



*Transformaties van Volksmuziek van de Westelijke Balkan en de Servische
Octoëchos (Byzantijnse Kerkmuziek) in het oeuvre van Ljubica Maric*
B. Čičovački

Borislav Čičovački

**TRANSFORMATIONS OF WEST BALKAN FOLK MUSIC AND SERBIAN
OCTOËCHOS (BYZANTINE CHURCH MUSIC) IN THE OEUVRE OF
LJUBICA MARIĆ**

SYNOPSIS

Ljubica Marić was born on March 18, 1909 in Kragujevac (then the Kingdom of Serbia). Her family moved to Belgrade in 1910. Her father, a conscripted officer, participated in the Second Balkan War in 1913 and that same year was killed in battle in Eastern Serbia. Ljubica Marić started her musical education in 1925 at the Music School in Belgrade. She studied violin and composition (as a student of Josip Slavenski) and she belonged to the first generation of composers who obtained a diploma in composition in Belgrade. In 1929 she went to Prague to study composition at the National Conservatory. She was immediately accepted for post-academic studies with Josef Suk, and she also studied conducting with Nikolai Malko. Afterwards, in 1933, she studied piano in Berlin for a year with Emil Seling. After performances of her compositions at contemporary music festivals in Amsterdam and Strasbourg (in 1933), she temporarily returned to Belgrade. In 1936 she began her studies at the Department for Microtonal Music at the National Conservatory in Prague, with Alois Hába. She permanently returned to Belgrade in 1938, where she lived until her death in 2003. During the period of 1932 to 1945, she actively performed as a conductor. She conducted, among other ensembles, orchestras in Czechoslovakia (Prague Radio Symphony Orchestra, as the first female conductor), and in France and Serbia. From 1938, she taught music theory at the 'Stanković' Music School in Belgrade, and then worked as a professor at the Music Academy in Belgrade (1945-1967). In 1963, she was elected a Member of the Serbian Academy of Sciences and Arts. She died on September 17, 2003 in Belgrade.

The status of Ljubica Marić as one of the most significant Serbian composers had been established in the history of Serbian music even by the end of the 60s of the 20th century. This was manifested through the frequent performances of her works in the former Yugoslavia and abroad (Austria, Ireland, United Kingdom, Germany), through the numerous recordings of her compositions for radio and television, and through the constant presence of her biography and lists of her works in the books of music history meant for music schools and academies, as well as in general encyclopedias published in the former Yugoslavia.

Although a number of publications contained information about the artistic biography of Ljubica Marić, which included the years of her studies in Prague and Berlin, as well as information about the performances of her music at festivals of contemporary music in the period between the two world wars, the analyses of her works and the composer's importance for Serbian music was still restricted to her mature creative period, primarily to the cantatas *Pesme prostora* (*Songs of Space*) from 1956, and the cycle *Muzika Oktoiha* (*Music of Octoëchos*). This was a consequence of the fact that in the period of former Yugoslavia (until 1991), only a selected part of her oeuvre was performed – namely, the works composed in the period from 1945 to 1964. Most of the editions of her compositions printed at the time were later difficult to find, so some of the compositions were gradually forgotten.

From the above, it can be concluded that the works of Ljubica Marić till the early 90s of the last century were only partially known, while much significance for Serbian music was attributed to her well-known compositions. There was no critical list of her works with a distinct nomenclature, which in the literature led to the absence of a clear delineation of the particular phases in Ljubica Marić's oeuvre, although there were certain, if not very precise indications concerning this. Even in detailed analyses of parts of her oeuvre, there was no proper treatment of the development of her compositional procedures. Such a view of Ljubica Marić's oeuvre was also reflected through the reception of her more recent works, composed in the 80s and 90s of the last century, which, except for several rare exceptions (texts by Enriko Josif and Melita Blagojević)¹, passed completely unnoticed in Serbian musical criticism and essays. The performances of these compositions took place without the attribution of any significance to this new, and therefore, different compositional phase of Ljubica Marić.

Further developments in the reception and evaluation of Ljubica Marić's oeuvre at the international level began on the concert stage in Amsterdam in 1993. From then until 2000, chamber pieces of Ljubica Marić were performed every year, to a total of more than ten concerts, on various concert stages in Amsterdam, organized by the Foundation Barka and the De Ijsbreker Music Center. All this was accompanied by other forms of presenting her music, such as publications and compact discs. The most important event in terms of presenting her music occurred in 1997, when the composer signed a contract with the music publisher Furore Verlag from Kassel, for the purpose of publishing her entire musical oeuvre. Thus Ljubica Marić became the first Serbian composer whose musical works were published outside Serbia.

Interest for Ljubica Marić's music also continued after her death. Therefore, in 2004 Chandos Records issued a CD with her orchestral music (CHAN 10267H). This interest culminated in 2009, when the centenary of the composer's birth was celebrated. In the entire history of Serbia, this was the first jubilee of a composer whose anniversary was elevated to state level. The celebration was held under the auspices of UNESCO, which was also unique in the musical history of Serbia.

During her life, and then in the period from 1928 to 1996, Ljubica Marić composed 39 compositions in total, out of which 32 have been preserved. From the perspective of musical genres, her compositions can be divided into the following groups: 3 cantatas for soloists or choir with orchestra, 4 compositions for symphony orchestra, 3 concert pieces for soloists and (chamber or symphony) orchestra, 5 pieces for choir (of which 8 are short compositions for children), 11 chamber music pieces, 3 compositions for voice and piano, 6 cycles for solo piano (including one cycle for quarter-tone piano), 3 compositions for other solo instruments (for violin, flute and cello) and 1 cycle of musical improvisations, recorded on magnetic tapes. Furore Verlag from Kassel have issued 29 compositions so far.

¹ Enriko Josif, 'Beogradska muzička hronika, Muzička moderna' (Belgrade musical chronical, Musical modernism), *Politika*, Belgrade, March 12, 1985; Melita Blagojević, 'Najnovije delo Ljubice Marić: recitativna kantata *Iz tmine pojanje*' (The newest work of Ljubica Marić: recitative cantata 'From the Darkness Chanting'), in *Zvuk No. 3*, Sarajevo, 1984.

From the perspective of the stylistic features of Ljubica Marić's compositions, her entire musical oeuvre can be divided into five independent phases:

1. Early phase, during her studies and a short time afterwards (1928-1944);
2. Phase of extended tonality, tonality of sound fields, modality and Balkan folk music (1944/5-1955);
3. Mature phase or *Octoëchos* phase (1956-1967);
4. Phase of musical improvisations (1968-1975);
5. Final phase ((1976)1983-1996).

THE EARLY PHASE involves the years when Ljubica Marić studied music in Belgrade and Prague and a short period upon her return to Belgrade after 1938. From a historical perspective, this is a period of the economic prosperity of the two states that emerged after World War I – the Kingdom of Yugoslavia and the Republic of Czechoslovakia – a period which lasted just until the end of World War II. On the basis of the changes in the life of Ljubica Marić at that time – changes which affected her works – this phase can be divided into four sub-phases. Stylistically speaking, and judging from the observable musical influences, these four sub-phases can be perceived in the following way: first sub-phase – use of the elements of Balkan folk music and of modality (originating from the Western European tradition); second sub-phase – atonality; the third sub-phase – microtonality and athematicism; and the fourth sub-phase – atonality and partial athematicism. In the works of her early phase there were musical influences from two directions: the influence and use of Balkan folk music (especially the pentatonic and modality) and the influence of avant-garde tendencies in European music between the two world wars (atonality, microtonality and athematicism).

THE SECOND PHASE or PHASE OF EXTENDED TONALITY, TONALITY OF SOUND FIELDS, MODALITY AND BALKAN FOLK MUSIC chronologically covers the years immediately before the end of the World War II and the following decade, which in the cultural history of Serbia and Yugoslavia has been marked as the period of socialist realism. In this phase we distinguish three sub-phases: 1. sub-phase of the use of sound field tonality and exploration of Byzantine modes; 2. sub-phase of socialist realism and folklore; 3. sub-phase of the first integration of artistic orientations. Piano works of Scriabin's late creative period were used as a musical model for the composing of the works from her first sub-phase. This primarily refers to the concept of dissonant relations between chords in the development of the harmonic structure – the harmonic field. Works of the second sub-phase fully satisfy the criteria of the communist dictatorship in culture, known as socialist realism. During the period of ten years after the end of the World War II, Ljubica Marić studied folk music of the Western Balkans. For the melodies of her works she often used melodic, rhythmical and metric characteristics of the Balkan folk music: augmented seconds, asymmetric metre and horizontal polymetry. The third sub-phase represents the first artistic integration in the oeuvre of Marić. This integration includes a unification of the prominent musical influences found in her works up to then, particularly concerning the elements of Balkan folk music and atonality, and it does not represent any sort of eclectic extension concerning the impacts from different influences.

THE THIRD or MATURE PHASE or OCTOËCHOS PHASE represents the cultural and aesthetic break from the ideology of socialist realism in the music which was

predominant in the former Yugoslavia after World War II. Ljubica Marić was a predecessor of this break, which started directly after the first performance of her cantata *Songs of Space*. Since the use of the melodies from the liturgical chants collection *Octoëchos* (of Byzantine origin) is prominent as the melodic-harmonic base of these compositions, which represents the main stylistic feature of this phase, it can be divided into two sub-phases: 1. the sub-phase before the structural use of the melodies from the *Octoëchos* collection and 2. the sub-phase of the structural use of the melodies from the *Octoëchos* collection for the creation of the total melodic-harmonic structure of the compositions. The *Octoëchos* is a collection of liturgical chants, divided into eight modes. Each mode is formed from a series of melodic formulas, where one mode contains several different formulas, which jointly form the melodic material of all the chants.

Ljubica Marić's most significant works were composed during this composing phase: the cantata *Songs of Space*, the *Passacaglia* for symphony orchestra and the cycle *Music of Octoëchos*. This cycle includes the following orchestral pieces: *Oktoïha I* (*Octoïcha I*), *Vizantijski koncert* (*Byzantine Concerto*) for piano and orchestra, cantata *Prag sna* (*The Threshold of Dream*) and a composition for chamber orchestra *Ostinato super thema Octoïcha*.

The cantata *Songs of Space* for mixed choir and orchestra from 1956 represented a novelty in Marić's oeuvre because of its aesthetic-artistic content. For her cantata, the composer used texts of epitaphs from the gravestones of Bogomils, members of a medieval sect of Manichean provenance in Bosnia and Herzegovina, which was a formal state religion in parts of that region in the period from the 12th to 15th centuries. These epitaphs represent an expression of the fundamental religious-philosophical principles of this sect concerning life and death, which stem from Manichaeism. This was the first time that the epitaphs of this medieval sect were used for a work of music. In this way, the aesthetic direction of the composer was crystallized – the philosophy, culture and art of the Western Balkans during the Middle Ages became her main source of inspiration. Musically, the cantata *Songs of Space* represents the continuation of the composer's integration of different music orientations, which was manifested in several ways. The base of the entire melodic aspect of the cantata was formed on the principles of folk music from the Western Balkans. Furthermore, in this composition Marić used modes originating from the West European as well as Byzantine Christian church traditions. Less frequently, chromatics plays a significant role in the development of the melodies, and these segments are combined with dissonant harmonies, thus representing a specific continuation of the composer's atonal orientation. At the same time, the composer used modal harmonies and tonality of sound fields much more often, along with bimodal structures and quartal harmonies. On the basis of these characteristics, it is possible to hear the integration of two stylistic approaches in European music of that time: one of them is manifested through the use of the structural characteristics of Balkan folk music, with a tendency towards modality, while the other is based on the tradition of musical expressionism between the two world wars, primarily atonality.

The cycle *Music of Octoëchos* represents the central work of the second sub-phase of the mature phase of Ljubica Marić. The main characteristic of the composer's procedure as applied in this cycle is the use of melodies from church chants of the collection *Octoëchos*, which originates from Byzantine spiritual music, as the single

source for forming the melodic as well as harmonic component of her own work. This procedure, however, was not immediately realized in its entire form. In the course of the composition of the works from this cycle the procedure was gradually applied, up to the level when the complete melodic and harmonic aspect of the composition had been built exclusively from a specific mode chosen from the *Octoëchos* collection. The most important compositional novelty in the entire *Music of Octoëchos* cycle is the fact that it was the first time that a composer applied the modal structure of church melodies, which originate from medieval Byzantine spiritual music, for the entire melodic and harmonic development of her own non-liturgical and non-programmatic compositions. Such use of modes originating from Byzantine church music differs from similar uses found in the history of music until then - this especially applies to the Orthodox Christian spiritual music of Russian, Bulgarian, Greek and Serbian composers of 19th and 20th centuries, as well as in their orchestral works (like *Russian Easter Festival Overture* by Rimsky-Korsakow) in which only church melodies were used as musical themes (but not their modal structure). This use is also present in some segments of certain compositions by Mussorgsky and Stravinsky, such as the former's *Boris Godunov* and *Khowanshchina*, and *Les Noces* by Stravinsky, where the composers use actual Russian-Orthodox church music without any stylization; and the use of these melodies is also present in the stage music by Greek composers (Dimitris Mitropoulos, Manos Hatzidakis, Mikis Theodorakis) written for productions of ancient Greek tragedies in Greek theaters in the first half of the 20th century, according to Anastasia Siopsi,² especially in the implementing of the modal melodies composed on the basis of the *Octoëchos* chants.

For the first composition of this cycle, *Octoïcha I* for symphony orchestra, the composer used the melody of the first chant of the first mode from the Serbian version of the *Octoëchos* collection, and this melody was used in its entire form. This melody undergoes variations during the entire composition. The manner of variation is taken from baroque music: the middle part of the *Octoïcha I* was composed in the *ricercare* form. For the themes of the second composition in this cycle, the *Byzantine Concerto* for piano and orchestra of 1959, Ljubica Marić did not use all the melodies from the *Octoëchos* chants, but formed the musical themes from different parts of the chant melodies (centonization), introducing considerable rhythmical differences in relation to the chosen musical model. The harmonic aspect of the composition, which is primarily based on modal and bimodal harmonies, relies on the tones of the modes (second, third and fourth) from the *Octoëchos* modes. In that sense, the first movement is especially interesting: its theme is formed from the hexachord *f-g-a-b flat-c-d*, on which the primary *Octoëchos* melody was based. This hexachord (on F) has two more transpositions (on C and on A), which, in terms of polytonal relations, includes all twelve tones to be used, thus relating the connection to Schönberg's dodecaphony.

The third composition of this cycle, the cantata *The Threshold of Dream* for narrator, soprano, alto and chamber orchestra, is athenatic, but its melodic element is built from interval relations typical for chants of the fifth mode of the *Octoëchos*, whose presence in this composition is covert. Harmony in this composition is even more dependent on the modal base, in the sense that the vertical harmonic axis is formed

² Volgens Anastasia Siopsi, 'On the various roles of tradition in 20th century Greek art music' (A case study of music written for ancient dramas), in *Prostori modernizma: opus Ljubice Marić u kontekstu muzike njenog vremena*, SANU and Muzikološki institut SANU, 2010.

exclusively from the tones of the modal melody from the *Octoëchos*. In the last composition of this cycle, *Ostinato super thema Octoïcha* for piano, harp and string orchestra, from 1963, the link with the Octoëchos modes is the strongest. The entire composition consists of one modal theme, which the composer formed by using melodies of the fifth mode, and which is repeated in the course of the entire composition, with the constant presence of small, barely noticeable variations. The whole theme consists of the tones *d-e-f-g-a-a(-flat)-b(-flat)-c*, and at the same time those tones form the total vertical harmonic axis of the composition.

THE FOURTH PHASE or PHASE OF MUSICAL IMPROVISATIONS – the composer improvised in the following way: across her whole apartment she stretched a metal wire at the height of approximately 1,7 m. She hung various metal objects on that wire. These were mostly her father's dentist tools from the beginning of the 20th century, silver utensils and the jewelry belonging to her mother and grand-mother. In this way, she made a special percussion instrument, which she used for the purpose of making sounds with a small metal stick. Additionally, she improvised on one or even two violins simultaneously, reciting Serbian poetry, mostly by medieval poets. This led to the creation of her work *Music of Sound*. It was recorded on approximately twenty magnetic tapes. This composing phase of Marić coincided with a creative period of Xenakis, when he was composing mainly for percussion (works which Marić was most probably familiar with), and it also coincided with the period (1965-1975) of a broad use of 60's avant-garde compositional techniques in Serbian music.

THE FIFTH or FINAL PHASE lasted during the historical period which covered, first, the period of the greatest cultural progress in the former Yugoslavia and Serbia (until 1980), followed by the period of economic and political crisis following the death of Josip Broz Tito (1980-1991), including the period of Balkan wars in the 90s and the dissolution of Yugoslavia (1991-1996), i.e. a period of enormous regressive changes in the administrative, political and cultural structure of Serbia. Depending on the different periods of time when the works of this phase were composed, the final phase of Ljubica Marić's creative work can be divided into three sub-phases: the first sub-phase, which could also be dubbed a pre-phase; the second sub-phase, in the 80s; and the third sub-phase, in the 90s.

The main characteristics of all the compositions by Ljubica Marić in the last phase are:

1. they are chamber pieces for solo instrument, in a duo or trio - only one composition was written for solo instrument and string orchestra (*Asymptote*);
2. compositions consist mostly of only one movement and have an average duration of 8 to 10 minutes;
3. the form of the compositions is based on the alternation of diatonic and chromatic fields, or on several arching structures, formed through the chromatic fields, while the diatonic fields are positioned between the arches;
4. compositions are mostly athenatic and only in a few cases do repeated motifs occur, which resemble the function of musical themes;
5. in these compositions there are no elements of (baroque) variations, and ostinatos are rarely present;
6. all diatonic fields are formed exclusively from (short segments of) melodic formulas of the *Octoëchos* chants or consist of melodic elements which are suggestive of melodies from Balkan folk music;

7. no mode of *Octoëchos* has any primacy in these compositions, so in one part there are melodic formulas of different modes as well as melodic formulas that are common to all modes;
8. the rhythms of the melodies in the diatonic fields are made up of tones with long duration, while the rhythms of the chromatic fields are far more complex and nuanced;
9. in the making of chromatic fields, dissonant intervals and micro-intervals play a primary role; The use of intervals of seconds relies on the influence of melodies and polyphony of the folk music of the Western Balkans;
10. improvisation plays an important role in the making of the melodic and rhythmic aspects of these compositions;
11. the harmonic aspect is based on bitonal chordal complexes, ninth-chords and the use of harmonic model, named by Marić as 'bundles'. 'Bundles' are chords which are made up of three adjacent (chromatically distant) tones. They usually appear as a chord, and sometimes also as (chromatic or diatonic) components of the melodies ('chromatic bundles');
12. there is a use of musical elements from different historical periods;
13. the use of elements of musical archaization from the previous, mature phase is present, but in a reduced form, with a simultaneous expansion of the range of used musical elements: the use of microtonal intervals along the lines of Balkan folk music and the use of musical forms from the Middle Ages such as discantus (in instrumental music);
14. self-quotation occurs in some compositions, a unique phenomenon to the oeuvre of Ljubica Marić.

By using all the above-mentioned musical elements and by her particular combining of them, Ljubica Marić created an original musical language in the works of her final phase, not only in the realm of Serbian music, but also in the music of the late 20th century as a whole. Although her works from the last phase can be seen as the integration of various elements of musical archaization (with an emphasis on the *Octoëchos*) and elements of the new music of the 20th century (atonality, athenaticism, microtonality and second chord sets), such an orientation is comparable to some works from the creative work of Kurtág (*Lebenslauf* op. 32), as well as the works of the last creative phase of Ligeti (after 1976 – *Violin Concerto*, *Sonata for Viola solo*, song cycle *With Pipes, Drums, Fiddles*); while the use of church melodies originating from Byzantine church music was quite frequent in the works of Soviet composers after 1968 (Schnittke, Pärt, Butsko, Silvestrov, Korndorf, Martynov and others).

MUSICAL ARCHAIZATION. The musical archaization procedure involves a conscious transformation of the musical elements and composing techniques of earlier epochs and their implementation in the new musical works. The composers themselves determine, in accordance with their preferences, their 'archaic' reference level and select specific elements of archaization. At the same time, it is very important that the implemented elements of the chosen reference level maintain their auditive recognizability, and in doing so simultaneously reveal the aspects of their transformation. This mainly occurs along with the construction of the concept of 'authenticity', in terms of orientating towards the identity obtained or other respectable 'resources'. In the 20th century, Stravinsky and Bartók were the composers who gave significance to this procedure. The archaizing orientation of

Stravinsky and Bartók, which in the early decades of the 20th century led to the inauguration of a new relationship with the traditions of folk and church music, was indicated in the literature (Taruskin, Slonimsky, Machlis)³, in reference to certain works by Janáček, Prokofiev, Kodály and others, by using terms such as Neo-Nationalism and Neo-Primitivism. Since the use of the modal system is common for folk and church music, which is linked to the concept of musical archaization in general, theorists have introduced the term of Neo-Modality (Slonimsky, Fink, Ricci)⁴. Also, the implementation of elements of medieval music, as an 'archaic' reference in 20th century music (which is particularly characteristic of the works of Arvo Pärt), has been marked by the use of a special term – Neo-Medievalism (Slonimsky). However, given the fact that these composers do not usually use only one specific element with an 'archaic' reference, but simultaneously use several elements in one musical work (such as, for example, modality and medieval musical forms in the music of Arvo Pärt), and often combining musical elements of different references (such as the modality of the Russian folk music tradition, the modality of Russian Orthodox church music and heterophony in the composition of *Les Noces* by Stravinsky), the term 'musical archaization' corresponds to the total sum of implemented (different) 'archaic' references in the music of 20th century composers.

The particular musical language in Ljubica Marić's oeuvre, which crystallized at the beginning of her mature composing phase, represents in its essence an implementation of musical archaization elements in various aspects, the most important of which is the use of *Octoëchos* modes. These elements are immersed in the musical structure, combined with musical expressionism, which is manifested in her works by the partial presence of atonalism and athematicism. For musical archaization, the concept of folk music, seen as an archaic (ancient) source of reference, also plays an important role.

The musical elements of archaization in the works of Ljubica Marić are:

1. the use of musical elements and characteristics of folk music (from the so-called old tradition of Serbian folk music), such as:
 - a. octatonics, pentatonics and small-range modal series;
 - b. microtonal intervals;
 - c. asymmetric metre, among others aksak-rhythm;
 - d. ritual music forms (dirge, for example);
 - e. sound combinations suggesting the sounds of folk music instruments;
 - f. heterophony;
2. use of musical elements and characteristics of the melodies originating from Byzantine medieval church music (*Octoëchos*), such as:
 - a. modal structure;
 - b. melodies of chants and their fragments;
 - c. making of the harmonic structure from the tones of *Octoëchos* modes;
3. use of Western-European polyphony and medieval composing techniques;
 - a. musical forms of passacaglia and ricercare;
 - b. heterogeneous polyphony;
 - c. organum en discantus (in instrumental music).

³ Richard Taruskin, *Stravinsky and the Russian Traditions*, University of California Press, 1990; Nicolas Slonimsky, *Music since 1900*, Schirmer Books, New York, 1994; Joseph Machlis, *Introduction to Contemporary Music*, Norton, New York, 1961.

⁴ Robert Fink, Robert R. Ricci, *The Language of Twentieth Century Music. A Dictionary of Terms*, Schirmer-Macmillan, New York, 1975.

Ljubica Marić developed musical archaization as the most significant procedure in her mature composing phase, which corresponded with the orientation of other Western-European composers of that time and before. This is especially related to composers who either developed their own modal system (Messiaen) or used existing modal systems of European or non-European folk music traditions (Jolivet, Britten), or explored ways for a new implementation of Western European and other church scales. However, at that time, Ljubica Marić was the only composer who used the structure of a modal system which was Byzantine in origin for non-liturgical compositions.

INFLUENCE OF LJUBICA MARIĆ ON SERBIAN AND YUGOSLAV MUSIC.

The musical oeuvre of Ljubica Marić, which includes works that immediately after their premieres acquired the status of cultural phenomena in the former Yugoslavia (*Songs of Space*, for instance), had a profound influence on the Serbian music of the time, as well as on that of the following generations. Furthermore, the influence of her music was also apparent in the music of composers from other republics of the former Yugoslavia, especially in Macedonia and Bosnia and Herzegovina (Vlastimir Nikolovski, Vojin Komadina). On the basis of the stylistic differences between her composing phases, the influence of Marić's music on other composers can be divided into five fundamental stylistic characteristics, which are associated with those phases:

1. The atonal and microtonal music of her first composing phase. In 1930, Ljubica Marić composed the first Serbian atonal composition, the *String Quartet*. The fact that this composition, as well as her other atonal works, albeit in a limited form, were performed in Belgrade, gave other composers (Milan Ristić, Dimitrije Bivolarević, Petar Stajić) the impulse to establish the Group of Atonal Composers in Belgrade in the thirties of the last century. The group was active until the end of World War II.

2. The neoclassical concept of *Sonata for violin and piano*, from her second phase. This work of 1948 was one of the first post-war neo-classical compositions in Serbian music. It was extremely well received and in turn stimulated other composers, both her contemporaries (Milan Ristić, Dragutin Čolić), as well as younger artists (Rudolf Bruči, Vlastimir Peričić, Dejan Despić), to compose their works in the style of neo-classicism.

3. The medieval extramusical themes and the system of implementing elements of musical archaization, in particular the *Octoëchos* modes, of her third composing phase. The great influence of the music of her mature period began after the premiere of the cantata *Songs of Space* in 1956, and has lasted since then to the present, to a lesser or greater extent. The influence of the works from her mature style can be divided into two parts: 1. her orientation towards medieval art and religion (music and text) for the programmatic themes of musical works and 2. Her stylistic innovations within Serbian (and Yugoslav) music in terms of musical archaization. During several decades, almost all major Serbian composers (Ludmila Frajt, Enriko Josif, Dušan Radić, Vuk Kulenović, Isidora Žebeljan) have accepted the procedure of using elements of musical archaization, so that from the end of the 80s this composing orientation became the one most commonly ascribed to among Serbian composers. These influences of Marić's music have spread also beyond the borders of Serbia, especially among composers in Bosnia and Herzegovina and Macedonia.

4. Musical improvisations: Since Ljubica Marić did not reveal her improvisations, they have remained almost unknown, leading to their rather modest influence on Serbian music (in the works of Ludmila Frajt, for example).

5. The reduced implementation of the *Octoëchos* modes, along with the expanded range of the use of musical elements and procedures from different stylistic periods (from the medieval organum to atonality and microtonality in the music of the 20th century). The influence of these works of Ljubica Marić was to be observed in the stimulation of methodical new studies of melodies and rhythms in the folk music tradition of the Balkans. The stylistic procedures which arose from these studies are to be found in the music of young composers born in the 70s, 80s and 90s of the last century (Draško Adžić, Marko Kovač).

During her long life Ljubica Marić maintained friendly relationships and contacts with a number of prominent individuals in culture, art and science, both from the former Yugoslavia and abroad. Her most important international contacts were realized during her nine-year stay outside Serbia (Prague, Berlin, Zagreb), when she traveled frequently to various cities in Western Europe (Vienna, Amsterdam, Strasbourg, Paris), and later, after World War II, when she traveled abroad to international festivals and concerts of her music (Paris, Venice, Dresden). During her studies in Prague, she met some of the most important musical personalities of the time. Along with her professors Suk, Hába and Malko, there were also Prokofiev, Hindemith, Schoenberg and Schulhoff, who held lectures at the Conservatory in Prague; they also included Berg, Webern and Stravinsky, all of whom she met at festivals and concerts; Bartók, Hermann Scherchen and Willem Pijper, who participated with her in music festivals in Amsterdam and Strasbourg. Later, after World War II, she met Shostakovich, who especially appreciated and stimulated her work, and Marius Flothuis, with whom she was in correspondence during the last years of her life. Among the leading artists of the former Yugoslavia, her friends were the writers Ivo Andrić (Nobel Prize winner in 1961) and Miroslav Krleža, and composers such as Isidora Žebeljan. Contacts with these artists formed a significant part of her life, as she discussed various artistic ideas and participated in joint art projects with them.

Ljubica Marić dedicated her entire life to art. Besides composing, she had a life-long engagement with the visual arts and literature. A collection of the so-called visual poetry, *Tablice (Tables)*, bears special significance. She engraved the verses on a coloured surface (wax crayons on cardboard), which gave the letters and words a variety of forms. This collection, which was created in the period from 1957 to 1975, is considered to be the first example of visual poetry in Serbian literature.

As a young woman, Ljubica Marić was interested in new, avant-garde compositional techniques, to which she later added elements of the specific medieval musical traditions of the Balkans (Byzantium). By doing this, she created a unique oeuvre in the music of the second half of the 20th century. For all these reasons, Ljubica Marić is seen not only as the most important and most original Serbian composer of the 20th century, but also as one of the most important artists of the entire Serbian culture, as well as a creative spirit with her own recognizable signature in 20th century music.