

DRAGANA STOJANOVIĆ-NOVIČIĆ	
THE EUROPEAN IMPETUS IN THE WORKS AND ACTIVITIES OF THE EUROPEAN 20 th -CENTURY COMPOSERS (BÉLA BARTÓK, IGOR STRAVINSKY, EDGAR VARÈSE) DURING THEIR STAY IN USA	
Typology	Lecture Seminar
Description	<p>This course addresses to MA and PhD students.</p> <p>The aim of the course is to show how European composers who lived in USA for a longer period of time were still staying connected with their European roots, or were trying to implement European values into the American cultural scene. We discuss the three composers born in early eighties of the 19th century: Béla Bartók, Igor Stravinsky and Edgar Varèse. Bartók was active as an ethnomusicologist and as a composer while he was (unexpectedly) spending the last five years of his life in USA. As far as his ethnomusicological activity was concerned, he was then occupied by the folklore from former Yugoslavia, especially the interpretations of the folk poetry accompanied with gusle. Igor Stravinsky spent several decades in USA, being very prolific and extremely critically oriented toward Soviet Union (USSR). Edgar Varèse thought that he would be able to realize his tonal visions only in the promising world of USA, but stayed interested in everything challenging and new in Europe, as was the futurist movement.</p> <p>Bibliography (selected):</p> <ul style="list-style-type: none"> • Igor Stravinsky Foundation: "The American Period: 1939-1971", http://www.fondation-igor-stravinsky.org/web/en/biographie/sa-vie-son-uvre/la-periode-americainen-1939-1971.html, 2010 • Dragana Stojanović-Novičić: "Work of Edgard Varèse and 'Futurist Music': Affinities (and Differences)." <i>New Sound: International Magazine for Music</i>, No. 34, 2009, pp. 50-61. (Translated by Goran Kapetanović) • Kenneth Chalmers: <i>Béla Bartók</i>. London and New York: Phaidon, 2008. • Joseph Horowitz: <i>Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts</i>. New York: HarperCollins Publishers, 2008. • Alex Ross: <i>The Rest is Noise: Listening to the Twentieth Century</i>. New York: Farrar, Straus and Giroux, 2007. • <i>Edgard Varèse: Composer – Sound Sculptor – Visionary</i>. A Publication of the Paul Sacher Foundation, Edited by Felix Meyer and Heidi Zimmermann. Woodbridge, Suffolk: The Boydell Press, 2006. • Сања Радиновић: „Бела Барток у развоју формалне аналитике српских вокалних облика“, у: др Ивана Перковић Радак, др Драгана Стојановић-Новичић, мр Данка Лајић, (ур.): <i>Историја и мистерија музике: у част Роксанде Пејовић</i>. Београд: Факултет музичке уметности у Београду и ИП „Сигнатуре“, 2005, 291-308. • Neil Wenborn: <i>Stravinsky</i>. London, New York, Sydney: Omnibus Press, 1999.

	<ul style="list-style-type: none"> • Béla Bartók: "Parry Collection of Yugoslav Folk Music". <i>The New York Times</i>, June 28, 1942. http://chs119.chs.harvard.edu/mpc/about/bartok_ltr.html • Milman Parry Collection, http://chs119.chs.harvard.edu/mpc/index.html 			
Impact	<p>On successful completion of this module, students should be able to: 1) Compare the European and American cultural heritage and values; 2) Explain the reasons that constrained the huge amount of European artists/musicians to leave Europe and to settle in the USA in the early and mid 20th century; 3) show ability in understanding and explaining the way the European artists implemented their values and criteria to the cultural milieu of the "New World", and how USA cultural/musical context affected the musical thinking of the European musicians, as well as their approach to the cultural policy and musical organizations.</p>			
N° of hours	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
	12	12	12	36
N° of students	50	50	50	150
Discipline of audience	<p>musicology, music performance; PhD students of ethnomusicology, music theory, music pedagogy - optional</p>			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Compulsory		New	