
REVIEWS

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Mirjana Živković: *Interakcija muzike i vremena*, zbirka tekstova [Interaction of Music and Time: Collected Writings]

Belgrade: Faculty of Music, 2014.
396 pp. ISBN 978-86-88619-45-5

As a composer, theorist, music pedagogue, as well as writer on music and publicist, with her prolific and diversified activities, Mirjana Živković has made a major contribution to the musical life of Serbia. As early as the 1960s, alongside her many other professional activities, Mirjana Živković collaborated with numerous newspapers and magazines, such as *Student*, *Danas*, *Pro musica*, and others.

Most of the writings collected in this edition comprise various texts about the life and lesser known works of the composer Josip Slavenski and his Legacy. For,

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Mirjana Živković was for a long time, consistently and almost obsessively dedicated to this composer and was and still is engaged in arranging and opening the Legacy of Josip Slavenski. Furthermore, for a long time she was on the committee for the publication of a collected edition of Slavenski's works and edited a number of volumes in that collection.

In her own words from the foreword to this book: "Most of these texts were published in professional collections and journals, as well as in newspapers. They were written over a period spanning five decades. When I wrote them, I did not intend them to be part of a planned collection ... but wrote them in response to challenges at various junctures in my career. I put them together, along with those that had not been published before, and tried to organize them by topic, in eight chapters of varying size".

The organization of this extensive book was dictated by this wealth of writings that stem from the author's constant, tireless activities over many years that fall within various thematic circles. The book comprises two parts, the first of which is permeated in its entirety with writings on Josip Slavenski and problems that are directly or indirectly related to him and his work; the book's second part, titled "Permeations", is subdivided into chapters, bearing the following titles: "Portraits", "Analyses", "Reviews", "Festivals", "Opinion Pieces", and "Pedagogy". They illus-

trate and analyze our musical life in its entirety: current music events, new works, tours, concerts, festivals, as well as surveys and reviews of music pedagogy and pedagogical literature and related problems, which formed the basic professional preoccupation of Mirjana Živković. This extensive book, which also brings together and offers to the expert public for the first time in one place all of the richness, diversity, meticulousness, as well as curiosity and often concern about the future of music in the domain of writing on music, also features interaction or interdependence between two or more phenomena, so that the reader may proceed through the book in whatever order he deems fit, regardless of its systematized chronology. If not particularly interested in Josip Slavenski, he may also learn about some capital works by older or younger generations of composers who took an active part in the construction of Serbia's musical life: Petar Ozgijan, Miloje Milojević, Ljubica Marić, Konstantin Babić... or remind himself of some glowing moments at music festivals and noted concerts of earlier and richer seasons. For, even to a contemporary reader, this

publication generates the same impression that the author herself notes in the book: "When I browse through this book, I see that the texts collected in it are a sort of diary of musical events in which I took part and which brought me fulfillment in my career. Therefore, a personal tone is inevitable, but I believe that does not compromise the picture of a musical past of which I, too, experienced a tiny fragment..."

The publication was printed in a transparent, functional, and well designed form, with all the necessary appendices and the right balance of adequately selected photographs. Its contents qualify it as a reliable testimony of the richness and diversity of our musical life in the lifetime of one of its active participants. And also, of someone who is not shy to qualify her erstwhile more harshly intoned views in general with an admission that many of us might embrace as a motto of their own work: "FROM TODAY'S PERSPECTIVE, I HAVE COME TO REALIZE THAT IT IS MUCH EASIER TO CRITIQUE THAN TO ACCOMPLISH SOMETHING VALUABLE AND DURABLE".