

## EDITOR'S NOTE

In 2014, both issues of the *New Sound* International Journal of Music (Nos. 43 and 44) are dedicated to problems of music / musical creativity / musical life / musical culture... under the socio-historical, ideological-political, artistic and philosophical-aesthetical conditions in European countries and Serbia during / regarding / 'around' the First World War. In that context, we devote special attention to Stevan Stojanović Mokranjac (1856–1914), Serbian composer and author of a genuinely based stylistic and methodological-theoretical system and artistic 'sound-map' in approaching folk music.

Although both issues contain contributions marking both centenaries, No. 43 is nevertheless mostly focused on Mokranjac's work and No. 44 on Serbian and European music of / 'around' the Great War. Also, the thematic section related to European music in No. 44 is guest-edited by Dario Martinelli, musicologist and professor at Kaunas University of Technology, Lithuania, who has collaborated over the past few years with the Department of Musicology under the auspices of the Tempus Programme.

The thematic areas of Nos. 43 and 44 were preceded, as a sort of theoretical prequel, by the core issue of the *New Sound* No. 42, "Music – Politics – Language". Interpretation of this topic from different angles – musicological and philosophical-aesthetical – was designed to establish a broader context for analysing the aforementioned range of issues, related directly or indirectly to the artistic and political 'vibrations' of a historically complex, creatively rather restless, innovative, artistically densely 'punctuated', and richly layered period in the development of art music during the first few decades of the 20<sup>th</sup> century. Therefore today, a century later, the year 1914, which in many ways symbolizes that period, is a strong incentive for scholarly 'recollections', reassessments, and new research, the kind of which will also be recognized on the pages of this year's issues of the *New Sound*.

M. V. H.