



Осу се небо звездама *The Sky Was Filled with Stars*

**A Celebration of Stevan St. Mokranjac (1856-1914)
on the Centennial of His Death**

**Co-Sponsored by the
Serbian Singing Federation of America, USA and Canada
and the
Serbian Singing Society Branko Radicevich**

October 3-5 & 12, 2014

**Holy Resurrection Serbian Orthodox Cathedral and Social Hall
5701 N. Redwood Dr., Chicago, IL 60631**

Information at www.serbiansingingfederation.org
Questions: mokranjac2014@gmail.com

T*he Sky Was Filled with Stars* aims to present the breadth and depth of the musical genius of Stevan Stojanović Mokranjac in a program of intellectual considerations, hands-on workshop experience, an *a cappella* choral concert, and Mokranjac's *Liturgy* and *Requiem*. This four-part program will be of interest to musicians as well as the general public, introducing non-Serbs to stunning choral compositions and expanding Serb-Americans' knowledge and understanding of their own cultural heritage.

Stevan Stojanović Mokranjac, the Serbian composer, conductor, and pedagogue, left a lasting mark on the music world of Serbia and the entire Balkan region during the decades of the turn of the 19th to 20th centuries. Well versed in traditional Serbian music, both sacred and folk, he collected melodies from Serbia, Bosnia, Montenegro, Macedonia, and Dalmatia (Croatia). He wrote musical arrangements of Hungarian, Turkish, Romanian, and Ukrainian songs. His *a cappella* choral compositions and songs for voice and piano present melodies and characteristics of diverse folk songs. Mokranjac shaped and enriched their beauty and diversity of musical expression using harmonic and polyphonic compositional techniques of classical European music. Through his creative and directorial contributions, Mokranjac became a unique presence in the Balkans and his works continue to engage and transport audiences today. The legacy of this great artist continues, for Mokranjac left a deep impression on the musical creativity of both his contemporaries and his successors in the entire region.

The **Choral Workshop** will be dedicated to the performance of Mokranjac's work. It will focus on practical aspects of directing and singing using his compositions as examples as well as on the interpretation of the maestro's pieces. By the end of the workshop, participants should have a much greater understanding not only of the essence and the practice of these important choral masterpieces but also of directing and singing techniques that will enhance any choral ensemble's performance.

The **Symposium** will offer insight into the life and work of Mokranjac, the impact of his sacred compositions on spiritual, theological, and liturgical considerations, and the importance of his oeuvre to Serbs in the Diaspora.

The **Concert** of Mokranjac's choral works will be performed by the S.S.S. Branko Radicevich and Dr. Danica Petrović, the renowned musicologist, will offer insights into the significance of Mokranjac's work for musical and cultural expression in Serbia, the Balkans, and Eastern Europe, a body of work that reverberates around the world. We will come to understand how and why Mokranjac's work heralded the beginning of a new artistic scene in the Balkans, one in which the musical creations and talents of small European nations was affirmed.

Participants will have the opportunity to sing choral pieces by the master during the workshop sessions, for Saturday Vespers, and for the October 5th Hierarchical Liturgy. They will also enjoy hearing both sacred and secular choral music by Mokranjac at the concert and during the liturgy and memorial service for Mokranjac, for which the S.S.S. Branko Radicevich will sing Mokranjac's own *Liturgy* and *Requiem*.

EVENT INFORMATION SUMMARY

2014 CHORAL WORKSHOP & SYMPOSIUM PRESENTERS

Choral Workshop

Dr. Nikola Resanovic

Dr. Peter Jermihov

Jelena Vranić

Symposium

His Grace Bishop Irinej of Australia and New Zealand

Dr. Danica Petrović

Rev. Dr. Vasilije Vranić

Elizabeth Neskow

SCHEDULE AT A GLANCE

Friday, October 3, 2014: Meet & Greet; Lecture: *The History of Serbian Music Prior to Mokranjac*

Saturday, October 4, 2014: Workshop, Vespers, Symposium

Sunday, October 5, 2014: Hierarchical Liturgy, Concert & Commentary

Sunday, October 12, 2014: Hierarchical Liturgy, Memorial Service, & Banquet

LOCATION

Concert and all Services in Cathedral

Workshop, Symposium, & Banquet in Social Hall

FEES

Workshop: \$75/SSF Choir Member; \$100/Non-SSF Member

All other events are free. Donations gratefully accepted.

HOTEL

Renaissance Chicago O'Hare Suites Hotel

8500 W. Bryn Mawr Ave., Chicago, IL 60631

Special rate for "Branko Radicevich Choir" available until September 26, 2014
\$112/night, includes breakfast, internet, & parking; see site below for more details

For reservations, call: 1-800-468-3571 or 1-773-380-9600

Further information & workshop registration form at

www.serbiansingingfederation.org

Questions: Mokranjac2014@gmail.com

CHORAL WORKSHOP: Session Descriptions

Church Slavonic to English Adaption: The Mokranjac Osmoglasnik as a Template for Serbian Chant in the New World

Dr. Nikola Resanovic

A look at the issues, challenges, and changes that are involved when adapting Serbian chant to the English language by way of examples taken from Stevan Mokranjac's *Osmoglasnik* and the published adaptations of Nikola Resanović. Dr. Resanovic will direct the Choral Workshop participants in chants at Vespers on Saturday.

Conducting Technique as a Means for Expressive Singing in Select Works of Serbian Master Composer Stevan Mokranjac

Dr. Peter Jermihov

Conducting technique, like any skill, is a means towards the realization of a product—the performance of music. There are, to be sure, general precepts by which conductors attain musical results, such as a well-established conducting apparatus, an effective manner of beating time within structured patterns, purposeful and clear preparatory beats, and expressive gestures that elicit musical results—phrasing, articulation, tone quality, and character of the music at hand. But, paradoxically, some conductors with well-developed conducting techniques attain less than desirable products, while some conductors with little or no mastery of conducting technique attain sublime results. What causes this paradox and what are some axiomatic principles that govern expressive singing in response to a conductor's gestures? The purpose of this presentation will be to illustrate a conductor's gestures that attain musical results with singers, using select works by Stevan Mokranjac.

Interpreting Sacred Music by Stevan St. Mokranjac in the Contemporary Liturgical Setting

Jelena Vranić

Interpreting any piece of music demands full and thorough understanding of the score, and all the layers of musical ideas and emotions it contains. This understanding is achieved through careful observation and analysis of the score, and emotional responsiveness to what's observed. Historical awareness is another important aspect of the in-depth understanding of the score. However, in the attempt to authentically recreate a sacred piece of music, understanding of its liturgical function is likewise crucial.

This presentation will explore the importance of understanding the historical context and liturgical function of select sacred works of Stevan Mokranjac, especially the *Divine Liturgy*, and provide suggestions for its meaningful and appropriate interpretation, both in concert and in the church service. It will also touch upon specific challenges choir directors and singers face when performing Mokranjac's music in a dual-language liturgical setting.

SYMPOSIUM: Presentation Descriptions

Music in Orthodoxy: A Transfigured Reality

His Grace Bishop Irinej

Music, sacred and secular, is an essential locus for transformation. As a dynamic event of beauty, music is a transfigurative art that mystically reveals “a new heaven and a new earth” (Rev. 21:1). In Orthodoxy, music, i.e., sacred song and sound, is theology transcribed in lyrics and melody, a modus for transfiguration within liturgical time and space and beyond. To fulfill itself in worship is to fulfill itself in its very nature as an offering evoking cosmic grace and elevating the heart from the sensory to the sublime. Therefore, the sacred purpose of music is to transcend the ephemeral and to manifest the horizons of the eternal by passing through the door of beauty into the Kingdom of Heaven.

Kornelije Stanković and Stevan Mokranjac—Milestones of Serbian Music in the 19th Century

Dr. Danica Petrović

This year is the centennial of the death of Stevan Mokranjac and next year marks 150 years since the death of Kornelije Stanković. These anniversaries have inspired me to share my observations on the place of these two musicians in the history of Serbian music. The older Stanković was in essence the first Serbian musician to be widely educated in a European sense while Mokranjac was a composer who created works of significant artistic value, works that today have found their place in the repertoires of choirs worldwide.

This presentation will cover the origins and youth of the two composers, their education, their work as composers and educators, the impact abroad of their creative output, and the lasting presence of their works locally and among their successors.

Stanković was born and lived as a subject of the Habsburg Monarchy; Mokranjac lived and worked in the Kingdom of Serbia. Each, in his own way, adopted the musical language of European schools and connected it with traditional music, both sacred and secular, mostly Serbian but also of other Balkan peoples. The former opened the door to Europe while the latter, taking the model of this predecessor, came onto the music scenes of Russia, Germany, today’s Hungary, Balkan countries, and Turkey.

Sacred Music as Education of Souls: The Work of Stevan St. Mokranjac on Orthodox Hymnody as Contextualized Theology

Rev. Dr. Vasilije Vranić

From the outset, Christian hymnody occupied an important role in the church’s worship. Hymnody served the purpose of facilitating worship by virtue of its esthetic potential. The second, and equally, important purpose of hymnody is didactic; namely, the theological content of the hymns served as a powerful instructional tool in the church’s doctrine.

The two purposes of Orthodox hymnody are evident in the work of Stevan St. Mokranjac in preserving and enriching the sacred music of the Serbian Orthodox Church with original choral arrangements. I argue that Mokranjac’s opus of sacred music of the Serbian Orthodox Church, which is marked by a

fortunate balance between didactic power and restrained esthetic sensibility, is a noteworthy illustration of the successful process of contextualizing theology, as a means of augmented missionary efficiency.

The Role of the Serbian Singing Federation in Promoting Mokranjac's Work

Elizabeth Neskow

The organized proliferation of Mokranjac's music in the United States began in 1931 with the founding of the Serbian Singing Federation, which has played a significant role in that proliferation. However, much of that music in the past was of dubious provenance and the authenticity of the scores was questionable. This had a significant impact on the quality of Mokranjac pieces performed by Serbian choirs in the U.S. In turn, the inaccurate translation of his works had a negative effect on the quality of music and the cultural heritage that Serbs in the Diaspora enjoy. Happily, that is changing today.

CHORAL WORKSHOP PRESENTERS



Nikola Resanovic, DMA, is a composer and professor of music. His musical works have been performed at hundreds of professional music festivals and concerts throughout the United States, Europe, Asia, South America, Australia, and Africa, including the 2005 International Clarinet Festival in Tokyo, Japan, the 2005 International Festival of Music in Xian, China, the 2010 Festival International de Musique de Campina Grade, Brazil, the 2012 National Flute Association Conference in Las Vegas, Nevada, and most recently the 2014 International Clarifest in Baton Rouge, Louisiana.

His compositions have been performed by the Cleveland Orchestra, Jacksonville Symphony, Cairo (Egypt) National Symphony, Odessa (Ukraine) Symphony, Ludwig Symphony (Atlanta), Toledo Symphony, Greater-Palm Beach Symphony, Akron Symphony, Cleveland Orchestra Youth Orchestra, Akron Youth Symphony, Solaris wind quintet, Chicago Brass Choir, the Australian Ensemble Liaison, the Grammy-nominated Imani Winds, and numerous professional ensembles and individual performing artists around the world.

Numerous compositions by Dr. Resanovic have been published by the Serbian Singing Federation and performed by various Serbian choirs in the U.S. and Canada. He has translated the chants of Stevan St. Mokranjac from Church Slavonic into English and is a foremost expert on Serbian liturgical chant.

Born in Derby, England, in 1955, Nikola Resanovic has lived in the U.S. since 1966. He is a graduate of the University of Akron, School of Music and the Cleveland Institute of Music, where he studied music composition with Donald Erb. He is the recipient of numerous commissions, grants, and awards, including the 2003 Cleveland Arts Prize.

Dr. Resanovic is presently Professor of Music at the University of Akron, where he has taught music Composition and Theory since 1983.



Peter Jermihov, DMusA, conductor and teacher, was born in Chicago of Russian émigré parents. An advocate of the Russian School of Conducting, he has cultivated a versatile career by combining professional conducting engagements with teaching appointments, choral with orchestral conducting, and music-making with research. As an internationally recognized specialist in Russian music and Orthodox liturgical music, Dr. Jermihov is also a devoted proponent of East–West cultural exchange. In the U.S., he has promoted

the music of many Russian and Eastern European composers. In Soviet Russia, he conducted premiere performances of works by Samuel Barber, Aaron Copland, and Charles Ives with the country’s leading orchestras. In post–1991 Russia, he introduced the compositions of numerous American and British composers, such as Ben Johnston, Ivan Moody, Kurt Sander, Phillip Schroeder, John Tavener, and Tikey Zes. Dr. Jermihov’s doctoral dissertation was dedicated to Georgy Sviridov, whose music he continues to champion in the West.

Dr. Jermihov went to the St. Petersburg State Conservatory as a Fulbright–Hays Fellow and International Research and Exchanges Board Scholar to study orchestral conducting under the legendary master teacher Ilya Musin. He was invited to guest-conduct the country’s top ensembles: the Russian State Symphony Orchestra, the Moscow Radio and Television Symphony Orchestra, and the St. Petersburg and Moscow Chamber Choirs, among others. He has guest-conducted with major orchestras in the Far East and Europe. At the historic 1988 celebration *A Thousand Years of Christianity in Russia* he conducted the Chicago Symphony Orchestra in a performance of Tchaikovsky’s *1812 Overture* and *Symphony No. 5*. He continues to guest-conduct internationally acclaimed choirs and orchestras in the Far East, Eastern Europe, Russia, and the United States.

During his formative years, Dr. Jermihov studied conducting under such renowned choral masters as Eric Erickson of Sweden, Vladimir Minin of Russia, and Helmuth Rilling of Germany. He was invited to the Tanglewood Music Center under Leonard Bernstein and Seiji Ozawa as a Conducting Fellow, and to the American Orchestra League’s Conducting Seminars under Kurt Masur and Leonard Slatkin as an Active Participant. Dr. Jermihov had the privilege of preparing choruses for performance with such noted conductors as James Conlon, Nicholas McGegan, and Vladimir Minin and served as assistant conductor to Robert Shaw, preparing Brahms’ *Ein deutsches Requiem* at the 2nd World Symposium on Choral Music in Stockholm.

Dr. Jermihov has served as director of choral and orchestral activities at several major state universities and private colleges. His articles and editions of choral music have appeared in the *Choral Journal*, *International Federation of Choral Music Journal*, *Musica Russica*, Inc., *PSALM Music Press*, and numerous other publications. His translation of Ilya Musin’s landmark book *On Educating a Conductor* is being prepared for publication.



Jelena Vranić, Director of the Serbian Singing Society Branko Radicevich (“Brankies,” Chicago), holds a degree in music education and theory from the Faculty of Music, University of Arts, Belgrade, Serbia, where she also completed graduate courses before moving to the United States. Vranić has been directing children’s and adult choirs in Serbia and the U.S. since 2001 and has taught general music and piano since she moved to the U.S. in 2005.

Vranić was assistant director of the renowned children’s choir “Kolibri” and from 2001 to 2005 she directed the Choir of St. George Church in Belgrade. Besides singing responses for church services, the choir performed many concerts in Serbia, Austria, and Hungary. Before becoming director of Brankies in 2013, she was the choral ensemble’s associate director (2011–2013). She has introduced new compositions to the choir and has written arrangements for a number of choral works.

A passionate advocate of Orthodox music, Vranić has worked on several publications of Serbian church music, including co-editing *Serbian Orthodox Church Chant for Mixed and Male Choirs* by Tihomir Ostojić, and proofreading the church chant portions of the *Collected Works of Stevan Mokranjac*.

Over the last 20 years Vranić has also sung with a number of choirs, including the Choir of the Institute of Musicology of the Serbian Academy of Science and Arts, the professional choral ensemble “Servikon,” “Stefan Dečanski” choir, and the Milwaukee Symphony Chorus. She currently sings with the St. Romanos Choir.

SYMPOSIUM PRESENTERS



His Grace the Right Reverend Irinej, is Bishop of the Metropolitanate of Australia and New Zealand of the Serbian Orthodox Church. Born in Cleveland, he earned a Licentiate in Theology, *maxima cum laude*, from St. Tikhon’s Orthodox Theological Seminary and a M.Div. from St. Vladimir’s Orthodox Theological Seminary. He has studied art history at the Cleveland Institute of Art with private tutelage in Byzantine Iconography and Japanese Sumi-e painting. He has been lecturer at Loyola University in Chicago and at the Theological Faculty of the University of Belgrade.

Until his election as Bishop of Australia and New Zealand, he was the Consultant to the Holy Synod of Bishops of the Serbian Orthodox Church on International and Interchurch Affairs. He was also Coordinator of the newly created Kosovo and Metohija Office of the Holy Assembly of Bishops at the Patriarchate in Belgrade.

Among his many appointments, Bishop Irinej represents the Serbian Orthodox Church to the World Council of Churches Central Committee and is a member of the Jasenovac Committee, the Permanent Missions Board of the Holy Synod of Bishops, the Advisory Council of the Njegos Endowment for Serbian Studies at Columbia University, and Chairman of the National Heads of Churches of Australia.

Bishop Irinej has previously held the position of Editor-in-Charge of the Information Service of the Serbian Orthodox Church and Executive Director of the Office of External Affairs of the Serbian Orthodox Church in the USA and Canada (Washington, DC), among other posts. He has served on the Board of Directors of International Orthodox Christian Charities (IOCC), the Executive Council of The United States Conference of Religions for Peace, the Mayor's Advisory Council on Immigrant and Refugee Affairs in Chicago, and the Chicago Human Rights Commission.



Danica Petrović, Ph.D., the noted Serbian musicologist, graduated from the Belgrade Music Academy and received her doctorate, with a dissertation on *Octoechos in the Musical Tradition of South Slavs*, from the University of Ljubljana. During her doctoral work, she also studied at Oxford University, under Egon Wellesz, and with Ivan von Gardner in Munich and Maurus Pfapf in Beuron. Since 1970 Petrović has worked at the Institute of Musicology of the Serbian Academy of Sciences and Arts, where she became a full research fellow in 1995 and director of the Institute from 2001 until her retirement in 2012. A professor of national music history at the Academy of Arts in Novi Sad since 1993, Petrović initiated the course on the History of Church Music at the Department of Church Music of the Music Academy in East Sarajevo.

In the last twenty years she has organized 35 summer courses devoted to different traditions of Orthodox music for church cantors and choir singers and directors in Serbia and Hungary.

Petrović has edited three books of church singing by composer Kornelije Stanković, two chant collections of Nenad Barački, and the chant collection of Tihomir Ostojić. A key collaborator in the compilation of the ten-volume *Collected Works of Stevan Mokranjac*, she authored the collection's critical editions of Mokranjac's transcriptions of Serbian church chant. These include analytical studies, critical commentary, hymn texts and indexes in Church Slavonic, as well as translations into Serbian and English. Her book *Founders of Hilandar in Orthodox Chant*, published in Serbian and English and accompanied by CD recordings, was awarded the 1999 Vuk Foundation's annual prize for science. On the occasion of the 150th anniversary of the First Belgrade Singing Society, she prepared the exhibition and published a book co-authored by two younger associates. She is the initiator and the editor-in-chief of the *Complete Works of Kornelije Stanković*.

Petrović has published about 250 works in Serbian, English, German, French, Russian, Bulgarian, and Hungarian. She has written texts for various domestic and foreign lexicographical publications. For her contributions to the *Russian Orthodox Encyclopedia* (Православная Энциклопедия) she received the Grammata award from Russian Patriarch Alexei II.

Petrović has participated in numerous conferences in Serbia and the former Yugoslavia as well as in many countries of Western Europe, Eastern Europe, Russia, and the United States. She has organized many seminars and edited proceedings of various conferences and workshops organized by the Serbian Academy of Sciences and Arts and by Matica Srpska, the oldest cultural and scientific institution in Serbia. One of the co-founders of the Study Choir of the Institute of Musicology, she was also an active member of the choir for three decades. Petrović has been featured in numerous radio programs in Serbia and abroad and has made several television programs as well as a four-part series about the development of Serbian church music.

The basis of Petrović's research has been the study of Slavonic liturgical manuscripts of the 15th through the 19th centuries and the archival material related to the history of Serbian music. She specialized in

the Byzantine foundations of Serbian church music, traditional Serbian folk church chant, 18th-century Russian-Serbian and Greek-Slavonic cultural bonds, and the connections between Serbian and European music in the 19th century.

Petrović is a member of the International Society of Orthodox Church Music, the American Society of Byzantine Music and Hymnology, and Cantus Planus of the International Musicological Society.



Rev. Vasilije Vranić, Ph.D., born in Sarajevo, began his university studies at the St. Sava Seminary in Belgrade. At the invitation of Hilandar Monastery, he transferred to Athonias Ecclesiastical Academy on the Holy Mountain, from which he graduated with honors. He studied German at the Goethe Institute in Sibiu (Romania) and later taught Modern Greek at the Public University “Božidar Adžija” in Belgrade.

Fr. Vasilije holds a degree in theology from the St. Sava Serbian Orthodox School of Theology (Libertyville, IL), an M.A. in Theology from Anglia Ruskin University (Cambridge Theological Federation, Cambridge, UK), and an M.Phil. in Church History from the Faculty of Divinity, University of Cambridge (UK). He received his Ph.D. in Religious Studies (Historical Theology) from Marquette University.

At Marquette, Fr. Vasilije held the post of Lecturer in the Department of Theology. He is Assistant Professor in Canon Law at the St. Sava Serbian Orthodox School of Theology. He serves at Holy Resurrection Serbian Orthodox Cathedral (Chicago, IL) as the priest of the Northern parish.

As Director of Religious Education of the Metropolitanate of Midwestern America and, recently, of Holy Resurrection Serbian Orthodox Cathedral in Chicago, Fr. Vasilije has been active in organizing many educational and cultural programs. As his reputation has expanded worldwide, he has been asked to speak at numerous international conferences, including at Oxford University.



Elizabeth Neskow, Director Emerita of the Serbian Singing Society Branko Radichevich (“Brankies”), has for four decades been a leading player on the Serbian choral stage of the U.S. and Canada. She introduced choral compositions never before heard in North America to the repertoire of Brankies and, at choral festivals of the Serbian Singing Federation, to other Serbian choirs on this continent.

She has been honored with several Grammata awards for her services to spiritual choral singing by the Patriarchate of the Serbian Orthodox Church in Belgrade. In 2013 upon her retirement from directing Brankies, she received the Tsaritsa Milica award from the Patriarchate, the only such honor bestowed upon anyone in North America and one of only 200 ever conferred.

Neskow continues to be an active member of and singer with the Brankies. She directs the octet for *Pesma*, a program of Serbian poetry and song, for which she curates the musical selections. She currently serves as the Executive Secretary of the Serbian Singing Federation.

Neskow is a graduate of Northwestern University and trained musically at the American Conservatory of Music in Chicago, where she earned her degree in theory and composition with honors. She has received awards from various music organizations for distinction in her performances at piano recitals and competitions. She also holds other degrees.

SCHEDULE

Friday, October 3, 2014

- 7:00 pm – 8:00 pm: Meet and Greet
8:00 pm – 9:00 pm: Lecture by Dr. Danica Petrović:
The History of Serbian Music Prior to Mokranjac

Saturday, October 4, 2014

- 9:00 am – 10:50 am: Workshop with Dr. Peter Jermihov
11:00 am – 12:50 pm: Workshop with Jelena Vranić
12:50 pm – 1:30 pm: Lunch
1:30 pm – 3:30 pm: Workshop with Dr. Nikola Resanovic
5:00 pm – 6:00 pm: Vespers directed by Dr. Nikola Resanovic
chanted by Workshop Participants
7:00 pm – 9:00 pm: Symposium

Sunday, October 5, 2014

- 9:30 am – 11:30 am: Hierarchical Divine Liturgy
5:00 pm – 6:30 pm: Concert & Commentary
S.S.S. Branko Radicevich
Speaker: Dr. Danica Petrović
7:00 pm – 8:30 pm: Reception

Sunday, October 12, 2014

- 9:30 am – 11:30 am: Hierarchical Divine Liturgy and Parastos
(Memorial Service for Mokranjac)
12:30 pm: Banquet

