

tal) theater, illustrates the composer's feeling of nostalgia and offers an example of the "instrumentalization" of musical folklore. The quotations from two Bosnian *sevdalinke*¹ appear as a symbol of the past, of memories, and also testify to Globokar's equal treatment of all kinds of music in his approach to composing. He confirms his peculiar approach to folklore in a conversation with Stojanović Novičić, which she quotes in the final chapter of her book, stressing that in folk music he is more interested in the "behavior of musicians" than the melody itself, which shows that he views folklore, too, as a performative practice and not as a source of musical substance.

The main quality of this book is reflected in its contemporary methodological approach, shaped so as to encompass Vinko Globokar's work in all of its complexity and wealth of meaning. Stojanović Novičić brilliantly supports her insights not only with examples from Globokar's pieces, but also with a critical view of existing discourse concerning the composer. Her studious approach and meticulously cited sources, exhaustive footnotes, and appendices testify to the seriousness of her research procedures. The high concentration of her narrative style means that the tangle that is Globokar's creativity will come apart only upon repeated close readings of the book. Therefore, this is a monograph that entirely satisfies all scholarly and literary criteria and may be a model for similar explorations in our music scholarship.

¹ Highly expressive love songs, typical of Bosnian, Serbian, and Croatian folk music – Translator's note.

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Dragana Jeremić-Molnar,

Aleksandar Molnar:

Adorno's Schubert. A Path towards the Theory of Mimesis.

Belgrade: Faculty of Music, 2014.

(Monographic Series. Tempus Project

InMusWB, IV, book 1)

ISBN 978-86-88619-44-8. 191 pages

Dragana Jeremić-Molnar, Associate Professor of Music History at the Department of Musicology, Faculty of Music in Belgrade, and Aleksandar Molnar, Professor at the Faculty of Philosophy, demonstrated their outstanding expertise on Theodor Adorno. The study *Adorno's Schubert. A Path towards the Theory of Mimesis* is a sequel to their previous research presented in the book *The Disappearance of the Sublime and the Mastering of the Avant-garde in the Music of the Modern Epoch. Book One: Musical Avant-gardism in Schoenberg's Dodecaphonic Poetics and Adorno's Critical Aesthetics*, published in 2009.²

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² Dragana Jeremić-Molnar, Aleksandar Molnar, *Nestajanje uzvišenog i ovladavanje avangardnog u muzici moderne epohe. Knjiga 1: Muzički*

The principal subject of the present book is the connection between Adorno's early aesthetics and the evolution of the theory of mimesis, and, in that sense, the complex relationship between avant-gardism and romanticism, constituted within often Adorno's confused and paradoxical aesthetics. Namely, Adorno's departure from idealistic philosophical proceedings was never fully accomplished. According to the authors, this philosopher tried to "preserve what he thought to be the valid nucleus of idealism."³ Thus, for instance, he was in some way a follower of the early romanticist Friedrich Schlegel. This could be connected with Adorno's specific Platonism, which in the present book is found in the paradigm of the *immanent mind of things*, established in his *Aesthetic Theory*. The authors illuminate these relations with the noetic tradition of the German philosopher, and in that context point out certain connections with Novalis, concluding that "paradoxical as it may appear from the point of view of Adorno's explicit devotion to Marxist exclusivity and artistic avant-gardism, throughout his life the romantic roots of his theory were not curtailed: on the contrary, they ramified ever more deeply."⁴ Reexamining the relations between the rational and irrational, man and

avangardizam u Šenbergovoj dodekafonskoj poetici i Adornovoj kritičkoj estetici [The Disappearance of the Sublime and the Mastering of the Avant-garde in the Music of the Modern Epoch. Book One: Musical Avant-gardism in Schoenberg's Dodecaphonic Poetics and Adorno's Critical Aesthetics,], Beograd, Institut za filozofiju i društvenu teoriju, Filip Višnjić, 2009.

³ Dragana Jeremić-Molnar, Aleksandar Molnar, *Adornov Šubert*, 22.

⁴ *Ibid.*, 24.

nature, i.e. society, subject and object, while preserving his latent connection with romanticism, Adorno founded his theory of mimesis, expounded in his *Aesthetic Theory*, but discernable in his earlier works. His romanticism is reflected in his obsession with the mythological image of *unity in diversity*, which emerges mediated by his negative dialectic and which functions with the aid of mimetic rationality. This obsession is manifested in the field of the arts, i.e. music. Owing to his personal affinities – and frustrations – Adorno found the most forceful expression of his views, and most appropriate examples to elucidate them, in the oeuvre of Arnold Schoenberg. In the attempts to defend his constructions, Adorno resorted to all available means to secure them with theoretical justification. Thus, in order to explain the appearance of Schoenberg on the European musical scene he needed a new construction, this time based on the idea of continuity and the evolutionist creative line that preceded him. This link with the past Adorno found in Franz Schubert. The authors of this book conduct a detailed analysis of Adorno's statements and interpretations, as well as those of other theorists who addressed the issues of this philosopher's relations with the German Romantic composer. They base their conclusions primarily on the analysis of the text Schubert, published in 1928, as well as the text Franz Schubert, Grand Rondeau in A Major for Piano Four Hands, Op. 107 from 1934. It is interesting that these texts passed unnoticed by Adorno's contemporaries, and likewise they receive little attention today. The unique quality of the book Adorno's Schubert. A Path towards the Theory of Mimesis reflects also in the fact that the authors raised these questions in the

first place. They did so by discussing various theoretical views and elaborating Adorno's thoughts on the relationships between Schubert, Wagner and Beethoven: thoughts forged in the mental workshop of this theoretician of an inconsistent philosophy.

The authors of this exceptionally interesting study that shows the genealogy of

the German philosopher's thinking and its social framework, reveal and discuss the gaps in Adorno's thought, with various possible solutions in mind, but always presenting their own judgments and articulating authentic theoretical ideas.

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Dragana Jeremić-Molnar,

The Winter Journey of Wilhelm Müller and Franz Schubert.

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Romanticism assumed a symbiotic attitude towards wandering as a striking musical symbol and practical activity; in other words, artists not only fantasized about a possible wandering experience that would awaken certain thoughts, enabling *natural* freedom without constraints imposed by the society and its norms: they actually undertook long walks or journeys in order to accomplish these aims. According to Dragana Jeremić-Molnar, during Romanticism, wandering was elevated to the *wandering*

ethos. This ethos was firmly rooted in the mind of Wilhelm Müller who, unlike the unadventurous Franz Schubert, actually lived what he wrote, and as the author underlines, he was constantly pervaded by a feeling of being homeless and unable to settle down.¹ Nonetheless, Schubert was also fascinated by wandering. According to the author, Schubert's text subsequently titled *My Dream* is a description of three types of wandering: expiatory; wandering instigated by the ambivalent feelings of resignation and contemplation, and regenerative, which is the most frequent in his oeuvre and which rests upon faith in the fundamental change not only of an individual, but also of humanity as a whole. The book begins with this interpretation, and it ends also with an elaboration of Schubert's view on this issue. Between these outer chapters, Dragana Jeremić-Molnar deliberates on the problem of wan-

¹ Dragana Jeremić-Molnar, *Zimsko putovanje Vilhelma Milera i Franca Šuberta, Književna, muzička i estetička obrada motiva lutanja u duhu romantike* [The Winter Journey of Wilhelm Müller and Franz Schubert: Literary, Musical and Aesthetic Elaboration of the Motive of Wandering in the Spirit of Romanticism], Beograd, Fakultet muzičke umetnosti, 2014, 30.