>

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There are five thematic essays on European music that have been published in the *SLM*.

*The Modern Music Drama* by Milojević appeared in 1914.<sup>9</sup> After the introductory notes on the history of relation between poetry and music (at the time of renaissance, in the music of Gluck and Wagner), on music expressing more and more the inner world of the individual since Beethoven's time onward, Milojević presented to his readers a very informative essay on the state of contemporary opera production, loaded with data and names.

The essay on Richard Wagner's music drama by Milojević (a survey and, at the same time, an argumentative essay), has the same faults as his essays on European composers.<sup>10</sup> However, in this case, the disbalance of form is not caused by dwelling on episodes of Wagner's life (since the subject is treated argumentatively, and not by methods of prosopography) but by unnecessary long elaboration of the fact that the composer of *Tristan and Isolde* was not only a musician, but also a poet, and an author of libretti for his music dramas. Later in his essay Milojević treats the idea of the *Gesamtkunstwerk*, the importance of Wagner's abolition of illogical traditional opera form for the history of music, and then points out the three pillars of Wagner's reform: the rejecting of operas written in separate numbers in favour of free drama scene, the elaborate use of leitmotifs and the "symphonyzation" of orchestra. But, his presentation is somewhat deficient in form. The reader is distracted by unnecessary elaboration on a certain data which, given the chosen subject, cannot be too important, even if we accept Milojević's controversial opinion on Wagner as "possibly a great poet as well".<sup>11</sup> If Milojević wanted to underline that the composer of *Der Ring des Nibelungen*

<sup>7</sup> See: Miloje Milojević, , SKG, 16. III 1924, Vol. XI, No. 6, pp. 464–466; , SKG, 16. IV 1927, Vol. XX, No. 8, pp. 614–618; 1. V 1927, Vol. XXI, No. 1, pp. 52–60; 16. V 1927, Vol. XXI, No. 2, pp. 131–138; , SKG, 16. II 1930, Vol. XXIX, No. 4, pp. 298–300; , SKG, 1. II 1941, Vol. LXII, No. 3, pp. 218–227.

<sup>8</sup> Miloje Milojević, , SKG, 1. I 1923, Vol. VIII, No. 1, pp. 64–68; , SKG, 1. XI 1928, Vol. XXV, No. 5, pp. 377–383.

<sup>9</sup> Miloje Milojević, , SKG, 16. III 1914, Vol. XXXII, No. 6, pp. 456–465.

<sup>10</sup> Miloje Milojević, , SKG, 16. XII 1923, Vol. X, No. 8, pp. 594–603. Reprinted in: Miloje Milojević, , Vol. I, Izdavačka knjižarnica Gece Kona, Beograd 1926, pp. 23–35.

<sup>11</sup> Miloje Milojević, *Muzička drama Riharda Vagnera*, SKG, 16. XII 1923, Vol. X, No. 8, p. 597.

believed in synthesis of music and drama in the opera, he should better have done it in a more concrete manner.

In the essay on Mozart's place in the history of European opera there is much to be desired as to the style of author's narration. From a contemporary readers's point of view the narration sometimes lacks the point, and is loaded with digressions that tend to distract readers' attention. The article lacks clarity in terms of presentation and is full of empty phrases, unfit for a magazine of such high standing like the *SLM*. On the other hand, Milojević was here, as always, very skillful in communicating his ideas in an easy and understandable way to his audience, which lacked music education.<sup>12</sup>

Petar Konjović also wrote a thorough and detailed essay on Leoš Janáček, like Milojević did on Franck and Dvořák.<sup>13</sup> Konjović presented all the necessary biographic data on this Czech expressionist composer. However, this essay is a proper musicological study. After giving a survey of Janáček's biography, Konjović discusses the following aspects of his work: the comparison between Janáček and Smetana, between Janáček and Dvořák, Janáček's attitude to contemporary music, his capacity as both a composer and a folklorist, his works on theory of music, his engagement in collecting and arranging the folklore music, his study of spoken melody, his drama like style. This essay is the most studious and the most elaborate writing on European music ever published in the *SLM*.

In writing his essay on Janáček Konjović was motivated by "elective affinity". As an opera composer, he was predominantly influenced by Janáček and Mussorgsky. That is why Konjović was assigned by the editors of the *SLM* to mark a 100th anniversary of Mussorgsky's birth in 1939 with the essay on this Russian composer.<sup>14</sup> When writing about Mussorgsky, the Serbian essayist informed his readers on the basic biographic data, but his argumentation was directed towards the use of music folklore in Mussorgsky's compositions, which was Konjović's preoccupation as a composer as well. In this short essay, he discusses the above mentioned problem in three music dramas of this Russian realist – *Boris Godunov*, *Khovanshchina* and *The Fair of Sorocinski*. This concise argumentation essay revealed to the readers what was essential in Mussorgsky's music, and at the same time, something about the work of Konjović himself as a composer.

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There were not many amateur authors in the *SLM* who wrote essays on European music in the interwar period. However, only one of them followed the tradition of informative, biographic essay writing of this magazine. The historian of medieval law, Aleksandar Solovjev (who wrote in many Belgrade music magazines between the world wars), published an essay on Rimsky-Korsakov.<sup>15</sup> This is a bio-bibliographical survey with

<sup>12</sup> Miloje Milojević, *Mocart i njegovo mesto u istoriji opere. Povodom premijere komične opere Figarova ženidba, u operi Narodnog pozorišta u Beogradu 5 II 1936*, SKG, 16. II 1936, Vol. XLVII, No. 4, pp. 317–325; reprinted in: Miloje Milojević, *Muzičke studije i članci*, Vol. III, ed. Gordana Trajković-Milojević, Štamparija „Proleter“ (Stari Bečež), Beograd 1953, pp. 27–37.

<sup>13</sup> Petar Konjović, *Leoš Janáček – odlomak iz skice jedne studije*, SKG, 1. I 1937, Vol. L, No. 1, pp. 47–51; 16. I 1937, Vol. L, No. 2, pp. 130–134; 1. II 1937, Vol. L, No. 3, pp. 227–232. Reprinted in: Petar Konjović, *Knjiga o muzici, srpskoj i slavenskoj*, Matica srpska, Novi Sad 1947, pp. 136–154.

<sup>14</sup> Petar Konjović, *Musorgski i ruska narodna muzika*, SKG, 1. V 1939, Vol. LVII, No. 1, pp. 36–39; reprinted in: Petar Konjović, *Knjiga o muzici, srpskoj i slavenskoj*, Matica srpska, Novi Sad 1947, pp. 127–132.

<sup>15</sup> D-r A. Solovjev, *Nacionalna stihija u stvaranju Rimskog-Korsakova. Povodom 25-godišnjice njegove smrti 21 jula 1908*, SKG,

observations on the general context of the Russian 19<sup>th</sup> century music – the history of 19<sup>th</sup> century Russian culture, science and ideas. The technical terms of musicology are completely absent in this essay, and the music of Rimsky-Korsakov is presented only indirectly – through remarks on the role of fantasy and pagan mythology in the libretti of his operas. Solovjev used the autobiography of Rimsky-Korsakov as a source, which was cited at the beginning of his essay.

The other amateur essay writers of the *SLM* had different preoccupations. Stanislav Vinaver, for instance, communicates his impressions on Toscanini's and Furtwängler's performance at the 1931 Wagner-Festspiele in Bayreuth in his usual free style, full of associations.<sup>16</sup> His style was very similar to the writings of Ksenija Anastasijević, a philosopher who also graduated from the Music School in Belgrade.<sup>17</sup> Isidora Sekulić published two essays on Wagner, discussing the ambivalent attitude of Friedrich Nietzsche towards Wagner and the philosophic questions raised by Wagner's art. She also wrote about famous Russian ballet dancer, Ana Pavlova. Ms Sekulić did not present an expert analysis of Pavlova's dancing, and did not use any technical terms in her essay. She was interested in the metaphysic aspect of the art of ballet dancing. Her poetic and reflective essay is a result of philosophic associations inspired by the art of the Russian ballet dancer.<sup>18</sup>

In the line of music writers of the *SLM*, Branko Lazarević, a writer, an expert in aesthetics, certainly stands out. He is the author of the most extensive writing on music in this magazine. His essay-like treatise on Beethoven was published in five consecutive issues of the *SLM* and, by volume, comes close to a monography.<sup>19</sup>

Lazarević also conforms to the established methodology and presentation style of other essays on music in the *SLM*. He also sticks to the "life and work" pattern. Being a critic of a modern sensibility, a self-reflective person, he decidedly rejected the so called "biographical method" and gave reasons for his dwelling on the life of Beethoven. However, he broke his own rule on several occasions, by interpreting Beethoven's compositions within the context of his biography.<sup>20</sup>

In the largest part of his essay – four out of five sections – he, unlike other essay writers in the *SLM*, discusses the work of the last among the Vienna classicist composers. Also unlike other music writers, he used to elaborate extensively on certain compositions (in this case, on Beethoven's nine symphonies and on the *Missa Solemnis*), instead

1. VII 1933, Vol. XXXIX, No. 5, pp. 345–351.

<sup>16</sup> Stanislav Vinaver, *Bajrojt, 1931*, SKG, 1. IX 1931, Vol. XXXIV, No. 1, pp. 40–45. There is a study on Vinaver's position in the *SLM* by Aleksandar Petrov: „Vinaver i Srpski književni glasnik (nove serije)“ [Vinaver and the *Serbian Literary Magazine* (the new edition)], published in author's book *Srpski modernizam: glasnici, glasila, sudije* [*The Serbian Modernism: Its Heralds, Its Newspapers, Its Critics*], Prosveta – IP „Signature“, Beograd 1996, pp. 298–313.

<sup>17</sup> Ksenija Atanasijević, *Ovogodišnji Salcburski festival*, SKG, 16. IX 1936, Vol. XLIX, No. 2, pp. 140–146.

<sup>18</sup> Isidora Sekulić, *Vagner – Niče*, SKG, 16. V 1933, Vol. XXXIX, No. 2, pp. 105–113; Eadem, *Analički momenti. Bajrojt*, SKG, 1. IX 1940, Vol. LXI, No. 1, pp. 23–31; Eadem, *Beleška. (Za dobar spomen Ane Pavlove)*, SKG, 1. VI 1931, Vol. XXXIII, No. 3, pp. 176–187.

<sup>19</sup> Branko Lazarević, *Betoven*, SKG, 1. XII 1927, Vol. XXII, No. 7, pp. 499–514; 16. XII 1927, Vol. XXII, No. 8, pp. 589–596; 1. I 1928, Vol. XXIII, No. 1, pp. 42–52; 16. I 1928, Vol. XXIII, No. 2, pp. 99–109; 1. II 1928, Vol. XXIII, No. 3, pp. 181–186.

<sup>20</sup> *Ibid.*, p. 508: “The Fourth Symphony, the Sonata in F sharp Major, like some other pieces, are the blossom of this period of happiness and joy”. Here Lazarević refers to Beethoven's love for Therese, Countess von Brunswick, and the reflection of his feeling of exaltation in his orchestra and piano works. He also interpreted the Fifth Symphony by the biographical method: “It is full of autobiographic character. Here Beethoven expressed all his intimate thoughts, dreams, the pain and the bliss from the time he experienced many erotic, spiritual and social changes”. (See: Lazarević, *Op. cit.*, the third part, p. 48.)

of giving a short survey of the main features of a composer's style and work (as Miloje Milojević used to do in his essays on foreign composers).<sup>21</sup>

The essay on Beethoven is based completely on author's impressions. Technical terms referring to Beethoven's music are scarce and random.<sup>22</sup> The author's overbearing exaltation makes it very difficult for the reader to discern the facts and arguments. The whole presentation of the essay, as well as the rhythm, dynamics and composition of its sections, display a serious lack of contrast and pauses. As a result of this "impressionist" method of presentation, this essay is mainly concerned with author's impressions of Beethoven's music, instead of the music itself. In spite of being very extensive and pretentious, this essay of Branko Lazarević is one of the least inspiring of all writings on music in the *SLM*.

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The *SLM* had no inclination for polemics. The sole example of this genre in the magazine is the anti-wagnerian "manifesto" written by Antonije Đorđević Voves, a Serbian military bandmaster of the Czech origin, who was a passionate admirer of the *bel canto* and of the traditional Italian and French 19<sup>th</sup> century opera.<sup>23</sup> He resented the fact that, due to Wagner's reform, the vocal technique had to be changed. However, his attitude towards Wagner's music was also very ambivalent. He used to praise the composer as an unsurpassed genius of originality and creation, but at the same time, to label his work as "difficult to digest".<sup>24</sup> Richard Wagner's qualities were usually undisputed in the *SLM*. Therefore, this essay stands out from the general opinion shared by the majority of the *SLM* correspondents.<sup>25</sup>

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At the time these essay writers wrote on the European music in the *SLM*, the study of art underwent a change from traditional, positivistic historiography on literature to the so-called intrinsic approach (the interpretation of style and literary method, instead of historical-biographical approach). The above mentioned argumentation on essays written by Miloje Milojević and Branko Lazarević shows that, in terms of method, the music essayistic in the *SLM* is certainly not inspiring for a contemporary musicologist. Nevertheless, the standards of our epoch cannot be applied to the past. We are trying to interpret the significance of these essays at the time of their appearance.

The Serbian music writing, as well as the professional approach to music, gained a footing only gradually, at the turn of the century. In this respect, the *SLM* provided its readers with useful and reliable information on different aspects of the European music, generally unknown to the Serbian society. This is how the magazine fulfilled its educational task. In addition to information, the music writers influenced the music education and music culture of their readers by their argumentation.

<sup>21</sup> The author randomly referred to other Beethoven's compositions: piano sonatas op. 2, no. 1, op. 10, no. 1, op. 13, 53, 110, and 111, The Violin Concerto, Piano Concerto No. 1, the late String Quartets, and many others.

<sup>22</sup> On the instruments in the orchestra and their technical potential see: Branko Lazarević, *Op. cit.*, the second part, p. 594.

<sup>23</sup> A. [Antonije] Đorđević-Voves, *Stara i nova škola pevanja*, SKG, 1. X 1903, Vol. X, No. 3, pp. 201-13.

<sup>24</sup> A. [Antonije] Đorđević-Voves, *Stara i nova škola pevanja*, SKG, 1. X 1903, Vol. X, No. 3, pp. 209, 203.

<sup>25</sup> On the attitude of the *SLM* towards Wagner and the Italian 19<sup>th</sup> century opera, see: Aleksandar Vasić, *Recepcija evropske muzike u muzičkoj kritici „Srpskog književnog glasnika“ (1901–1941)*, Naučni sastanak slavista u Vukove dane, Beograd 2005, knj. 34/2, str. 218–220. [*The Reception of European Music in the Music Criticism of the Serbian Literary Magazine (1901-1941)*], The Slavistic Conference „Vukovi dani“, Belgrade 2005, Vol. 34/2, pp. 218–220.]

Together with music critic, the essay is a predominant genre of Serbian music writing in the interwar period, which marks the beginning of the Serbian musicology and ethnomusicology. The extensive and instructive essays on music in the *SLM* blazed the trail for the Serbian music historiography after the Second World War.

(Translated from Serbian by Dr. Ranka Gašić.)

## POVZETEK

*Srpski književni glasnik* (1901–1914, 1920–1941), eden od najpomembnejših časopisov v zgodovini srbske književnosti, je odigral odločilno vlogo v procesu oblikovanja sodobne srbske glasbene kritike in publicistike. V petintridesetih letih izhajanja je *Glasnik* objavil okrog 800 besedil o glasbi, na skupno okrog 2.500 straneh. Članki o glasbi obsegajo kritike, eseje, etnomuzikološke študije, programske napise, polemike, bibliografije in raznovrstne beležke o glasbi. U *SKG*-u so objavljali najpomembnejši srbski glasbeniki prve polovice 20. stoletja.

V pričujočem članku je analiziranih 23 prispevkov iz *Glasnika*, ki se posvečajo evropski glasbi in glasbenikom iz obdobja klasicizma, romantike in moderne. Razdelimo jih lahko v štiri skupine: članke o življenju in delu evropskih skladateljev, obravnave posameznih problemov, eno besedilo polemično-problemskega značaja in končno, skupino literarnih esejev, katerih avtorji so znani srbski literati tedanjega časa (Isidora Sekulić,

Stanislav Vinaver, Branko Lazarević), in katerih namen ni bil strokovna muzikološka obravnava izbranih tem.

Ob obletnicah rojstva ali smrti velikih skladateljev, ali ob novostih v repertoarju Narodnog pozorišta u Beogradu so esejisti pisali skladateljih kot so Georges Bizet, Edvard Grieg, Nikolaj Rimski-Korsakov, Cesar Franck, Antonin Dvořák, Ludwig van Beethoven, Josef Bohuslav Foerster, Wolfgang Amadeus Mozart, Leoš Janáček, Vítězslav Novak, Richard Wagner in Modest Musorgski. *Glasnikovi* esejisti so upoštevali dve odločilni dejstvi: skromno raven glasbene izobrazbe mlade srbske kulture tistega časa in dejstvo, da objavljajo v literarnem časopisu. Zato so redko posegali po strokovnih glasbenih izrazih in se v večji meri posvečali biografijam skladateljev. Tak pristop vsekakor ni sprejemljiv za sodobnega muzikologa, je pa bil popolnoma ustrezen v času, ko so ta besedila nastajala. *SKG* je srbskim bralcem na jasn in dostopen način približal najpomembnejše pojave evropske glasbene zgodovine od 18. do 20. stoletja.