

Kosta P. Manojlović



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KOSTA P. MANOJLOVIĆ (1890–1949) AND THE IDEA OF
SLAVIC AND BALKAN CULTURAL UNIFICATION

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edited by
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Institute of Musicology SASA

KOSTA P. MANOJLOVIĆ AS A CHOIRMASTER, CRITIC AND PEDAGOGUE

Kosta P. Manojlović – The Oxford Years

VERICA GRMUŠA

This paper deals with a lesser known period in the life of Kosta P. Manojlović, the years between 1917 and 1919 that he spent studying music at Oxford University. It collates the scarce information from records of Oxford University's New College, including dates of examinations Manojlović passed and the score of his final BMus exercise, a setting of Psalm 137, *Na rjekah vavilonskih* [*By the Waters of Babylon*].

The paper further focuses on the correspondence between Kosta P. Manojlović and his colleague and close friend, Miloje Milojević (1884–1946), Serbian composer, professor at the Srpska muzička škola [Serbian Music School] in Belgrade and Muzička akademija [Music Academy] in Belgrade, and one of the most prominent figures in Belgrade's musical life at that time. The paper could thus be subtitled "Manojlović in the realm of Miloje Milojević", as it provides insight into their close collaboration. Manojlović's four letters to Milojević span the entire period of Manojlović's Oxford studies.¹ They contain information about his composing and conducting, as well as the circumstances that led to Manojlović's appointment to posts he took upon returning to Belgrade: the Choirmaster of the Beogradsko pevačko društvo [Belgrade Choral Society]² and University Teacher of Skills at the Pravoslavno-bogoslovski fakultet [Faculty of Orthodox Theology] in Belgrade.

More importantly, these letters shed light on Manojlović's cultural and social activism, giving details of his lecture recitals and choir performances promoting Slavic repertory in United Kingdom. I situate his work in the context of the lesser known cultural activism that accompanied the political activities of the Jugoslovenski komitet [Yugoslav Committee], formed in the United Kingdom at the outbreak of the First World War to lobby for international support for the unification of all South Slavs within one independent state.

1 The letters are held in the Miloje Milojević Family Collection. I am indebted to Vlastimir Trajković (1947–2017), Professor of Composition at Belgrade University Faculty of Music and grandson of Miloje Milojević, for allowing me access to this collection.

2 Known as the Prvo beogradsko pevačko društvo [First Belgrade Choral Society] since 1923.

Musical events, often neglected in historical accounts, played an important part in this context, particularly in years preceding Manojlović's studies in Oxford. While delving into the discourse on nationalism, I point to the seemingly small details in Manojlović's letters pertaining to performance and gender, highlighting the need for these to be incorporated more readily into both musicological and historical studies.

The Oxford Records

Manojlović moved to New College, Oxford, after spending two years at the Munich Hochschule für Musik [Music Academy].³ He studied with Professor Sir Hugh Percy Allen,⁴ to whom he dedicated the copy of cantata *By the Waters of Babylon* kept in the library of the Belgrade Fakultet muzičke umetnosti [Faculty of Music]. This cantata, for bass solo, two choruses, and orchestra was Manojlović's final BMus exercise, submitted to the Secretary of Faculties in September 1919. The degree of BMus was conferred (in absence) on March 3rd, 1921, and the score deposited a week later.⁵ While Manojlović omitted instrumentation details in the Belgrade copy, instrumentation in the Oxford copy shows he planned it for a large orchestra and 400 singers. The exclusion of these details from the Belgrade copy suggests his realistic expectations for the still modest concert scene in Belgrade in 1938, which often conditioned the compositional opus of contemporary composers.

The Yugoslav Idea in United Kingdom during World War I

Starting from the early 19th century, when the Illyrian Movement was formed by Ljudevit Gaj (1809–1872), the Yugoslav idea was propagated in the South Slav region in various shapes and forms. Manojlović's composing and performing activities at the beginning of the twentieth century follow the growing intellectual action for unification among South Slavs. Early twentieth-century South Slav intellectuals, who were in general less interested than politicians in

3 Manojlović studied in Munich under the same professors as Milojević had done some years earlier, Richard Meier-Geshrai and Friedrich Klosé.

4 The New College register of candidates for degrees in Music holds no materials dating before the 1930s. The entry for Manojlović (reference UR 2/9/3) gives only the dates of his examinations: November 27th, 1917, June 11th, 1919, and August 27th, 1919. The records do not hold full details of his professor, but only give the initial "H".

5 The shelfmark is MS. Mus. Sch. Ex. b.60. Ana Stefanović analyzed this work in detail based on the Belgrade copy (STEFANOVIĆ 1990).

the domination of one center over another (DJOKIĆ 2003: 5),⁶ typically understood Yugoslavia as a “mostly cultural union of kindred, but separate nations” (TRGOVČEVIĆ 2003: 223). However, although the cultural arena was less contentious than the political scene, there was no consensus on the model for the creation of a Yugoslav cultural identity. Wachtel describes three models for a common Yugoslav culture in interwar Yugoslavia, identifying a new culture combining the elements of the existing “tribal” cultures as the dominant cultural paradigm of a synthetic Yugoslav culture (WACHTEL 2003: 239).⁷ This model often manifested itself among composers through a renewed interest in folk-song arrangements and an expansion of the territories their song collections covered.⁸

Unification efforts were not confined to local territories. At the beginning of World War I, the Yugoslav Committee was formed in London to lobby for public international support of unification of all South Slavs in one independent state. It was headed by Ante Trumbić, co-founder of the Hrvatsko-srpska koalicija [Croat-Serb Coalition], and included politicians, journalists, jurists, and professors from South Slav territories, as well as members of emigrant communities in the United States and South America. The Yugoslav Committee received diplomatic and some financial support from Serbian Prime Minister Nikola Pašić and his government, particularly at the beginning of the war. Notable Britons involved with the Committee included Robert William Seton-Watson and Henry Wickham Steed, founders of the Serbian Relief Fund that gave medical assistance to Serbia (its activities will be elaborated on below).

In its publications, the Committee relied on cultural and linguistic similarities to justify its calls for political autonomy (ROBINSON 2011: 11). It published *The Southern Slav Bulletin* and organized exhibitions and lectures. The most notable exhibition was by the Croatian sculptor and architect Ivan Meštrović (1883–1962), known for his endorsement of the Yugoslav idea,⁹ held

6 It has to be pointed out that there cannot be a clear-cut distinction between intellectuals and politicians in the region at this time. For instance, Milan Grol (1876–1952), apart from being a leading member of the Samostalna radikalna stranka [Independent Radical Party] prior to 1918 and then of the Demokratska stranka [Democratic Party], eventually becoming its president, was also a theater critic and director of the Belgrade Narodno pozorište [National Theater] in the 1920s

7 The other two models would be based either on an existing culture (most likely Serbian) or a new culture not based on existing tribal cultures.

8 Manojlović was one of many composers who continued the work started by the previous generations of composers. Franjo Kuhač (1834–1911) was one of the first South Slav composers who collected and published a folk-song collection, titled *Južnoslovenske narodne popjevke* [South Slav folk songs] (1878–1881), encompassing the whole territory of what was to become Yugoslavia. At the time that Manojlović was arranging folk songs in Oxford, Petar Konjović (1883–1970) was working on *Moja zemlja* [My Country], a collection of one hundred songs composed from 1905 to 1925. Milojević was doing the same in Paris, publishing his seven-song collection there in 1921.

9 For an analysis of Meštrović’s work in the Yugoslav context, see WACHTEL 2003.

in 1915 at the Victoria and Albert Museum in London. While historians have dealt with various cultural activities that accompanied the Committee's political work, there is no mention of music,¹⁰ although this body put on many musical events. Of particular interest is a concert organized in London in 1915 by the Serbian Relief Fund,¹¹ titled "Historic Slav Concert, in aid of the starving and homeless Serbian women and children", and featured Czech, Polish, Serbian, and Russian music (see ILLUSTRATION 1 and 2). The high profile of the performers, which included the London Symphony Orchestra and London Choral Society, conducted by Sir Thomas Beecham, bears out the significance attached to the occasion and the Committee's ability to drum up support from important public figures.¹² The main patron of the concert was Queen Alexandra. The program featured the *Uvertira* [Overture] by Stanislav Binički (1872–1942), *Tri srpske igre* [Three Serbian Dances] arranged for the orchestra, and Milojević's song *Solitude*.¹³ A number of events on a smaller scale were also organized throughout the United Kingdom. This context set the tone for Manojlović's compositional and conducting activity during his Oxford years which, apart from coursework, almost completely revolved around traditional folk music and promotion of the Slavic repertory.

Letters to Milojević

During his days in Oxford, Manojlović kept in close contact with Milojević. However, these letters show that at this time they still maintained the professor-student relationship which started while Milojević was Manojlović's teacher in the Serbian Music School in Belgrade.

The first letter held in collection is dated 3. 12. 1917 (see ILLUSTRATION 3). The word "Mr." ("G." in Serbian) in the letter's opening is smaller than the rest and seems to have been added as an afterthought, as if Manojlović wanted to mollify his initially very friendly first-name address. The letter's sombre and

10 The omission of music by historians is not exclusive to Connie Robinson's work. For instance, Andrew Wachtel mentions no musicians in his overview of cultural Yugoslavism (WACHTEL 1998, 2003). Ljubinka Trgovčević focuses on Serbian intellectuals who used linguistics, ethnography, history, and literature to promote cultural bonds, filling the gap in literature in English on the topic. Although she writes about authors, poets, critics, painters and sculptors, her analysis does not include musicians, who collaborated closely with other artists and intellectuals (TRGOVČEVIĆ 2003).

11 I am grateful to Dr. Aleksandar Vasić who provided me with the information and program for this concert.

12 Sir Thomas Beecham (1879–1961) was a prominent English conductor and impresario.

13 The program only provides the English title of Milojević's song *Solitude*. It cannot be ascertained which song it is as there are no songs in the Miloje Milojević Family Collection to match the lyrics provided in the concert program.

nostalgic tone is not surprising, considering the difficult wartime circumstances and the new environment Manojlović had to adjust to.

My dear Mr. Miloje,

...Everything in this small room of mine is sad and full of regret, despite the luscious electric lamp's light. The last piece of coal is burning in the fire place – its crackling echoes the life that is fading away. Everything is in vain. The soul is empty; wishing for the life it never lived, dreaming of the green fields full of flowers, fragrant with lilies and cut wheat, filled with birds' call and the songs of the long gone fairies...

Manojlović further complained of a lack of inspiration and the pain of being a mature student, even questioning his choice of career. He wrote of his first set of exams passed on November 27th, and his hopes of passing the final examination in June 1918.

On the 27th of last month I passed my first exam for the Bachelor of Music degree. There were fifteen of us in the exam. Some old people with grey hair and beards studying for a doctorate, and some for the above-mentioned degree. From 9.30 to 12.30 we had to do the counterpoint test, and from 2 till 5 we did the harmony test and the aural exam.

I thought I had failed miserably, as I was not pleased with what I had written. However, they said it was good and that it had the "artistic" quality. Very good, I said to them. If you are pleased, so am I. And so, I was one of the three people who passed the exam. Well done, you'll probably say. I say it was God's will. All I remember is that the time was passing by quickly and that I only started scribbling when it came to the very end. Maybe that was the moment of inspiration. The last exam will be in June, so I will get the certificate to look for a job in Serbia (Just to get out of this!).

Manojlović was active in promoting Slavic repertory from the very beginning of his studies in Oxford. He gave a lecture recital on South Slav folk music at the local club, and planned another one for the following term. There is no information on the repertory performed, as the sheet music that accompanied the letter has been lost. The content, though, is suggested by Manojlović's clearly articulated Yugoslav idea at that time: directly "flagged" in the title of the Yugoslav folk song collection he edited during his Oxford studies, and mentioned in more detail below. Michael Billig defines "flagging" as process of unambiguous and material marking of objects using the simple and

seemingly banal techniques of citing a nation's name, flag, and emblems (BILLIG 1995: 93). While Manojlović's collection was published in 1921, after the Yugoslav state had already been formed and could have influenced the title, the selection of the songs and the geography they covered was done before that. Rather than focusing on the character of the identity projected, I explore the format and context of the performance. This was a song lecture-recital, with Manojlović lecturing, playing, and singing. This all-encompassing role is yet another parallel with Milojević, who, unlike most composers at that time, not only collected and arranged folk songs but also toured Serbia and Yugoslavia, giving lecture recitals with his wife, the soprano Ivanka Milojević (1881–1975).¹⁴

Manojlović's choice of genre confirms the well-known role of song as an "emblem of unity" (BOHLMAN 2011: 18), due largely to its poetic component and link with the vernacular tradition. I highlight, however, Manojlović's passing comment about the audience in these lecture recitals, consisting only of women.

On the 7th of this month I gave a lecture on folk music in the club here – only girls were in the audience, and I should give one more next month in another club. I prepared it in haste, illustrated musically with a *drombulje* [jaw harp] and piano. I also sang, with pathos like Chaliapin, while Godevac played the piano nervously.

This corroborates the historical position of art song as a suitable genre for the engagement of women, whether as salon hostesses, performers, or even composers.¹⁵ Despite the link between song and national narratives, performers in general are, as groups, neglected in musicological studies, while women remain neglected in historical accounts and studies on nationalism. As McClintock points out, while "the invented nature of nationalism has found wide theoretical currency, explorations of the gendering of the national imagery have been conspicuously paltry." (MCCLINTOCK 1996: 260).¹⁶ She further argues that, as a gendered discourse, nationalism cannot be understood without a theory of gender power that makes visible women's active participation in

14 Of particular importance are the eight lecture-recitals the Milojevićs gave during their two-month long melographic tour of present-day Macedonia and Kosovo in 1928.

15 The Lied's historical association with femininity has been well documented in scholarship (CITRON 1987; KENNY & WOLLENBERG 2015).

16 McClintock offers a fourfold strategy of feminist theory of nationalism: investigating the gendered formations of sanctioned male theories; bringing into historical visibility women's active cultural and political participation in national formations; bringing nationalist institutions into critical relation with other social structures and institutions; and paying scrupulous attention to the structures of racial, ethnic and class power that continue to bedevil the privileged forms of feminism.

national formations (Mc CLINTOCK 1996: 261). As well as being in the audience, both South Slav and British women gave a number of small scale art-song recitals throughout United Kingdom as performers; these garnered the interest of audiences and reviewers.¹⁷ This extended salon culture, where both song and women played an important part, emerges as a more potent vehicle for spreading both national ideas and music than it has been given credit for in scholarly discourse, and ought to be investigated further.

Manojlović finished the letter by lamenting on how little he had managed to compose at Oxford: “This is all I did so far. There are some folk songs waiting in silence for me to call on them. And the ‘originals’ are asleep, maybe for good, who knows.” The “folk songs” he refers to are the seven songs that were to be published in Belgrade in 1938 as *Pesme naših rodnihi strana* [*Songs of our home regions*].¹⁸

The second letter in the archive is dated almost a year later, 21. 11. 1918, but contains clear references to the pair’s correspondence in the meantime. It starts with a reply to Milojević’s critique of the songs that Manojlović had previously sent him:

Maestro caro mio,

I received the letter. I know very well that my scribblings are still just that and that it is not the style I want technically, but it is all still forced, and your “Big Bertha” bombarded me forcefully at long range, hence under such conditions I could not prepare my defense properly. Somehow I got my head out of it all and you can now edit my work in the background. I had just begun to think that my piano scribble was fit to be played, when you bombarded me again. I did not want to compose the entire piano piece, I just wanted to portray the playful dark-eyed and blue-eyed beauties. But one thing I hope is true, that it was written well for the piano. Is it so? If not, I will mobilize all my power for the next one!

The letter also refers to their ongoing discussion about the album of folk song arrangements I referred to above, which Manojlović edited and which was eventually published in the UK in 1921 as *Jugoslovenske narodne pesme*

17 Miss Vivien Edwards’ lecture recital on Serbian Folk Song, held at the Leeds Arts Gallery on December 5th, 1916, was described as of an event of “more than a passing interest” (ANONYMOUS 1917: 42). “An hour of Serbian Song”, held at Cambridge Examination Hall on August 16th, featured various performers, including Miss Vivien Edwards. The programme included “folk songs, national songs, modern Serbian songs and an aria from a Croatian opera.” (ANONYMOUS 1916: 468).

18 The collection contains the following songs: *Lep Ivo*, *Dremala*, *spavala*, *Serenada*, *Makedonac*, *Zora zori*, *Soko*, *Mladost* [translated respectively as *Handsome Ivo*, *She slept and dreamed*, *Serenade*, *The Macedonian*, *The Dawn is Breaking*, *The Falcon*, *The Youth*]. These songs belong mostly to the *sevdalinka* genre, also favored by Petar Konjović (STANIMIROVIĆ 1988: 205).

[*Yugoslav Folk Songs*]. The album consisted of 43 songs, translated by Rosa Newmarch (1857–1940), an English writer on music,¹⁹ and featured a cover designed by Ivan Meštrović.

It seems there will be no one to translate six songs from your last letter for the album because, as you will see, Mrs. Newmarch has not yet translated the seven songs I gave her in August, and she returned them to me this morning as I asked for them. She did not reply if she would translate these six songs, but it does not seem likely. I am sending my songs to you so you can choose what you want – especially *Dremala, spavala* is interestingly phrased – and then return them as soon as possible because I will need them. *Makedonac* should be transposed to F minor. Are at least these seven songs written pianistically, for heaven's sake?

The last two songs mentioned confirm Milojević's continued mentoring and critique of the piano accompaniments of Manojlović's folk-song arrangements.

The third letter, dated 23. 2. 1919, marks the first occasion that Manojlović wrote about his conducting, detailing the concerts he gave with the choir he formed of theology students:

After a lot of struggle, we finally managed to give a performance of church music on February 2nd, here in the New College Chapel at 8.30 pm. There were a lot of people in the audience, and important ones, too. The program was the same as previously in London, we only added *Večeri tvojeja tajnija* [*Of Thy Secret Supper*].²⁰ The reception was great. *Heruvimska pesma* [*Cherubic Hymn*] went as one could only wish for.²¹ On February 9th we gave in the Cathedral a short service where we sang a couple of items. On the February 17th we went to Birmingham.

It also gives us the number of students in the choir and details of the reception by the audiences:

19 Rosa Newmarch (1857–1940) was an English writer on music. While she is best known for championing Russian and Slovak music in Great Britain, she promoted the music of a number of other composers, including Jean Sibelius (BULLOCK 2011).

20 He does not specify what setting he refers to.

21 *Heruvimska pesma* [*Cherubic Hymn*] is the troparion normally sung at the Great Entrance during the Orthodox Christian liturgy. A number of Serbian composers set it to music.

I was never as pleased with a performance as then. We gave our best, with 30 singers (Grdanički was the tenor). I was told that when we started the first big “Amen”, the bishop of Birmingham nearly fainted with delight. The next day the press reported that the audience was stunned. Particularly with “Iže” which, according to reviews, went from a *perdendosi* to a great crescendo, and then disappeared in the corners of the Cathedral.²² I repeat, I was never as happy with singing as I was then. In the evening we had a concert in the Cathedral, repeating the success. The theology students will be returning home soon (not all of them hopefully) so I will not have the choir any more.²³ That is why we hope to give two or three more concerts in Reading and Manchester before they leave. Still, nothing is confirmed.

I highlight, however, Manojlović’s passing comment about the uncertain future of his choir. This is a stark reminder that any conclusion on his, or for that matter anyone else’s, cultural activism needs a nuanced interpretation. In this particular case, the ending of Manojlović’s choral activity should not be interpreted as a particular change of course, but simply as a result of having no performers.

Manojlović also quotes in full a telegram sent to him from Thessaloniki by Risto Odavić, at that time Head of Umetničko odeljenje Ministarstva prosvete [Ministry of Education’s Arts Department]: “Thessaloniki, February 18th, ‘919: Inform Kosta Manojlović, the musician, that he has been appointed Conductor of the Belgrade Choral Society and that the Faculty of Orthodox Theology needs him to teach music there. Please inform me in a cable when he can come to Belgrade. Risto Odavić.”²⁴ The post at the Belgrade Choral Society seems to have been a highly coveted one. Manojlović, alluding to warring factions at the Belgrade Choral Society, tells Milojević he does not want to accept the post and instead asks for advice on the course of action they should take together:

For now I will not answer anything until I get their conditions from Belgrade in writing, then we can arrange things as we think fit. My first requirement will be that you are appointed Conductor, not me. In any case I want to make it understood that we stand behind each other.

22 “Iže” is part of *Heruvimska pesma*.

23 A number of students from Serbia studied theology in Oxford, one of which, Dragomir Maričić, signed as a witness the score of Manojlović’s BMus exercise deposited in Oxford.

24 Risto Odavić (1870–1932) was a Serbian writer and political figure in Yugoslavia. He worked as a playwright at the Narodno pozorište [National Theater] in Belgrade, Director of the Državna štamparija [State Publishing Company], Member of Parliament, Head of the Ministry of Education’s Arts Department etc.

Whether this appointment to the Belgrade Choral Society was a thorny issue for the two composers can only be speculated, but apparently Milojević failed to reply to this letter. Manojlović wrote again on March 17th, 1919, asking for answers and the manuscripts of his songs.

What is this strange silence that makes me think you are angry with me? Is there some devil's work at play, so you did not reply to my cable dated three weeks ago asking for the score of seven folk songs I arranged for piano accompaniment and sent to you in November last year, nor to my letter that followed? You did not even let me know if you received those songs in the first place (*Lep Ivo, Dremala, spavala, Serenada, Makedonac, Zora zori, Soko, Mladost*), so I am worried, though I sent the letter by registered mail.

Manojlović ends the letter assuring Milojević of his friendship and loyalty, adding short details of his latest compositions, the Minuet and Scherzo from his String Quintet and the fugue *Pastir* [*The Shepherd*] for soprano, contralto, and piano. Upon returning to Belgrade later that year, Manojlović accepted the post of Conductor of the Belgrade Choral Society, which did not seem to hinder the two composers' continued close collaboration.

Conclusion

This paper surveys Oxford University records for information on Manojlović's studies. It complements the scarce data available with Manojlović's letters to Miloje Milojević, Manojlović's teacher at the Serbian Music School in Belgrade. The letters clearly reveal their professor-student relationship at that time, with Manojlović still sending his works for Milojević's approval.

The World War I context in general, and the idea of South-Slav unity in particular, dominated Manojlović's years at Oxford. This affected the sombre mood of Manojlović's letters to Milojević and shaped his compositional and conducting activity. Manojlović focused on the folk tradition and collaborated with eminent advocates of the idea of South Slav unity at that time, namely Ivan Meštrović and Miloje Milojević, which resulted in publication of the *Jugoslovenske narodne pesme* collection.

Manojlović also gave small-scale lecture recitals with the folk song repertory, where he lectured, sang, and played. The exclusively female audience in these recitals reflects women's historically central role in 19th-century salon culture and song repertory. However, it also calls for further

exploration of the role of women as both audiences and performers in this extended version of salon culture deployed as a means of cultural activism accompanying the construction of national identity and creation of nation-states. Manojlović further promoted the Slavic repertory through his choir of male theology students at Oxford. Manojlović organized and conducted a number of well received performances with this choir, only having to stop when a large group of students graduated and left Oxford. This is a stark reminder of the role of performers as agents in creating musical discourse, calling for the performance, rather than music as work, to be explored in a nuanced historical analysis.

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ARCHIVAL SOURCES

Porodični fond Miloja Milojevića [Miloje Milojević Family Collection] (Belgrade, Serbia)

APPENDIX

SERBIAN RELIEF FUND

HISTORIC SLAV CONCERT

IN AID OF THE

Starving and Homeless Serbian Women and Children

CONDUCTORS:

Mr. THOMAS BEECHAM
Mr. ARTHUR FAGGE
M. EMIL MLYNARSKI
AND
M. WASSILI SAFONOFF

THE LONDON SYMPHONY ORCHESTRA
AND
THE LONDON CHORAL SOCIETY

SOLOISTS:

Mme. D'ALAVAREZ	Mme. LEA PERELLI
M. VLADIMIR ROSING	M. JULIAN BONELL
M. BENNO MOISEIVITCH	M. LEO STROKOFF

At the piano	-	M. MANLIO DI VEROLI.
Organist	-	Mr. C. H. HEMPLING.

RUSSIAN SACRED MUSIC
FIRST TIME IN ENGLAND
SERBIAN NATIONAL MUSIC

CHAPPELL GRAND PIANOFORTES.

ILLUSTRATION 1. The first page of the program notes for the concert organized in London in 1915 by the Serbian Relief Fund.

Section II.—POLISH.

1. (a) "Anielli" Symphonic Poem *L. Rozycki*
(b) Scherzo from D minor *S. Stojowsky*

THE LONDON SYMPHONY ORCHESTRA.

Conductor—EMIL MLYNARSKI.

2. (a) Etude, Op. 10, No. 3, in E major }
(b) Fantasia, Op. 49, in E minor } *Chopin*

BENNO MOISEVITCH.

3. Mazurka from Opera "Halka" *Monuszko*

THE LONDON SYMPHONY ORCHESTRA.

Conductor—EMIL MLYNARSKI.

Mr. T. P. O'CONNOR, M.P.

Section III.—SERBIAN.

(First time in England)

(Arranged by Mr. HUBERT BATH.)

1. (a) Overture *Stanislav Benitchki*
(b) Three Serbian Dances *National*

THE LONDON SYMPHONY ORCHESTRA.

Conductor—Mr. THOMAS BEECHAM.

2. Serbian Song ... "Solitude" ... *Miloye Milojevitch*

Mme. LEA PERELLI.

At the piano - HUBERT BATH.

It was in the autumn that my hero asked my hand from
my father; in autumn I was received to this home. And in
the autumn, alas! he left me and went to the army.

Rememberest thou, beloved one, those sweet days and our
love? Oh, solitude; oh, wretched me! Shalt thou come home
soon, sweet hero!

ILLUSTRATION 2. The fourth page of the program notes for the concert organized in London in 1915 by the Serbian Relief Fund.

12 Linton Rd
3. XII. 1917.
Oxford

Драги мој Милоје,

Сваког дана књига бије о прозорста
окна а, на отвореном прозору црвена
књига. Тесњак врата врати се кроз
дугу, која би хтела да дур нешто
где док то соби болује Марко са
Марком орену прозетим дусима. Из
другог краја "Српства" нешто вела у
моје бола "у коме, се одређују сени
моје мајке" и "Српства". Све је у овој мо-
"и" соби нешто и то је бола

ILLUSTRATION 3. Kosta Manojlović's letter to Miloje Milojević, dated 3. 12. 1917.