

Laura Emmery

Emory University, Atlanta, Georgia, United States of America

Ivana Miladinović Prica

Faculty of Music, University of Arts in Belgrade, Serbia

"Different New Music in Yugoslavia": The Earliest Minimalist Manifestations¹

Abstract: Some of Yugoslavia's most radical musical manifestations unfolded during the 1970s and 1980s. Aided by postwar Yugoslav cultural programs, the iconic Student Cultural Center (SKC) in Belgrade – a student-managed "safe space" for free expression and creativity – opened its doors in 1971 and instantly became a magnet for experimental musicians throughout the Western and Eastern Blocs. A group of rebellious composers and performers – Opus 4 and the Ensemble for Different New Music made some of the largest strides in Yugoslav music history and defined a new era of avant-garde and a unique brand of minimalism, influenced by performance and conceptual art, Cage-style experimentalism, Fluxus, and the use of multimedia. This study briefly illustrates their robust vision that connected the East with the West in a fruitful exchange of ideas, despite the geo-political division of the world at the time.

Keywords: Yugoslav experimental music; Yugoslav minimalist music; Yugoslav neo-avant-garde; conceptual music; Opus 4; Ensemble for Different New Music; Student Cultural Center in Belgrade (SKC); music festivals.

The formation of the Student Cultural Center (SKC) in Belgrade

The year 1968 was marked by great turmoil and demands for social, cultural, and political change. Protests around the globe signified the escalation of social conflicts as people took to the streets to voice their dissent against wars, repression of civil liberties, the rise in left-wing politics, political, military, and dictatorial systems, colonization, and clashes between mainstream and counter-culture, among other issues. Yugoslavia was no exception. The demonstrations in Belgrade in the summer of 1968 were the first mass protests in the country since the Second World War. Students demanded solutions to several social and civil rights issues, such as high unemployment in the country, repression of societal inequalities, federally endorsed violence, and limitations to the freedom of the press.

¹ This brief essay is derived from a book, *The Origins of Yugoslav Musical Minimalism: Exhibition at the Cultural Center Parobrod* (Belgrade: UK Parobrod and G.L.O.R.I.A., 2024) by Laura Emmery and Ivana Miladinović Prica, which accompanied the exhibition of the same title, displayed May 25–June 3, 2024, at the Cultural Center Parobrod [UK Parobrod] in Belgrade, Serbia.

Demonstrations in Belgrade escalated when the police violently stormed the University of Philosophy, barricaded by students and professors. Following an intense week of protests, in his televised address on June 9, 1968, President Tito announced that he would agree to the students' demands. While Tito never followed through on his promise, in an act of compromise, the Communist Party of Yugoslavia gifted students a building in the center of Belgrade – a student-managed "safe space" where they could freely express their views and creativity. This marked the birth of the iconic Student Cultural Center, which officially opened its doors on April 4, 1971, to coincide with the celebrations planned for the Students' Day in Belgrade.² The first fifteen years of operation of the SKC represent the center's "Golden Era." With events showcasing the newest trends – from conceptualism, performance art, happenings, minimalism, and Fluxus to the emergence of a new wave in Yugoslav popular music – the activities at the SKC reached a peak of popularity.

Envisioned as the first multi-purpose space where students could explore their artistic vision in all spheres, the SKC featured a movie theater and concert halls, smaller concert stages, a dance hall, art galleries, libraries and reading rooms, a club restaurant, and a garden. The scope of innovation and originality of artistic activity at the SKC surpassed everyone's expectations. With its groundbreaking event programming, the SKC became a hotspot for the new avant-garde scene, not only in Belgrade but the entire Yugoslavia, and a magnet for international collaborations. The center's first significant international event, "Aprilski susreti" [April Encounters: Festival of Expanded Media], was founded the following year on April 4, 1972. It was conceived as an interdisciplinary artistic program that would transcend the boundaries between art forms. It gave further rise to the New Art Practice and became the birthplace of a unique brand of Yugoslav musical minimalism.³

By the mid-1970s, experimental and alternative music programming at the SKC expanded, first at the hands of its first music editor Branislava Šaper (1971 to 1978), and then the rebellious young composers and performers from the Music Academy in Belgrade – the Opus 4 collective and Ansambl za drugu novu muziku [Ensemble for Different New Music]. Wanting to go beyond the aesthetic emanating from the traditional Music Academy, the Electronic Music Studio Belgrade, and music that was featured at the Music Biennale in Zagreb, they helped shape the *new* avant-garde music movement in Yugoslavia – an aesthetic that was inspired by American minimalism, the Fluxus, conceptual art, and the use of multimedia. They

² April 4 designates the Students' Day in Belgrade. It marks students' protests of April 4, 1936, against fascism, during which a student lost his life. The city organizes many student-centered activities on this day, including sporting competitions, concerts, and academic competitions.

³ For more on the Yugoslav New Art movement, see Ješa Denegri and Marijan Susovski, *The New Art Practice in Yugoslavia: 1966–1978* (Zagreb: Gallery of Contemporary Art, 1978). For further studies on the SKC art and music scene, see Amy Bryzgel, *Performance art in Eastern Europe since 1960* (Manchester: Manchester University Press, 2017); Ješa Denegri, "СКЦ као културни феномен и уметничка сцена," in *Ово је студентски културни центар. Првих 25 година* [This is the Students Cultural Center. The First 25 Years], 1971–1996, ed. Slavoljub Veselinović (Belgrade: Studentski kulturni centar, 1996), 51–66; and Denegri, *Studentski kulturni centar kao umetnička scena* (Belgrade: Studentski kulturni centar, 2003).

initiated unprecedented international collaborations by organizing experimental music festivals. As musicologist Ivana Miladinović Prica notes, these young composers played an essential role in forming the SKC's overall avant-garde artistic profile for more than a decade,⁴ and defined the center's "Golden Era" of the 1970s and 1980s.

Music at the Student Cultural Center

Unlike the New Art movement, boldly headed by Marina Abramović and her peers at the Faculty of Fine Arts in Belgrade,⁵ music activity at the SKC did not find its footing in the avant-garde scene during its initial year. The first music concert at the Center was held on May 20, 1971. As described in press clippings and without much publicity, it was an intimate concert of Baroque chamber music. However, by the following year, music concerts produced at the SKC were moving toward experimentalism, and numerous notable music ensembles, competitions, festivals, and concert series were organized soon after. On April 6, 1972, at the First April Encounters, the SKC programmed its first experimental music concert, featuring Acezantez – a Croatian avant-garde chamber group founded by Dubravko Detoni (b. 1937). The four performers, playing piano, organ, drums, and clarinet, filled the capacity of the SKC's Grand Hall, captivating an audience of 250 guests past midnight.

The music division at the SKC quickly caught up with other progressive departments of the SKC and started modernizing its programming. Under Šaper's leadership, the Center produced many concerts in collaboration with other recently established institutions and festivals, such as the Belgrade International Theater Festival (BITEF) and the Belgrade Music Festival (BEMUS). The most significant event, perhaps, was the *Muzička moderna* [Musical Modernism], a concert series produced in collaboration with the Third Program of Radio Belgrade – a national-broadcast radio station specializing in the promotion of experimental and avant-garde music.

By the early 1970s, the new postwar generation of Yugoslav composers was still catching up to Western modernist trends and clashing with the traditionalists who controlled higher education. By necessity, the Student Cultural Center became a crucial space for innovative artists to acquaint themselves with and freely practice Western compositional techniques. These young artists – composers and performers – promoted their own works across Yugoslavia and introduced the Yugoslav audiences to the trends from abroad by holding listening sessions of newly acquired albums (such as the music by John Cage and Steve Reich), organizing guest lectures (notably, Mauricio Kagel led a workshop on May 31, 1974), and programming music by composers outside of Yugoslavia. Furthermore, composers of the SKC Music Division created new opportunities for like-minded students across the region – from music

⁴ Ivana Miladinović Prica, "The Cage Effect from a Serbian Perspective," in "Serbian Musical Avant-Gardes," ed. Laura Emmery, special issue, *Contemporary Music Review* 40, 5–6 (2021), 608.

⁵ These young experimental student artists – Abramović (b. 1946), Slobodan Era Milivojević (1944–2021), Neša Paripović (b. 1942), Zoran Popović (b. 1944), Raša Todosijević (b. 1945), and Gergelj Gera Urkom (b. 1940) – are commonly referred to as the "Belgrade Six".

academies in Zagreb, Ljubljana, Skoplje, and Belgrade – to meet, collaborate, and engage with one another.

When Miroslav Savić took the role of the next editor of the SKC Music Division on January 1, 1978, music programming underwent a significant shift. The new editorial board set forth five principal goals: (1) to affirm young Yugoslav composers; (2) to emphasize the notion that the multimedia creative work should be simulated through performance and by providing information about it; (3) to offer lectures and organize manifestations dedicated to particular topics; (4) to establish a creative space for various ensembles and artists whose artistic interests align with those of the Music Division; and (5) to engage in a robust publication of cassettes, records, music scores, and special editions.⁶ In addition, the new editorial board initiated a music series *Proširena muzika* [Expanded Music], whose principal aim was the “performance of actions that are primarily musical but can be realized in a variety of extra-musical media, thus revealing a different nature of music.”⁷

With their goals defined, the new young editors of the SKC Music Division translated articles on American experimental and minimalist composers in their publication *Nova/minimalna muzika* [New/Minimalist Music], including John Cage’s “The Future of Music – Credo” – a text they regarded as truly “visionary” – Michael Nyman’s “Minimal Music, Determinacy, and New Tonality” (1974), and Steve Reich’s “Music as a Gradual Process” (1969 [1968]).⁸ In 1976, they also held the first public listening sessions of the recordings by Cage and La Monte Young at the SKC. Concerts featuring music by Cage, Kagel, Charlemagne Palestine, Goffredo Petrassi, Włodzimierz Kotoński, and Karlheinz Stockhausen were becoming common, and Yugoslav musicians were taking part in performing and recording all-contemporary music repertoire. Among them, performances by Nada Kolundžija (b. 1952), one of the foremost pianists in the country to specialize in contemporary music by Yugoslav and composers from abroad, are significant. Kolundžija’s 1979 concert of the entire opus of Arnold Schoenberg’s piano pieces and the 1980 performance of John Cage’s *Sonatas and Interludes* for prepared piano stand out as first performances of these works in the country. Kolundžija’s recording of the latter was the second recording of these pieces in Europe, after the British pianist John Tilbury’s 1975 recording. Indisputably, Kolundžija’s performances were crucial to the dispersion and reception of Cage’s (and post-Cagean) experimental music in Yugoslavia.

Naturally, the promotion of new music and the creation of national and international collaborations were primary objectives of the new editorial board. However, establishing the SKC as a genuine space of free experimentation was imperative to the young students, who were not receiving any support or approval from their professors at the rigidly traditional Faculty of Music (FMU)– students who were implementing

⁶ Miroslav Savić, “Muzički program” [The Music Division] in *Studentski kulturni centar: prvih deset godina i posle* [The Student Cultural Center: The First Ten Years and Beyond] (Belgrade: Studentski kulturni centar, 1981).

⁷ *Ibid.*

⁸ Miroslav Savić, *Nova/Minimalna muzika* [New/Minimal Music] (Belgrade: Studentski kulturni centar, 1977).

newer musical trends like minimalism were barred from passing their qualifying exams.⁹ The most rebellious composers of this generation were Milimir Drašković (1952–2014), Miodrag Lazarov Pashu (b. 1949), Miroslav Savić (b. 1952), Vladimir Tošić (b. 1949), and Miloš Raičković (b. 1956). The first four formed an influential composers' group, Opus 4, and the latter was one of the initiators of the formation of the Ensemble for Different New Music. Together, these young composers and performers reshaped and revolutionized the music programming at the SKC.

Opus 4

The members of the Opus 4, each with a distinct voice but united in their exploration of new approaches to music, were primarily composers but also performance and multimedia artists, who implemented texts, film, photography, video, and other media in their concerts. The collective was a unique phenomenon in the musical life of Yugoslavia at that time. Vladimir Tošić posits that the formation of such a composers' collective was an avant-garde act in itself. He further elaborates that, from today's perspective, it is difficult to speculate what exactly led to the formation of the collective, whose mission, concept, and purpose the society did not understand at the time.¹⁰ Tošić specifies four principal reasons that contributed to the formation of Opus 4: (1) the need for unrestricted exploration of each member's individual questions; (2) to learn about contemporary music and techniques; (3) to change the attitudes of traditional thinking about music in the country; and (4) the need to present their art to the public.¹¹ In other words, these young composers took it upon themselves to learn about contemporary music, explore the limits of musical language and media, create, experiment, and promote their musical innovations, which they could not attain at their academic institution, and change the mindset of the audiences (Example #1).

The first performance by the members of Opus 4 (although not yet formally operating under that name) took place on May 20, 1976, at the Grand Hall of the Student Cultural Center. The concert was initiated and organized by students, despite the objections by the Department of Composition and Orchestration at the Faculty of Music. However, editors of the Art Division at the SKC – namely Biljana Tomić, the editor of the SKC Art Gallery – supported the young students, recognizing that their expression provided a “musical counterpoint to the predominantly conceptually oriented art scene” at the SKC.¹² The program of this debut concert featured the works by

⁹ All five composers (Drašković, Lazarov Pashu, Raičković, Savić, and Tošić) studied composition with Vasilije Mokranjac. Although sympathetic to the young students' interests in experimental music, Mokranjac's support was not enough to overrule the conservative majority.

¹⁰ Vladimir Tošić, *Opus 4: Dokumenti* [Opus 4: Documents] (Belgrade: Studentski kulturni centar, 2001), 14. In addition to the Opus 4 composers, Zoran Belić Weiss, Paja Stanković, and Dragana Žarevac, among others, also experimented with sound in their conceptual and performance pieces, probing the boundaries of the musical and the anti-musical.

¹¹ *Ibid.*, 14–18.

¹² Miroslav Savić, “Situacija muzika” [The Music Situation], in *Ovo je Studentски културни центар: првих 25 година* [This is the Students Cultural Centre. The First 25 Years], 1971–1996, ed. Slavko Timotijević (Belgrade: Studentski kulturni centar, 1996), 163.

only two composers – several arrangements of *10* by Savić (for solo piano; for piano four hands; and for tam-tam) (1974–76) and *Fragments* and *Mélange* by Tošić.¹³ The pieces performed at this concert were the first presentations of minimalist/reductionist music by Yugoslav composers. Savić's *10* – a reference to the binary numbers "1" and "0," which represent sound and silence, respectively – is a student work from 1974 and a significant achievement for the composer. With it, Savić demonstrated a "break from Messiaen" and a "connection to serial and minimalist/reductionist principles."¹⁴ Not knowing much about minimalism formally, which the young composers were not allowed to pursue at the FMU, *10* represented Savić's creative independence, one of the foremost principles of Opus 4. Tošić's *Mélange* (1975) is the earliest example of minimalist/reductionist work in Yugoslavia. In addition to the new compositional style, which was hardly known in Yugoslavia at that time, the graphic notation of the score was jarringly new for the traditional academic circles in Belgrade.

The activity of Opus 4 lasted through 1982, with their last public concert held on June 10, 1982, at the Twelfth International Festival of Experimental Music in Bourges, France. After its dissolution, members of the group continued to be active within the Ensemble for Different New Music.

Milimir Drašković (1952–2014)

From the very beginning of his career, Milimir Drašković showed an interest in integrating multimedia, including installations, video projections, and performance art in his compositions. Not considering his music "minimalist" in style until 1988 (with *HPSCHD I*, 1988, followed by *HPSCHD II*, 1990, both for harpsichord), John Cage's experimentations and the Fluxus resonated more with him. While Drašković's minimalist pieces are rather simple – they are based on a strict repetition of small segments, which he treats as a series – his multimedia and conceptual works illustrate daring innovation and originality.

Drašković was intrigued by the absence of sound, especially Cage's treatment of silence. In his conceptual work entitled *Muzika u Beogradu* [Music in Belgrade] (1978), he presents a blank score of music, just with the title written on it. *Dirigent* [Conductor] (1979) is another conceptual work that has no music in it. Per Drašković's inscription on the "score" (published as a booklet in 1981), it lasts for 22'14" and features thirty slides of Drašković, clad in a tuxedo, holding a baton, and making various gestures and facial expressions. Most of the slides are blurry, conveying motion. Each image portrays Drašković in a different position (i.e., gesture) and from a new angle, as if he were instructing specific sections of the orchestra and the audience were listening. Lazarov Pashu described this project as both a musical piece that one cannot hear and "a literary

¹³ Although Lazarov Pashu's work is listed in the program, it was not performed due to technical difficulties.

¹⁴ Miroslav Savić, *Animirani brojevi | Animated Numbers: 10 kompozicija za klavir(e) | 10 Piano(s) Compositions* (Belgrade: Vertical Jazz, 2016), 26.

work that does not rest on any linguistic signifiers,"¹⁵ while Mirjana Veselinović regards Drašković's works as a prime example of the "destruction of the institution of music," much like John Cage did with his experimentations at the New School in New York.¹⁶

In addition to blurring the lines between music and silence, gestures, conceptual art, performance art, and multimedia, many of Drašković's works also exhibit Cage's principles of indeterminacy and aleatory. Lazarov Pashu named these types of works *ideosemas* – combining the notions of an "idea" and "semiosis" – to denote "the entire body of works with contextual and immanent structural properties."¹⁷ In Drašković's opus, the concept of *ideosemas* is illustrated in works such as *Opera* (1979), *1–12* (1980), *Klavir, Op. 4, No. 1* (1980), *Video, Op. 4, No. 1* (1981) and *Muzički magazin* [Music Store] (1982) (Example #2).

Miodrag Lazarov Pashu (b. 1949)

Miodrag Lazarov Pashu notes that he was particularly influenced by John Cage – especially his events and happenings, stating that Cage was "an irreplaceable figure of 20th-century music [...] because he made the very notion of research and experiment aesthetically relevant"¹⁸ – and Vladan Radovanović (1932–2023) – an avant-gardist and pioneer of electronic music in the country. Pashu's distinct and notable conceptual works – "ideosemas" – comprise meta-music/meta-linguistic media (Example #3), exemplified in his two 1982 cycles: twenty works in *Muzika koja se misli* [Music that is thought about] and twenty-two works in *Muzika koja se čita* [Music that is read]. The former features a numbered list of specific ways to think about each piece. For instance, "No. 10" only has one line of text, which directs the participant to think about the notion that one need not necessarily think about music or performers in a musical way.

Miroslav "Miša" Savić (b. 1954)

As Editor-in-Chief of the Music Division at the Student Cultural Center, the role he assumed in 1978, Miroslav "Miša" Savić launched a program *Proširena muzika* [Expanded Music], founded the international festival *Druga nova muzika* [Different New Music], which ran annually from 1984 through 1986, and in 1987 he organized the First Festival of Computer Music in Yugoslavia, "Lična muzika" [Personal Music]. Savić played a significant role in the success and visibility of Opus 4, the Ensemble for Different New Music, and in general, all musical activity at the SKC, including

¹⁵ Miodrag Lazarov Pashu, "Druga nova muzika – srećne druge nove uši" [Different New Music – Happy New Different Ears], *Zvuk* 2 (1985): 80.

¹⁶ Mirjana Veselinović, "Stvaralačka prisutnost evropske avangarde u nas" [The Creative Presence of European Avant-garde Music] (PhD diss., Univerzitet umetnosti, 1983), 33–37; "Teze za reinterpretaciju jugoslovenske muzičke avangarde" [Theses on the Reinterpretation of Yugoslav Musical Avant-Garde], *Muzički talas* 30–31 (2002).

¹⁷ Miodrag Lazarov Pashu, Miroslav Savić, and Milimir Drašković, *Primeri ideosema / Examples of Ideosemas* (Belgrade: Milimir Drašković, 1983), 2–3.

¹⁸ Miodrag Lazarov Pashu, "Povodom serije ploča DISKOS-SKC" [On the occasion of DISKOC-SKC records series] (Belgrade: Studentski kulturni centar, 1981).

performances, publications, listening sessions, documentation, and festivals (and later electroacoustic/computer music).

Savić's early oeuvre explores limitations of music by writing pieces that push the boundaries of experimentation in his music, multimedia and electroacoustic works, body art, performance art, events, and happenings. He first demonstrated a departure from serialism, which he had to learn as a student, in *10 for piano* (1974), a piece based on "minimalist and reductionist" principles,¹⁹ in which the composer maintains specific relations among pitch, dynamics, and durational series so that a particular element in the pitch series corresponds to a particular element in the other series. With the formation of *Opus 4* and *Ensemble for Different New Music*, Savić created several renditions of the work, including a version for the gong (1976), which premiered on May 20, 1976, at the SKC (Example #4).

Savić created many other works that oppose the notions of sound and silence, incorporate the human body as an instrument of art itself, and present music conceptually. Some examples include *Dve pozicije* [Two Positions], *24 sata/akord* [24 Hours/Chord], *Svirati / ne-svirati – ne-zvuk / zvuk* [Play / Not-Play – Not-Sound / Sound], and *Zagrejani kružeći zvuk klavira* [Heated–Circulating–Piano–Sound], from 1978.

Quite a prolific composer in minimalist style, as well, Savić's method may be generally characterized as "integral serialism" – a technique in which several processes of repetition and reduction (such as pitch, rhythm, or text) occur simultaneously, albeit in a free manner. A prime example of this technique is a series of "ABC" compositions, especially his three pieces from 1983 – *ABC Music*, *ABC Music for Conga*, and *N.N. for Piano* (later reconstructed as *ABC Music for Piano*) – and *ABC Bossa Nova* (1985). *ABC Music for Conga*, for instance, comprises 34 patterns that are repeated individually according to specified parameters. Each pattern contains three pitches, A, B \flat , and C (hence the title of the work),²⁰ four solfege syllables, re, mi, fa, and sol, and rhythmic patterns of notes and rests. Through the course of composition, the solfege syllables are gradually replaced by three notated pitches, and rhythmic patterns turn into a steady pulse.²¹

Vladimir Tošić (b. 1949)

Vladimir Tošić debuted his piece *Mélange* in 1975 (Example #5). At that time, this piece was the first composition written in minimalist style in Yugoslavia, and thus represented a radical departure from the musical practice and a direct defiance against the "establishment." The work, featuring graphic notation and minimalist techniques of repetitions and reductions, caused quite a stir among the musical "elites." Tošić identifies the process of reduction as the primary basis of his music written in this

¹⁹ Savić, *Animirani brojevi* | *Animated Numbers*, 26.

²⁰ In Serbian music notation, which follows the German system, the letter "B" designates the B \flat .

²¹ Marija Masnikosa, "Serbian Late Twentieth-Century Neo-Avant-Garde: Minimalist Music by Vladimir Tošić and Miroslav Miša Savić," in "Serbian Musical Avant-Gardes," ed. Laura Emmery, special issue, *Contemporary Music Review* 40, 5–6 (2021), 638.

style. He defines reduction as a “deliberate and consistent reduction of the number of elements on which a work is built,” which occurs through the principles of “reduction of sound and the reduction of procedures.”²² For Tošić, the reduction of the sound affects four basic elements – pitch, duration, dynamic level, and timbre – a method he uses in *Mélange*, for instance. Thus, the sound color and tension change through the process of systematic increase and decrease of these parameters. Many of Tošić’s minimalist compositions feature an identifying characteristic: the melodic and harmonic language is built on eight notes, C, G, E, B \flat , D, F \sharp , A, B, a sequence derived from every other pitch of the overtone series, a collection he termed his “aliquot mode.”

While Tošić is foremost a minimalist (i.e., reductionist) composer – and still is the most representative “minimalist” composer in Serbia – he has also explored multimedia and conceptual art, especially during his tenure with Opus 4. For instance, in *Ne/mogućnost* [Im/Possibility] (1981), the author presents a series of 39 slides in which a hand is seen approaching the piano and then retracting from it. This composition, with no actual sound, done entirely in the medium of photography, “condemns the event of sound to impossibility,” as Miladinović Prica proposes.²³ Tošić explains that he experimented with the visual element in his works for two principal reasons – out of curiosity and necessity (to represent his ideas that the traditional music notation could not convey). Namely, he explains that he has always encountered music in two ways – through sound and sight – and thus decided to represent it only visually.²⁴

Ansambl za drugu novu muziku [Ensemble for Different New Music] (ADNM)

ADNM made a debut on December 7, 1977, on the stage of the Student Cultural Center in Belgrade, performing Miloš Raičković’s music (Example #6). An altering group of musicians, the initial members at the time of their debut were Nada Kolundžija, Anđelka Marjanović, Aleksandar Damnjanović, Dragan Ilić, Olgica Antić, Slobodan Todorović, Ksenija Zečević, Miroslav Savić, and Branka Parlić. Fashioned as a student ensemble, the ADNM was an explorer and herald of minimalist music by young composers, students at the Faculty of Music – Raičković, Savić, Tošić, Drašković, Lazarov Pashu, and Katarina Miljković, among others. Since these composers viewed the post-war European musical avant-garde (integral serialism and aleatory) as the “principal new music,” they named their practice “different new music,” emphasizing its causation and kinship with American minimalism, experimentalism, and the Fluxus.

With the support of Savić, the Music Editor at the SKC at that time, ADNM was the primary force in diffusing minimalist music to all regions of Yugoslavia during the 1970s and 1980s, giving concerts across the country, as well as in Hungary, Austria, Germany, and Italy. Determined and passionate about promoting the new musical

²² Vladimir Tošić, *Redukcionistaški principi konstitucije muzičkog dela* [Reductionist Principles in the Constitution of a Musical Work] (Belgrade: Faculty of Music, 2017), 16.

²³ Miladinović Prica, “The Cage Effect from a Serbian Perspective,” 614–15.

²⁴ Vladimir Tošić, *Речи о музици* [Words About Music] (Belgrade: Faculty of Music, 2018), 177.

style across Yugoslavia and Europe, they organized international festivals of minimalist (and expanded media) music and collaborated with European and American composers (including Robert Moran, Michael Fahres, Hans Otte, and Victor Ekimovsky). As such, ADNМ – constituting one of the very few groups in Eastern Europe to perform minimalist music – contributed to minimalism's international diffusion in the European neo-avant-garde circles, whose activities were labeled as the "new artistic practice," in addition to creating a unique aesthetic within the Yugoslav context.

Miloš Raičković [Milos Raickovich] (b. 1956)

When Miloš Raičković and his friends took the grand stage at the SKC on December 7, 1977, it was both an act of defiance to the "dogmatic" Faculty of Music and a liberating experience for the composer. Only six months earlier, the pieces presented at this concert had caused an uproar at the Faculty of Music, where Raičković was a student of composition. Inspired by Steve Reich's *Music for 18 Musicians*, Raičković wrote a 35-minute minimalist piece, *Permutacije* [Permutations] for three pianos and 18 hands, which he presented as his final project, resulting in the jury of his professors giving him a failing grade. Raičković later expanded the work to form a cycle, *Permutations I–V*, each piece constituting an individual "event" framed around a different procedure of pitch permutations. Following the initial presentations of *Permutations* at the SKC, Raičković reprised the same program with the ADNМ at the Studentski centar sveučilišta [University Student Center] in Zagreb on February 24, 1978, and then a month later, on March 11, 1978, he returned to the SKC in Belgrade with two other composers-performers – Aleksandar Damnjanović and Katarina Miljković – to present a new version of *Permutations III*. A year later, *Permutations III* and *V* were performed at the Music Biennale in Zagreb on May 13, 1979, sharing the program and the stage with the Michael Nyman Band. Raičković revived the entire cycle at the third rendition of the Festival for Different New Music, held on May 18–22, 1986, at the SKC.

By 1979, Raičković started composing in a new style, which he termed, "New Classicism" – a blend of minimalism and the "Viennese Classical and early Romantic" styles. In these works, the form is "classical" (for instance, a sonata form) but tonally, the music is reduced to only a few pitches. However, Raičković does not see anything "reductionist" about his music in working with a small number of pitches. This new approach offers Raičković's tonal music a "new quality" and a "new energy," enabling him to express his feelings while satisfying the need for a clear and coherent musical language.²⁵

²⁵ Valentina Radoman, "From Minimalism to Classicism: A Composer's Journey. Interview with Miloš Raičković," *New Sound International Journal of Music* 38, 2 (2011): 9.

Festivals of Minimalist Music

Opus 4 and the Ensemble for Different New Music promoted a unique brand of Yugoslav musical minimalism, Fluxus, and experimentation across Yugoslavia and abroad. For instance, Miloš Raičković and the ADNМ performed at the Festival of Minimalist Music, February 20–24, 1978, at the Music Salon at the Zagreb University Student Center and at the Music Biennale Zagreb on May 13, 1979. Together with Opus 4, the Ensemble also played at the Belgrade International Theater Festival (The Sound of BITEF) on September 27, 1982, on the stage of the Atelje 212 Theater.

The student-run music editorial board of the SKC was initiated in 1978 by Opus 4, Raičković, and Miloš Petrović, with Miroslav Savić as the Editor-in-Chief. During Savić's tenure, the SKC founded the international festival *Druga nova muzika* [Different New Music], which ran annually from 1984 through 1986. As the culmination of music experimentation in Serbia (and Yugoslavia), these festivals served as a cultural exchange between both Blocs during the Cold War and provided international visibility for Yugoslav composers and ensembles. As Miladinović Prica argues, "[they] put Belgrade onto the map of the artistic network, becoming a European center for minimalist and experimental music."²⁶ But perhaps even more notably, these festivals turned a spotlight on musical minimalism – a style that was little understood or valued in Yugoslavia at that time.

In 1980, Michael Fahres (b. 1951), a German-born composer based in the Netherlands, founded *Das Europäische Minimal-Musik-Projekt* [the European Minimal Music Project] in Utrecht, together with Hans Emons, Wim Mertens, and Ernst Vermeulen. In 1982, they published a collection of papers on minimalism,²⁷ which included an essay on Yugoslav minimalism by Miroslav Savić (1984), and maintained a database of minimalist composers.²⁸ Fahres also organized the International Exposition of Minimal Pieces, which featured minimalist music recorded on over 200 audio cassette tapes that had been circulating in Europe since 1980.²⁹ In 1983, the SKC's Music Editorial Board invited Fahres to Belgrade, where his exposition was displayed at the Cultural and Informative Center of the Federal Republic of Germany.³⁰ The SKC and Fahres also presented a workshop and two concerts, while the SKC Filmforum produced a film, *Prašina u Beogradu* [Dust in Belgrade] that featured works and performances by European minimalist composers.³¹ Ivana Miladinović Prica posits that

²⁶ Ivana Miladinović Prica, "Beyond the Divide: The Different New Music Festival in Belgrade (1984–1986)," in "Serbian Musical Identity," ed. Laura Emmery and Ivana Medić, special issue, *Contemporary Music Review* 41, 5–6 (2022), 592.

²⁷ Michael Fahres, *Das Europäische Minimal-Musik-Projekt* (Munich: Goethe Institut, 1982).

²⁸ Ian Pace, "The Historiography of Minimal Music and the Challenge of Andriessen to Narratives of American Exceptionalism," in *Writing to Louis Andriessen: Commentaries on Life in Music*, ed. Rose Dodd (Eindhoven, the Netherlands: Lecturis, 2019).

²⁹ Miladinović Prica, "Beyond the Divide: The Different New Music Festival in Belgrade (1984–1986)," 596.

³⁰ *Ibid.*

³¹ Zoran Zolomun, dir., *Prašina u Beogradu* [Dust in Belgrade] (Belgrade: Filmforum SKC, 1983).

Fahres's 1983 visit and engagement with the SKC Editorial Board led to the formation of the Different New Music Festival the following year.³²

The 1984 Festival was organized by Savić and Drašković in collaboration with Michael Fahres. The five-day inaugural event, held on May 16–20 (Example #7), was the young composers' largest undertaking, with the primary aim to "reaffirm the work of composers and ensembles specializing in the performance of 'different new music.'"³³ By "different new music," they meant any style of music that was standing in opposition to conventions and was rather exploring innovative techniques and processes, such as reductionism and repetitiveness, was also using new forms of realization, like media expansion, ambiance, and time-space limitation, and creating novel experiences, such as conceptualism and meta-approach.³⁴

The festival organizers programmed the works by leading experimental and minimalist composers, juxtaposing artists from the United States (Steve Reich, Robert Moran, and Frank Zappa), Europe, and Yugoslavia (Savić, Drašković, Tošić, Aleš Gasparič, Milan Graovac, Boštjan Perovšek, and Miloš Petrović). Luc Ferrari and Hans Otte, among others, were in attendance. Hungarian experimental group 180-as Csoport (founded in 1979), Slovenian ensemble Saeta (founded in 1977), and the Ensemble for Different New Music were the featured performers.³⁵ In their annual SKC activity report, Savić and Drašković observed that the festival not only gathered a representative group of European minimalist composers but that, for the first time in Yugoslavia, it provided a comprehensive picture (in terms of the variety of styles and featuring different generations of composers) of minimalist music.³⁶ Lazarov Pashu's essay on the festival points out that the event "radically expanded the canon of contemporary music in Yugoslavia" but that, unlike their counterparts from abroad, Yugoslav composers were not "constrained" within a "single medium" of minimalism, but operated within a wider range of expanded media by including music, video, and performance art in their works.³⁷

The festival also screened a 40-minute experimental film *Dust in Belgrade*, directed by Zoran Solomun (1983), recorded during Fahres's artist residency in Belgrade. Set to the music of Arvo Pärt, Karel Goeyvaerts, Fahres, Louis Andriessen, and Carlos Santos, it features Fahres walking and driving around Belgrade on a gloomy, rainy day while narrating his thoughts on minimalism. One segment of the film takes

³² Miladinović Prica, "Beyond the Divide: The Different New Music Festival in Belgrade (1984–1986)," 596.

³³ Miroslav Savić and Milimir Drašković, "Druga nova muzika" [Different New Music], in *The Different New Music Festival, Bulletin No. 1* (May 16–17, 1984), ed. Miroslav Savić (Belgrade: Studentski kulturni centar, 1984), 2.

³⁴ Ibid.

³⁵ Other composers that took part in the program were: Michael Fahres, Hans Otte, and Klaus Runze (Germany); Luc Ferrari (France); Louis Andriessen, Diderik Wagenaar, Joop van Erven, and Armeno Alberts (Netherlands); Chinese-Swiss composer Tona Scherchen-Hsiao; Victor Ekimovsky (USSR); László Melis and Béla Faragó (Hungary); and Paul Pignon (UK). See the Appendix section in Miladinović Prica (2022, 609–13) for a complete list of composers and performers at the 1984 festival edition.

³⁶ "SKC 1984 Izveštaj," 12 (SKC Archive).

³⁷ Lazarov Pashu, "Druga nova muzika – srećne druge nove uši," 86.

place inside the SKC – in Fahres’s words, “the center of minimalism in Yugoslavia” – and features experimental videos of “three of the most active minimalist composers” in the country – Savić, Lazarov Pashu, and Drašković. The videos effectively capture each composer’s personality and individuality, but also the level of their artistry and daring innovation. Savić’s video *M* (for piano) depicts the composer appearing and disappearing from view by ducking behind a piano while a hamster eats atop the piano lid. In Lazarov Pashu’s *Istorija funkcionalne tonalnosti* [The History of Functional Tonality], the composer is sitting on a chair inside a phone booth, singing *do-mi-sol* patterns in major and minor keys. Drummer Borivoje Pavićević, with a cigarette in his mouth, is performing Drašković’s *Drummer /s/* for the drum set. The SKC Filmforum captured the first two festivals on film, providing a historical record of these events.³⁸

Even though the second festival, held in 1985, was smaller in terms of participants and performances, it demonstrated an even greater authenticity and creative freedom for Yugoslav composers. The Ensemble for Different New Music performed minimalist works by five Yugoslav composers: Savić (*ABC Bossa Nova*), Lazarov Pashu (*Vreme 3* [Time 3]), Ognjen Bogdanović (*Fade*), Marjan Šijanec (*The Shedding of Leaves Makes the Trees Invisible*), and Veljko Nikolić (*Tlan* [Soil]). The opening piece of the festival was Savić’s *ABC Bossa Nova*, conducted by Šijanec. It featured a girls’ choir singing solfege syllables together with members of the ADNМ playing bossa nova rhythmic patterns on a wide range of percussive instruments (conga, bongos, whistles, maracas, and other drums and tubes). The performance was nothing short of spectacular. It encapsulated the organizers’ vision of presenting “different” music, not only highlighting the stark contrast to the traditional mode of expression at the Faculty of Music but also presenting a distinct type of minimalist music – minimalism with a greater variety of style and individuality – as Savić stated in his closing remarks. The event captured the zeitgeist of the 1980s cultural life in Yugoslavia, with the SKC as its epicenter.

Due to insufficient funding, the third (and last) rendition of the festival, held in 1986, featured only Yugoslav composers. Among the returnees – Drašković, Lazarov Pashu, Savić, Tošić, Raičković, and Šijanec – the works by Dušan Bogdanović, Nataša Bogojević, Brina Jež, Boris Kovač, Stevan Kovač Tikmajer, and Vlastimir Trajković were also programmed. Unlike the previous two editions of the festival, which only featured the newest works by all participants, the 1986 festival was envisioned as a “retrospective” of Yugoslav minimalist music.³⁹ It included some of the earliest minimalist pieces in Yugoslavia (such as Raičković’s *Permutations* [1976–78] and *Flying Trio* [1979]), alongside works composed in the 1980s and those commissioned by and premiered at the festival. The festival illustrated the Yugoslav composers’ relentless quest to reach new heights in expression and experimentation (for instance, Tošić’s *Četiri ne/zavisna događaja* [Four In/Dependent Events], a piece written for four

³⁸ Zoran Solomun, dir., *Druga nova muzika, SKC Beograd, 16–20. maj 1984*. [Different New Music, SKC Belgrade, 16–20 May 1984] (Belgrade: Television Belgrade, 1984); *Drugi novi festival, SKC Beograd, 10–12. maj 1985*. [Second New Festival, SKC Belgrade, May 10–12, 1984] (Belgrade: Television Belgrade, 1985).

³⁹ Miladinović Prica, “Beyond the Divide: The Different New Music Festival in Belgrade (1984–1986),” 601.

different ensembles, in which four groups can simultaneously perform in different spaces or even different cities) and working with a wide range of media.⁴⁰ For instance, Dušan Bogdanović and Raša Todosijević displayed their sound and multimedia installations at the SKC Art Gallery, while Milimir Drašković presented his films *Opera* and *Orgelwerke*.

Distinct from other music festivals in Serbia (and hardly anywhere in Yugoslavia), and envisioned fully as festivals of experimental and minimalist music – “minimalist” as understood, adapted, and practiced by Yugoslav self-taught, curious, and authentic composers – these renditions of the Different New Music Festivals fully displayed various “cultural impulses” that were unfolding in Yugoslavia at the time. As Miladinović Prica posits, “[the festival] attested to the existence of parallel systems of culture in Yugoslavia, the neo-avant-garde that operated outside the boundaries of its dominant (mainstream) culture.”⁴¹

Conclusion

While academic and professional institutions shunned these young composers and their experimental minimalist aesthetic, the artists found modest support among their peers. For instance, the review of the first concert (May 20, 1976) by members of Opus 4 was published in the magazine *Student*. It effectively captures the energy and excitement of the debut performance, conceptually choreographed in detail. Their peer critic writes the following observations:

- the audience is seated
- the lights are turned off except for one dim beam reflecting the piano on the stage
- a young woman [Nada Kolundžija] appears on the stage, wearing a colorful tunic and jeans, and sits at the piano; the concert officially begins
- unusual music is heard [*10 for piano* by Miroslav Savić], which sounds very suggestive, owing to the performer’s concentration
- after her performance, another young woman [Ksenija Zečević] appears on the stage and with an exaggerated expressivity plays Vladimir Tošić’s *Fragments* for piano
- as the concert continues, young men, clad in jeans, enter and exit the stage, and in all seriousness perform their colleagues’ works.⁴²

⁴⁰ Tošić’s *Four In/Dependent Events* – for string quartet; wind quintet; piano and electric piano; and vibraphone and marimbaphone – premiered at the Student Center in Zagreb in 1985. In the first part of that performance, all four groups performed in separate halls without listening to one another while the synthesis of their performance was transmitted over the radio in real-time. In the second half of the concert, all four groups played in the same hall, while the radio broadcast the performance by only one ensemble (i.e., one “in/dependent event”). Vladimir Tošić in correspondence with Laura Emmery, November 20, 2021.

⁴¹ Miladinović Prica, “Beyond the Divide: The Different New Music Festival in Belgrade (1984–1986),” 602.

⁴² M. N. Mirmar, “Muzika ovde i sada” [Music Here and Now], *Student* (May 25, 1976), n.p.

Already with their first public performance, the young composers made quite an impression and a statement with their outfits, presentation, and musical style. They pushed the boundaries of a classical music concert and captivated the audience. The critic continued:

The pieces performed occupied everyone's full attention and elicited countless emotions and an unusual thought process: one could particularly feel the passing of time [...]. Although on account of their outfit, the composers and performers appeared somewhat nonchalant, their performance and attitude proved everyone wrong. First of all, they were much more professional than some of their colleagues who, on stage, during pauses, tell jokes or chew gum. It is clear that they did not want to put emphasis on themselves, which was most obvious during the performance of Tošić's *Mélange*, during which the performers (now dressed in black, so as not to draw any attention to themselves), moved to the darkly lit part of the stage. Music alone intended to evoke interest in the audience, which is exactly what happened.⁴³

Vladimir Tošić confirmed the critic's observations, noting that the performance acutely announced characteristics of music that *Opus 4* would continue to develop in their future pieces and presentations – music based on the principles of reductionism, repetition, and atypical instrumentation.⁴⁴

Certain critics pointed out the lack of support that the young composers were getting at their home institutions. For instance, following Raičković's debut at the SKC with the *ADNM*, a year and a half later (December 7, 1977), Dragan Mladenović wrote a review titled, "Није изненађујуће то са професорима" [The Situation with Professors is Not Surprising]. Referring to Raičković's professors at the Faculty of Music, who a few months earlier had dogmatically rejected his piece because it was written in the minimalist style, Mladenović focuses on the novelty of Raičković's approach to composition:

The music of Milos Raičković, a young composer from Belgrade (with his bad luck, a student at the Faculty of Music), who recently performed at the Student Cultural Center, is divorced from the 19th-century form. The concert was especially interesting because it confirmed that this divorce is not only formal but also substantive, thus, it is definitive. Raičković deliberately runs away from an expression that is grounded in the principle of conflict and opposition—from a traditional harmonic structure. His music is based on a captivatingly calm flow and a predictable process of ordinary and unpretentious musical language.⁴⁵

⁴³ Ibid.

⁴⁴ Tošić, *Opus 4: Dokumenti*, 24.

⁴⁵ Dragan Mladenović, "Није изненађујуће то са професорима," *Омладинске новине* (December 17, 1977), 10.

Although academic institutions, still deeply rooted in traditionalism, did not legitimize the efforts by Opus 4, the Ensemble for Different New Music, and Miloš Raičković, by the early 1980s, audiences and critics could no longer deny their impact and popularity, as illustrated by numerous articles and reviews of their performances, compositions, recordings, as well as interviews in mainstream newspapers and magazines. With a growing public interest in minimalism (and experimentalism), Opus 4 and Ensemble for Different New Music, through their individual explorations and collective activity, created a significant impetus toward the proliferation and creation of new poetics in Serbia (and Yugoslavia), which to this day remain essential.

Despite their relatively short existence, Opus 4 became a phenomenon. Influenced by American minimalism and Cage-style experimentalism, the works of Opus 4 merged music with performance art, conceptualism, Fluxus, and audio-visual media. Opus 4, together with the ADNМ, which was working under the auspices of the music editorial board of the SKC and continued to perform their music and those of other minimalists, defined the music program at the Student Cultural Center and reshaped new art in the 1970s and 1980s Yugoslavia. Miladinović Prica argues that the groups' practice may be viewed as an "authentic local practice that pursues radical modernism"; that is, while the composers of Opus 4 worked on the "European cultural periphery" and away from any leading European cultural centers, "[they] received stimuli from various sources, which they processed and developed into independent, autochthonous, and experimental artistic practice."⁴⁶ Opus 4 became synonymous with the concept of the neo-avant-garde in the late 1970s and early 1980s in Belgrade, Serbia, and Yugoslavia, and the ADNМ, whose activities were labeled as the "new artistic practice," created a unique aesthetic within the Yugoslav context.

The development of this unique brand of Belgrade-based Serbian and Yugoslav musical minimalism, within an alternative artistic scene and in opposition to academic institutions, attests to the multifarious distinct types of minimalism and experimentalism in European music. Alongside British, Dutch, German, and Hungarian composers and ensembles during the mid-1970s through the mid-1980s, Opus 4 and ADNМ represented some of the principal exponents in the diffusion of minimalism in Europe.

⁴⁶ Miladinović Prica, "Beyond the Divide: The Different New Music Festival in Belgrade (1984–1986)," 593.

Visual examples



Example #1. Opus 4: (left to right) Milimir Drašković, Vladimir Tošić, Miodrag Lazarov Pashu, Miroslav Savić. Tašmajdan Park, Belgrade, ca. 1980. Photo by Vladimir Tošić. Used with permission.



Example #2. Milimir Drašković, *Dirigent* [Conductor] (1979), 30 still photographs 18 × 24 cm. Photo by Nebojša Čanković. Used with kind permission.



Example #3. Miodrag Lazarov Pashu, *Semaziomuzika: 13 struktura, 13 pozicija i stajanja* [Semasiomusic: 13 Structures, 13 Positions and States] (1980), for one performer. Premiered in 1981 at the SKC. Photo by Nebojša Čanković. Used with kind permission.



Example #4. Miroslav Savić, *10 for gong* (1976). (Left to right): Miodrag Lazarov Pashu, Vladimir Tošić, and Miroslav Savić. Photo by Nebojša Čanković. Used with permission.

Mélange

4/4 = 69

Piatto
ø60cm
Gong
ø80cm
Timpano
in D
Piano*

ppp ped. sempre pp ppp

pp laissez vibrer ppp laissez vibrer pp

Example #5. Vladimir Tošić, *Mélange* for piano, timpani, gong, and cymbals (1975), the first page of the score. This work constitutes the first example of minimalist music written in Yugoslavia. Composer's personal archive. Used with permission.



Example #6. Miloš Raičković conducts the Ensemble for Different New Music in their debut concert, performing *Permutations* for 3 pianos, 18 hands. December 7, 1977, SKC in Belgrade. Photo by Nebojša Čanković. Used with kind permission.



DRUGA NOVA MUZIKA DIFFERENT NEW MUSIC

Studentski kulturni centar, Beograd
16–20. maj 1984.

Cetvrtak, 17. maj
14.00

Milen Graovac
Zvučni trag
(Projektat se realizuje u podzemnom prolazu na Terazijama)

Cetvrtak, 17. maj
17.00

Michael Falves
The Functionality of Music
(Impromptu)

Cetvrtak, 17. maj
20.00

Armeno Alberts, piano
Andre Groen, percussion
Eugene Flores, percussion
Franz van Giffen, flauta

Program
Armeno Alberts
— Continuous Music (20') /1980/
— Piano Piece (10') /1983/
— The Beauty and the Beast (6') /1984/
Joop v. Erven
— Three Etudes (18') /1980/
Frank Zappa
— The Black Page (7') /1976/
Tona Scherchen-Hisao
— V (17')

Cetvrtak, 17. maj
22.00

HOR FLAUTA
Program

Miroslav Misa Savić
M. "iz orkestr. muzičke škole"

Milimir Drašković
Za H.F. i M.O.

Prikazivanje TV filma
Prisina u Beogradu
(produkcija Filmoforuma SKC)

Nedelja, 20. maj
18.00

Paul Pignon
Convergim (Ka središtu)
(Projektat se realizuje na ulicama grada i u bašti SKC)

Nedelja, 20. maj
20.00

Milimir Drašković:
Drugi novi orkestar /1984/
(Ansamblu za drugu novu muziku, Hor flauta, SAETA, BAMB...)

ANSAMBL ZA DRUGU NOVU MUZIKU
ANSAMBL ZA DRUGU NOVU MUZIKU

Neda Kolumbić, klavijature

Oljica Antić, klavijature

Milok Petrović, klavijature

Miša Savić, klavijature

Merjan Siljanec, udaraljke

Nenad Nikolić, udaraljke

Paul Pignon, ten. sax

Svetlana Todić, flauta

Tešman Živanović, violančelo

Program
В. Емисловский
MANDALA /1983/
Vladimir Totić
Hromosomije /1983/
Robert Moran
Lithuanian Spin /1983/
Milok Petrović
MELODIA za glas i pokret /1984/
izvodi Dragana Đaković

DRUGA NOVA MUZIKA Studentski kulturni centar, Beograd 16–20. maj 1984.

Studentski kulturni centar organizuje prvi festival mini-male muzike pod nazivom "Druga nova muzika". Najniže "druga nove muzike" obuhvata one situacije muzičke izvedbe u čijoj nameni su nastali određeni kao što su redukcija, nepotpunost, procesualnost i sl. (Sa obzirom na konceptualni postulat, satim medijski producentski, ambijentalni, vremensko-prostorni omernost i sl. (Sa obzirom na oblik realizacije) i konceptualnost, nastupaju i sl. (Sa obzirom na karakter muzičkog materijala i dobijanja) Slogomna "minimalna muzika", koje je u muzičku teoriju uveo Michael Nyman u knjizi "Experiments in Music: Klang i poezije nepokretne", relativno je skromniji ali zadovoljivo precizan pojam što je osnovni razlog za operativnost za ovaj termin. Izraz "druga nova muzika" izvedena predstavljajući izraz "minimalna" u našem jeziku čini ovaj naziv još nepopularnijim kada su u pitanju domaći autori (kao se u razlici od naših običaja i na njima majstorski status) pa su razlici da se on zameni time još naglasiti.

Programska koncepcija festivala "Druga nova muzika" pre svega ima zaštitu da, pored terminološke preciznosti, reafirmira i rad autora i ansambala koji se bave izvedbom "druga nove muzike". Taj rad je prisutan u našem muzičkom životu skoro deset godina i potpuno je uključeno u lokalni svetski muzički život na tom planu. Predstavljanje ove situacije je drugi cilj festivala imajući u vidu i to da se strano udružuje predstavljajući širok spektar autora i izvođača — od afričkih do popovno nepopularnih, ali uvek zanimljiv. Kao drugi važan moment u konceptualnosti festivala treba istaći i njegova komunalnost koja bi trebalo da doneka izmeni tradicionalno nepovoljan miselivost naših publik i institucije prema novim muzičkim pojavama.

SREĆENE DRUGE NOVE USI

Miroslav Savić
Milimir Drašković

Program
Luc Ferrari
— Préface pour piano seul (15') /1983/
— Presque Rien no. 1, ou le lever du jour au bord de la mer (bande seule — 25') /1970/
— Cellule 75, force du rythme et cadence force pour piano, percussion et bande (35') /1975/
Sreda, 16. maj
22.00

Hans Otte, klavir

Program
Hans Otte
Das Buch der Klänge

Sreda, 16. maj
22.00

Sreda, 16. maj
20.00

Gerard Bouwhuis, piano
Cees van Zeeland, piano

Program
Diderik Wagenaar
— Preux
Symphony for Two Pianos and ad libitum (40') /1977/
Louis Andriessen
— De Staat (The Republic) (40') /1972–76/
Sreda, 9. maj
22.00

SAETA — skupina za eksperimentalno glasbo, ljubljana, Jugoslavija

Ibilla Kongo, glas

Milok Petrović, slovenska ljudska glasbila

Alet Gasparić, flauta, piccilo

Božidar Perović, alt klavirnet, harmonika, elek. trokutastično delo

Uroš Sever, trobenta

Hugo Sekoranja, saksofon

Stjepan Valentić, film

Katranalija (25')
izvodi: Alet Gasparić

obrada: SAETA

Miniature (27')
muzika: Božidar Perović

obrada: SAETA

Film: OM produkcija izvod: SAETA i OM produkcija

Subota, 18. maj
20.00

Program
Razgovor sa autorima i izvođačima, ubesnicima festivala

Subota, 18. maj
22.00

A 180s CSOOPORT (GROUP — 1980)
Program

Steve Reich
— Piano Phase
— Music for Pieces of Wood
— Octet

Bela Farge
— The Spiders Death

Lazlo Mella
— Study for Three Mirrors

Subota, 18. maj
22.00

Klaus Runze / Jutta Nussbaum, from A. I. A. (Performing group "Arts in Action", Cologne)

Klaus Runze
Metaphrasia

Performance in two parts

I Action Playing on the Piano (Klaus Runze) with LivePreparation (Jutta Nussbaum)

II Repertoire Wall-Painting on a paper surface (Klaus Runze) and movement projected in silhouette (Jutta Nussbaum)



Studentski kulturni centar, 11000 Beograd, M. stta 48

Direktor: Ljubomir Klasić

Muzički program: Uroš Sever, trobenta

Konceptija i organizacija festivala: Miroslav Misa Savić i Milimir Drašković

Režiser: "STIGSTAMP", Dobruša 6, 11000 Beograd

Festival ponogri:
RTV Beograd
Kulturni i informativni centar SR Nemačke u Beogradu
Fondacija Gaudemus, Amsterdam
Studio Ravel
Slobodan Ilić

Example #7. Festival Druga nova muzika / Different New Music, May 16–20, 1984, SKC, concert program. SKC Archive. Used with permission.

References

Archival sources:

The Student Cultural Center in Belgrade (Serbia) Archive. "SKC 1984 Izveštaj."

Published sources:

Bryzgel, Amy. *Performance art in Eastern Europe since 1960*. Manchester: Manchester University Press, 2017.

Denegri, Ješa. "СКЦ као културни феномен и уметничка сцена [SKC as a Cultural Phenomenon and the Art Scene]." In *Ово је студентски културни центар. Првих 25 година* [This is the Students Cultural Center. The First 25 Years], 1971–1996, edited by Slavoljub Veselinović, 51–66. Belgrade: Studentski kulturni centar, 1996.

Denegri, Ješa. *Studentski kulturni centar kao umetnička scena* [The Student Cultural Center as the Art Scene]. Belgrade: Studentski kulturni centar, 2003.

Denegri, Ješa, and Marijan Susovski. *The New Art Practice in Yugoslavia: 1966–1978*. Zagreb: Gallery of Contemporary Art, 1978.

Emmery, Laura, and Ivana Miladinović Prica. *The Origins of Yugoslav Musical Minimalism: Exhibition at the Cultural Center Parobrod*. Belgrade: UK Parobrod and G.L.O.R.I.A., 2024.

Fahres, Michael. *Das Europäische Minimal-Musik-Projekt*. Munich: Goethe Institut, 1982.

Lazarov Pashu, Miodrag. "Povodom serije ploča DISKOS–SKC" [On the occasion of DISKOC–SKC records series]. Belgrade: Studentski kulturni centar, 1981.

Lazarov Pashu, Miodrag. "Druga nova muzika – srećne druge nove uši" [Different New Music – Happy New Different Ears]. *Zvuk 2* (1985): 85–87.

Lazarov Pashu, Miodrag, Miroslav Savić, and Milimir Drašković. *Primeri ideosema / Examples of Ideosemas*. Belgrade: Milimir Drašković, 1983.

Masnikosa, Marija. "Serbian Late Twentieth-Century Neo-Avant-Garde: Minimalist Music by Vladimir Tošić and Miroslav Miša Savić." In "Serbian Musical Avant-Gardes," edited by Laura Emmery, special issue, *Contemporary Music Review* 40, 5–6 (2021): 626–49.

Miladinović Prica, Ivana. "The Cage Effect from a Serbian Perspective." In "Serbian Musical Avant-Gardes," edited by Laura Emmery, special issue, *Contemporary Music Review* 40, 5–6 (2021): 595–625.

Miladinović Prica, Ivana. "Beyond the Divide: The Different New Music Festival in Belgrade (1984–1986)." In "Serbian Musical Identity," edited by Laura Emmery and Ivana Medić, special issue, *Contemporary Music Review* 41, 5–6 (2022): 590–613.

Mirmar, M. N. "Muzika ovde i sada" [Music Here and Now]. *Student* (May 25, 1976): n.p.

Mladenović, Dragan. "Није изненађујуће то са професорима" [The Situation with Professors is Not Surprising]. *Омладинске новине* (December 17, 1977): 10.

Emmery, L., and Miladinović Prica, I., "Different New Music in Yugoslavia", *AM Journal*, No. 34, 2024, 75–97.

Nyman, Michael. "Minimal Music, Determinacy, and New Tonality." In *Experimental Music: Cage and Beyond*, 139–57. New York, NY: Cambridge University Press, 1974. In Serbian: "Minimalna muzika, određenost i nova tonalnost," translated by Rajka Nišavić. In *Nova/Minimalna muzika* [New Minimal Music], edited by Miroslav Savić, 2–11. Belgrade: Studentski kulturni centar, 1977.

Pace, Ian. "The Historiography of Minimal Music and the Challenge of Andriessen to Narratives of American Exceptionalism." In *Writing to Louis Andriessen: Commentaries on Life in Music*, edited by Rose Dodd, 83–101. Eindhoven, the Netherlands: Lecturis, 2019.

Radoman, Valentina. "From Minimalism to Classicism: A Composer's Journey. Interview with Miloš Raičković." *New Sound International Journal of Music* 38, 2 (2011): 5–15.

Reich, Steve. "Music as a Gradual Process (1968)." In *Anti-illusion: Procedures/Material*, edited by Marcia Tucker and James Monte. New York, NY: Whitney Museum of America Art, 1969 (1968). In Serbian: "Muzika kao postupan proces," translated by Rajka Nišavić. In *Nova/Minimalna muzika*, edited by Miroslav Savić, 12–13. Belgrade: Studentski kulturni centar, 1977.

Savić, Miroslav, ed. *Nova/Minimalna muzika* [New/Minimal Music]. Belgrade: Studentski kulturni centar, 1977.

Savić, Miroslav. "Mužički program" [The Music Division]. *Studentski kulturni centar: prvih deset godina i posle* [The Student Cultural Center: The First Ten Years and Beyond]. Belgrade: Studentski kulturni centar, 1981.

Savić, Miroslav. "Minimalna muzika: situacija u Jugoslaviji" [Minimal Music: The Situation in Yugoslavia]. *Treći program Radio Beograda* 60 (1984): 337–42.

Savić, Miroslav. "Situacija muzika" [The Music Situation]. In *Ovo je studentški kulturni centar. Prvih 25 godina* [This is the Students Cultural Center. The First 25 Years], 1971–1996, edited by Slavko Timotijević, 163–73. Belgrade: Studentski kulturni centar, 1996.

Savić, Miroslav. *Animirani brojevi | Animated numbers: 10 kompozicija za klavir(e) | 10 Piano(s) Compositions*. Belgrade: Vertical Jazz, 2016.

Savić, Miroslav, and Filip Filipović, eds. *John Cage: radovi/tekstovi 1939–1979* [John Cage: Works/Texts 1939–1979], translated by Filip Filipović. Belgrade: Radionica SIC, 1981.

Savić, Miroslav, and Milimir Drašković. "Druga nova muzika" [Different New Music]. In *The Different New Music Festival, Bulletin No. 1 (May 16–17, 1984)*, edited by Miroslav Savić, 2. Belgrade: Studentski kulturni centar, 1984.

Solomon, Zoran, dir. *Prašina u Beogradu* [Dust in Belgrade]. Belgrade: Filmforum SKC, 1983.

Solomon, Zoran, dir. *Druga nova muzika, SKC Beograd, 16–20. maj 1984*. [Different New Music, SKC Belgrade, 16–20 May 1984]. Belgrade: Television Belgrade, 1984.

Solomon, Zoran, dir. *Drugi novi festival, SKC Beograd, 10–12. maj 1985*. [Second New Festival, SKC Belgrade, May 10–12, 1984]. Belgrade: Television Belgrade, 1985.

Šuvaković, Miško. "Experimental and/or Tactical Pianism!" In *Удах/издах: Мала антологија музике за клавијур* [Breathing In/Breathing Out – A Little Anthology of Piano Music] 1914–2014, edited by Ivana Miladinović Prica, 197–99. Belgrade: Vertical Jazz, 2017.

Emmery, L., and Miladinović Prica, I., "Different New Music in Yugoslavia", *AM Journal*, No. 34, 2024, 75–97.

Tošić, Vladimir. *Opus 4: Dokumenti* [Opus 4: Documents]. Belgrade: Studentski kulturni centar, 2001.

Tošić, Vladimir. *Redukcionistički principi konstitucije muzičkog dela* [Reductionist Principles in the Constitution of a Musical Work]. Belgrade: Faculty of Music, 2017.

Tošić, Vladimir. *Речи о музици* [Words About Music]. Belgrade: Faculty of Music, 2018.

Veselinović, Mirjana. "Stvaralačka prisutnost evropske avangarde u nas" [The Creative Presence of European Avant-garde Music]. PhD diss., Univerzitet umetnosti, 1983.

Veselinović-Hofman, Mirjana. "Teze za reinterpetaciju jugoslovenske muzičke avangarde" [Theses on the Reinterpretation of Yugoslav Musical Avant-Garde]. *Muzički talas* 30–31 (2002): 18–32.

Article received: April 30, 2024

Article accepted: June 21, 2024

Original scholarly paper