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**KLAVIRSKA MUZIKA VASILIJA MOKRANJCA  
(THE PIANO MUSIC OF VASILIJE MOKRANJAC)  
Ivana Medić, SKC 2004**

Twenty years after the publication of Marija Kovač's work entitled "Simfonijska muzika Vasilija Mokranjca" (The Symphonic Music of Vasilije Mokranjac), the BOOKWAR bookstore of the Student Cultural Centre has recently published a study which examines the other large area of production of one of our most distinguished composers – Mokranjac's piano music.

Ivana Medić's work entitled "Klavirska muzika Vasilija Mokranjca" (The Piano Music of Vasilije Mokranjac) is yet another in a series of studies derived from graduate works of musicology students, which largely determines both the structure and the content of the work. Namely, in parallel with the meticulous analysis of the composer's entire piano work (in the chapters *Klavirska muzika Vasilija Mokranjca: prvi stvaralački period – kompozicije iz četrdesetih i pedesetih godina 20. veka /The Piano Music of Vasilije Mokranjac: the First Creative Period – Compositions from the 1940's and 1950's/* and *Treći stvaralački period: kompozicije iz sedamdesetih i osamdesetih godina 20. veka /The Third Creative Period: Compositions from the 1970's and 1980's/*), the author also examines those issues which our academic discourse perceives as crucial to understanding Mokranjac's poetics: his attitude towards the instruments, the issue of contextualizing his work in relation to the dominant music styles of his time, his attitude towards the national in music and the issue of the perception of Mokranjac's work in our country. The starting point of Ivana Medić's methodological approach lies precisely in the last issue – the manner in which the few books dedicated to this author's oeuvre approach his work. In the author's own words, "it was necessary for her to tackle the issue of the cult of Vasilije Mokranjac ... in order to be able to approach Mokranjac's piano work with the necessary dose of analytical objectivity and impartiality".

Ivana Medić begins to "contest" different views regarding Mokranjac's production, which have become ingrained in the "oral tradition" of our music, by reexamining the existing perception of his work according to which the orchestral was identified as the dramatic and the piano as the

lyric. Through an analysis of Mokranjac's entire piano work (including concertante works intended for this instrument) the author arrives at the conclusion that it would be more accurate to speak of a constant interfusion of these two principles and, therefore, rejects the previously accepted classification of Mokranjac's work. Ivana Medić then continues the reexamination of existing views by problemizing the stylistic determination of Mokranjac's works. Placing his work in the broader context of neoclassicism and moderate modernism, both in the framework of domestic, European and world compositional practice, she searches for the origins of recognizable characteristics of Mokranjac's music language and provides new explanations of compositional techniques that we can characterize as postmodernist from today's point of view. Thus she not only provides a convincing interpretation of the genesis of the composer's style, but also explains the circumstances under which Mokranjac the traditionalist "found himself in the position of keeping up with the most topical global tendencies at the beginning of the 1970's".

Believing that the issue of the attitude towards folklore music material is one of the crucial issues for understanding Mokranjac's technique, Ivana Medić devotes much more attention to it than authors of older writings about his work – in addition to commenting on the analyses of individual compositions and interpreting existing folklore elements, she dedicates an entire chapter (*Vasilije Mokranjac i muzički nacionalno /Vasilije Mokranjac and the National in Music/*) to the problems of the terminological determination of the modal series employed by the composer and points to the specificities of the use of this series in the works of Mokranjac, Messiaen and Scriabin.

A special quality of this work certainly lies in the fact that Ivana Medić's study provided an adequate theoretical reflection on Mokranjac's entire work. The language of the paper, however, leaves the reader in somewhat of a dilemma – whether it was primarily intended for the professional audience who will use the invaluable analyses of Mokranjac's piano compositions as a starting point for all future research, or for the broader, amateur audience for whom the communicative literary style of the mostly theoretical chapters was adapted. Nonetheless, every reader will first and foremost recognize that this is yet another work of a member of the youngest generation of our musicologists who boldly embark on a reevaluation of our music past.

Translated by Jelena Nikezić