

285) – central issues in music analysis as activity, not only for prolongation in post-tonal music. The analysis of the three pieces reveals the ambitions – and capacities – of the authors to grapple with the difficult methodological issues in the music analysis of post-tonal music, whereas the analytical sketches deserve full attention

for their instructive reflection on what may be considered the fundamental task of any modern music: its levels of attracting phenomenological attention.

The book is definitely valuable reading for anyone with even the slightest interest in modern music – chapeau bas to the authors!

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Предрага Милошевића (1904–1988):
поводом 110. годишњице од рођења
[Multifaceted Artistic Activity of
Predrag Milošević (1904–1988) –
on the 110th Birth Anniversary]***

The Multifaceted Artistic Activity Predrag Milošević (1904–1988) on the 110th Anniversary of His Birth, a collective monograph on one of the most prominent personalities in the Serbian history of music is worthy of every kind of professional attention and readership. Indeed, such a ‘complex’ artistic personality as Predrag Milo-

šević, finally received the recognition he deserved in written form.

The value of this publication is manifold. It resulted from significant cooperation between the Department of Musicology at the Faculty of Music in Belgrade and the Serbian Musicological Society on the one hand and, on the other, cooperation between professors and students at the Department. The very idea of celebrating the jubilee – the 110th Anniversary of the birth of Predrag Milošević – was raised at lectures and in debates among the professors and students, thus the idea exceeded the ‘internal’ framework and resulted in the scholarly gathering entitled *The Multifaceted Artistic Activity of Predrag Milošević*, organized in December 2014. The initial idea thus came to fruition through the papers included in this unique monograph.

One of the characteristics of this publication is the contribution made by various generations of musicologists – from the students of Predrag Milošević to his contemporaries (such as Roksanda Pejović and Nadežda Mosusova). Among them, the

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contribution by Rajko Maksimović, a composer and a student of the highly esteemed Professor Predrag Milošević should also be mentioned.

The editors, Marija Masnikosa and Jelena Mihajlović-Marković had the very demanding task of thematically grouping the different papers in order to create logical units. The monograph is divided into four chapters, each with a Foreword by Marija Masnikosa: *Predrag Milošević's compositional output, Predrag Milošević's activities in the musical life of Belgrade, Remembering Predrag Milošević* and *A look back in history: Musicology students on Predrag Milošević*.

Twelve papers were published: the first and second chapter, each containing three papers, four in the third chapter and two in the last. Judging by the titles, it is clear that a considerable part of Milošević's work and life is covered, which is impressive considering the relatively small volume of 172 pages and number of papers.

The first chapter of the monograph consists of papers dedicated to some of Milošević's most significant pieces and describes the historical and social context in which he worked. Since Milošević created his most valuable works in the domain of composition between the two world wars, this period was specified as crucial in his oeuvre. The paper by Jelena Mihajlović-Marković "*String Quartet and Sinfonietta* by Predrag Milošević – Characteristics of compositional style" which 'opens' the monograph, focuses on the beginnings of Milošević's creative work and the compositions he wrote during his studies in Prague, as well as on the characteristics of his composing typography. This paper is logically followed by Marija Masnikosa's

text "*Sonatina* by Predrag Milošević in the context of Serbian piano music between the two world wars", which positions and discusses this piece in comparison to other piano works in Serbia, emphasizing its particularity and significance. The last paper in the first chapter "The compositional output of Predrag Milošević in the context of the tendencies of art music in the Kingdom of Yugoslavia" by Ivana Vesić considers general trends in classical music in the region before World War II and Milošević's active participation in the music life of the capital city in numerous 'roles' and through institutions.

The second chapter follows on from the last paper in the previous chapter and continues with the period of Milošević's dedication to conducting, organisational and pedagogical work, while his compositional activity remained in the background. "Predrag Milošević's vision of modern opera and the example of *Sablazan u dolini Šentflorijanskoj* by Mihovil Logar" written by Srđan Atanasovski, reveals the true vision of Predrag Milošević's opera and the influence he had on operatic production in Yugoslavia between the two wars. Milošević's significance as a chronicler and music writer is best seen in the paper by Jelena Janković-Beguš, entitled "Predrag Milošević's reviews of the Belgrade Music Festival (BEMUS) in the music magazine *Zvuk*", focusing on the first fifteen years of BEMUS, when Milošević was an active chronicler of the Festival; in addition, the author gives a valuable description of the concept of Milošević's reviews published in the *Zvuk* magazine. In her text "The work of Predrag Milošević as a stimulus to rethink the character of musical life of Bel-

grade and Serbia”, Roksanda Pejović writes about the concept of Milošević’s contemplations of music and how the model of his writing and composing fitted in perfectly with the character of music life in Belgrade.

A slightly more personal intonation prevails in the next chapter, which primarily deals with how his contemporaries remember Predrag Milošević, especially those who are significant for understanding Milošević’s multifaceted artistic personality. Composer Rajko Maksimović recounts his memories of Milošević as a pedagogue and a composer in the paper “About my professor”; Nadežda Mosusova in her paper “Predrag Milošević’s written and unwritten memories” discusses the significance of ‘oral history’ and ‘oral memoirs’, which are important to write anyway, while Branka Radović points to the threefold connection between Predrag Milošević and the oldest music school in Serbia (where he was a student, a teacher and headmaster) in her paper “Predrag Milošević and the *Mokranjac* Music School”. This chapter ends with the paper by Gordana Krajačić, “Draft and fragments of Predrag Milošević”, in which the author presents a ‘mosaic-like biography’ of Milošević through his own personal memories (of childhood, schooldays at *Mokranjac*, the wartime years) and the memories of his students (Branka Predić Šaper and Jelena Milenković).

The last chapter includes shorter, informative papers by students of musicology (Milica Petrović, Maša Spaić, Predrag Kovačević, Milica Đerić, Vladimir Perišić, Vanja Vuletić, Miloš Marinković, Tijana Adamović, Jovana Avramović), edited and arranged by Ivana Petković. The following were published: “Predrag Milošević’s biography”, “Little Suite and Sonatina for piano”, “String Quartet by Predrag Milošević”, “Vocal music by Predrag Milošević”, and “The pedagogical activity of Predrag Milošević”. These items were conceived as a compact whole, which provides all the significant facts about Milošević’s life and work, and thus serve as a starting point for becoming better acquainted with the work of this distinguished personality.

The new scientific data in the study of Predrag Milošević’s work published in this monograph have ‘resurrected’ a long-neglected personality in the domain of Serbian music. Thanks to this monograph, many memories of Milošević will be preserved. The monograph *The Multifaceted Artistic Activity of Predrag Milošević (1904–1988) – on the 110th Anniversary of His Birth* will play a significant role in the education of future musicologists and primarily composers, who will learn about the significance of the preservation of history and the cooperation of various generations, which was Milošević’s ambition as well.