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On the Occasion of the 120th Anniversary of Mihovil Logar's Birth

This year is the 120th anniversary of the birth of the composer Mihovil Logar (1902–1998), a Slovenian by origin, whose life and career were mostly associated with Belgrade. Mihovil Logar was born in Rijeka, but he left the city after its annexation by Mussolini's fascists. In the local music history he is known primarily as a member of the so-called Prague group of composers, along with Ljubica Marić, Stanojlo Rajičić, Milan Ristić, Dragutin Čolić and Vojislav Vučković. One of the reasons why the composers of the Prague group, named so for having studied musical composition in Prague between the two world wars, were important for the local music scene is that they were among the first in this part of the world to experiment – needless to say under the influence of their professors from Prague – with elements of avant-garde trends, which were very popular in the musical cultures of Western European countries. Logar lived in Belgrade since 1927, and he worked as a piano and music theory teacher, at first at the Music School, and then at the Secondary Music School, established at the Academy of Music (since 1940). Immediately after World War II, in 1945, he was elected a part-time lecturer and, in 1955, a full professor at the Academy of Music (today, the Faculty of Music), where he taught musical composition. In 1956–1958, Mihovil Logar was the president of the Association of Composers of Serbia, and he was decorated with the Order of Labour with the Red Banner. His *Hymn to Belgrade* (or

Song to Belgrade, depending on the source, composed in 1960, to the lyrics of Tanasije Mladenović) was declared the official anthem of the Serbian capital in June 2021. In addition to his work as a composer and professor, in the interwar period, Mihovil Logar was primarily known to the Belgrade audience as a performer and an important actor in the musical life of the capital.

His rich opus has not been fully catalogued and systematized to this day. According to most available sources, he composed more than two hundred works, including four operas (*Four Scenes from Shakespeare*, 1931; *Scandal in the Valley of St Florian*, 1938; *A Would-be Lady*, 1954, and *Nineteen-Forty-One*, 1959), the ballet *Goldfish* (1950), numerous orchestral, piano and chamber pieces, as well as solo songs and cantatas. Although the biography and opus of Mihovil Logar have not been subject to systematic research, it is noteworthy that there are a number of publications that analyze his music and selected musical works. A segment of the publication *Muzički stvaraoци u Srbiji [Musical Artists in Serbia]* by Vlastimir Peričić (Beograd: Prosveta, 1969: 219–237) is one of the earliest such analyses. On the occasion of the 20th anniversary of the composer's death, the Department of Musicology of the Faculty of Music in Belgrade published a valuable edited volume focusing on the analysis of Mihovil Logar's opus, entitled *Allegretto Giocoso, Stvaralački opus Mihovila Logara [Allegretto Giocoso, The Opus of Mihovil Logar]* (Roksanda Pejović (ed.), 2008). In the 1990s, Vlastimir Peričić supervised several bachelor theses dedicated to the musical pieces of this composer. So far, a number of technical and scholarly papers have been written on this topic, and the opus of this composer is often mentioned in general works dedicated to the local music of the 20th century.

This issue of *Slovenika* presents six original research and technical papers. It opens with a text by Dr. Anica Sabo, entitled "The Highlights of the Symphonic Opus of Mihovil Logar (1902–1998): *Rondo rustico*", which analyzes the manifestations of the musical flow and symmetry in the composition *Rondo rustico*. In addition to valuable insights into the musical fabric of this piece, the author concisely presents the phenomenon of musical flow, but also a specific methodology that will be applied in the analysis of selected pieces. In the paper "Two Toccatas for the Piano and a String Orchestra by Mihovil Logar", Miloš Bralović analyzes some stylistic features of the composer's early work that can be observed in the selected works. Building the analysis on the general characteristics of Logar's musical expression and the distinctive features of neoclassicism, Bralović seeks to comprehend the peculiarities of Logar's neoclassicism and his relationship to the musical heritage. Finally, in the paper "Humour in Mihovil Logar's *Serenatella*", Neda Nikolić places the focus of her research on humour, as a contradictory phenomenon that often eludes a clear definition, and examines its manifestations in one of Logar's pieces. Using various

theoretical interpretations of humour as a starting point, Neda Nikolić identifies specific compositional and technical procedures, as well as mannerisms that can be interpreted, in the context of this work, as signifiers of joyfulness, humour and optimism, which are normally associated both with Logar's music and his character.

Along with analytical texts, Vol. 8 of *Slovenika* also presents three reviews. Bojana Radovanović and Marija Golubović are the authors of a brief overview of Mihovil Logar's legacy held by the Board for the Protection of Musical Heritage of the Serbian Academy of Sciences and Arts. The text by Lidija Podlesnik Tomášiková presents a list of scores of Mihovil Logar's compositions held by the National and University Library in Ljubljana. Teodora Trajković's paper concludes this series with a list of publications about Mihovil Logar, accompanied with the composer's biography. We believe that the abundant details provided by these texts will greatly facilitate further research and make it easier to access both primary documentation and the already published analyses of Logar's music.

In this issue, we also present a translation of Mihovil Logar's text from the publication *Beograd u sećanjima 1919–1929* [*Belgrade in Memories 1919–1929*], entitled "My first years in Belgrade, among the remaining fifty", where the composer, in a merry and humorous manner, shared with the readers his earliest impressions of Belgrade. Finally, thanks to the kindness of Mihovil Logar's family, we were given the opportunity to publish several photos from the composer's personal archive, offering a glimpse into an aspect of his life that often remains concealed from the public eye. We are using this opportunity to express our warmest gratitude to the composer's family for this.

The series of Helena Rill's interviews with women who emigrated from Slovenia to Serbia is continued in the *Varia* section. Natalija Panić Cerovski discusses suprasegmental features and new quotatives, while Janja Vollmaier Lubej analyzes the ways in which the themes of entrapment and hopelessness are manifested in two novels by Berta Bojetu. In the *Chronicles* section, we present Ivana Kronja's paper about the Days of Slovenian Film in Belgrade, 2020–2022. *Reviews* include Stefan Savić's critical review of the concert of Mihovil Logar's music at the Gallery of the Serbian Academy of Sciences and Arts, a review by Boštjan Božič of the celebration of two important anniversaries of the lectureship for the Slovenian language at the Faculty of Philology of the University of Belgrade, and reviews of the edited volume *BeLiDa 2021* by Jelena Budimirović, as well as the implementation of the project *AVANTES – Advancing Novel Textual Similarity-Based Solutions in Software Development* by Borko Kovačević.

We do hope that this contribution to the celebration of the anniversary of Logar's birth will encourage further efforts to systematize and understand the rich and diverse opus of Mihovil Logar.